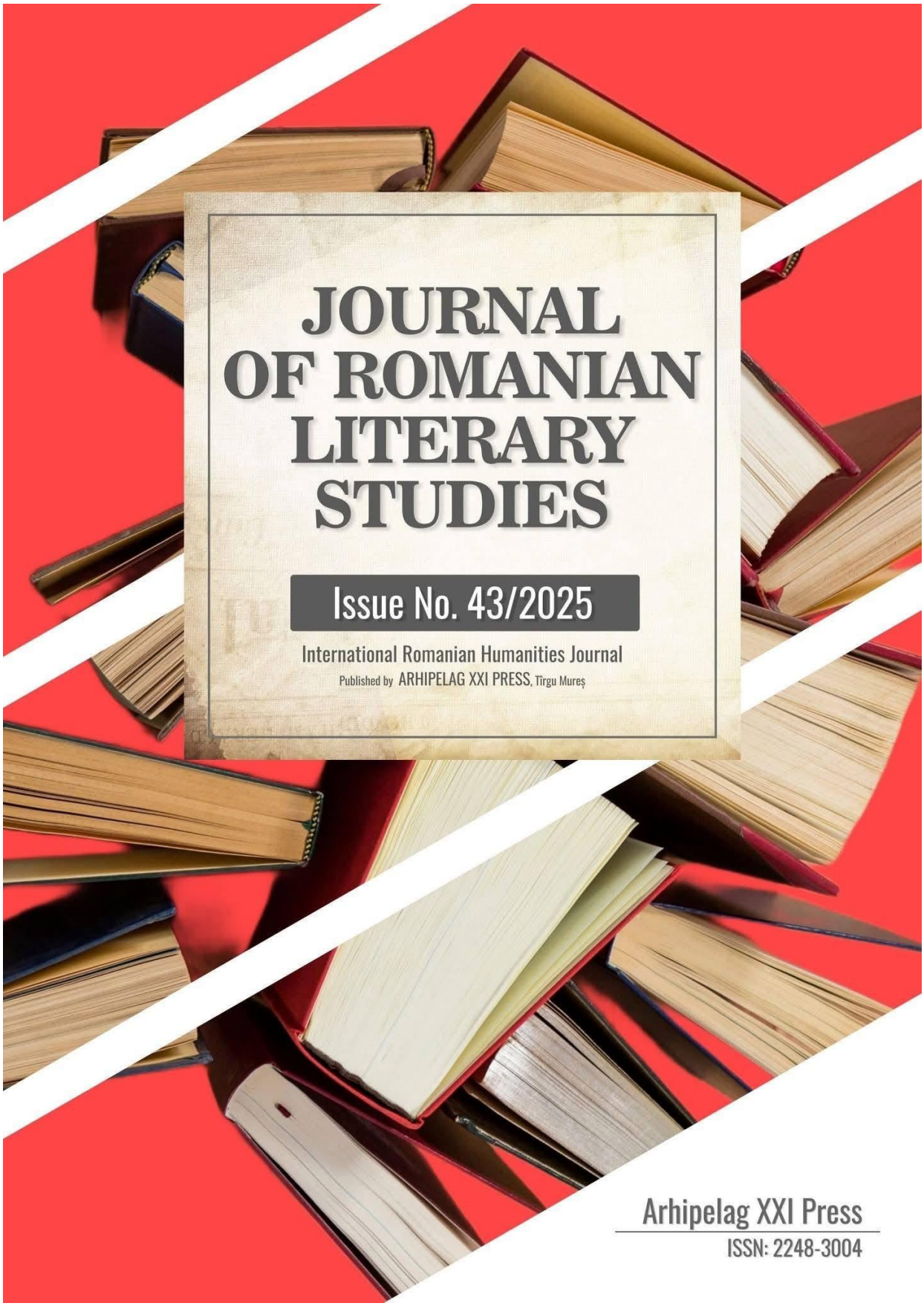

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MIRCEA CĂRTĂRESCU. A LABYRINTH IN PALIMPSEST

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***Abstract**: Poet, prose writer, theorist, Mircea Cărtărescu navigates with ease, naturalness, and aplomb in the fields of literature, without a trace of artifice or affectation. Mircea Cărtărescu's prose, the most appreciated and publicized dimension of his work, is characterized by forays into the chimerical, autobiographical accents, and poetic iridescence. The epic feeds on the iridescence of the chimera, the effusions of autobiography, and the aromas of books, with the reader acutely feeling the impact of imaginary and anamnestic projections, but also the exultations of spaces imbued with nostalgic, strange, and ritualistic arabesques. The writer's ability to draw archetypal images, paradigmatic symbols, echoes of the original, evocative spaces of childhood resembling labyrinths that camouflage the past of the being in quasi-mythical scents and dreamlike reflections seems exemplary.*

***Keywords:** Cărtărescu; poetry; prose; diary; labirinth*

Poet, prose writer, theorist, Mircea Cărtărescu navigates the fields of literature with ease, naturalness, and aplomb, without a trace of artifice or affectation. The highly personal tone of his poetic texts often results from the clash of feeling and idea, thought and emotion, from the coincidence of all possible opposites. In his debut volume, *Faruri, vitrine, fotografii* (Headlights, Shop Windows, Photographs, 1980), we find elements of mannerism (the figure of the oxymoron, the labyrinthine topos, the verve of cosmogony, the cultivation of the *trompe l'oeuil* technique). The demythologizing verve, the ability and willingness to defuse pre-established models and themes, to desacralize, is evident in Poeme de amor (Love Poems, 1983). Here, love is transcribed not in the register of gravity and solemnity, but rather in an imaginative-ironic or parodic grid. The de-ritualization of the feeling and of the beloved woman is achieved through a deliberately prosaic language, in which the word defines itself through brutal concreteness. Nevertheless, love is more of a comedy of words, a parodic halo effect of language, and the imperceptible translation of emotions seems to be the result of transplants of archaic words or elements of slang ("let's love each other, let's love each other forever/ because tomorrow we will be prey to floods, landslides, and fierce drunken binges/ because tomorrow a spider-legged hay yesterday will walk in the curls of your hair/ confusing you, annoying you"). In such an atmosphere imbued with literary aromas, everyday life is drawn from bibliographical references, and the poet's being is articulated through reflexes from the books he has read. Fantastical and ironic, mannerist and parodic, Mircea Cărtărescu voluptuously traverses the ages of poetry in a burst of bewildering specularity: in the mirror of the text, paradoxical and labyrinthine, one always sees, as in a suave-allegorical palimpsest, a kind of textualized carnival, from which the temptation of the ludic is not absent, the baroque exercise pushed to the absurd, which makes the translation to the world of the imaginary, with echoes, interconnections, and multiple avatars. Dominant in *Levantul* are archaic sounds and lexical forms, through which the fabulous world of the Orient is evoked, with fluid contours and a trepidant mechanics of its own metabolism, of a polychromatic diversity, exorbitant in rhythm and composition. The fantasy, virtuosity, and frenzy with which Mircea Cărtărescu dismantles old mechanisms, tics, and languages of literature are inexhaustible. The real world, like its fictional paraphrase, intersects here in a multitude of carnivalesque or playful hypostases and accents. The "comedy" of literature is assumed from the angle of revealing language games, which summon to the page the charm, archaic refinement or, on the contrary, neological

coloratura of an invented language, as N. Manolescu observes. Words from different semantic spheres meet, intersect, and contaminate each other in a linguistic spectacle of exuberant vitality. An epic with a complicated plot and delicious language, Levantul can also be considered a text with metatextual valences, insofar as the poet retranscribes the lines of force of Romanian poetry from a playful, ironic, and parodic perspective. The author's stylistic dexterity is astonishing, as is his mastery of registers of language of bewildering diversity. The image of the author sitting face to face with the fictional world he himself manipulates, the bookish insert, the incessant play between text, intertext, and metatext, make Levantul a poem in which comedy and parody, pastiche and irony come together to form a comedy of literature rewritten in a postmodern grid. It is no coincidence that, referring to the way in which Cărtașian's poetic imagination is articulated, Radu G. Țeposu observes that "the author's eye is avid, feverish, sees enormously and gathers on the page the infinity of perceived fragments, which move enigmatically, hyperbolically or microscopically, as if in a plasma. The impression of ontological chaos, of lavish agglomeration, also suggests a mode of imagination: wanting to be realistic in his observation, the poet is a fantasist in his representation. Precision, hyperrealistic meticulousness with the appearance of positivist description push the details towards uncertainty, towards convulsive explosion. The final image is one of delirious perception, of mysterium tremens. Deliberately non-selective observation and description are forms of recovering homogeneity through accumulation, through fabulous agglutination. Vision is style. The poet consistently proceeds to desacralize poetic language, but also the world it evokes. The intention to desacralize the mechanisms of his own poetic universe is achieved through the insertion of a denotative language, strictly contemporary, with terms taken from everyday life, with lyrical “objects” of irrepressible banality. Mircea Cărtărescu's poetry is the most viable achievement of the 1980s, through its real-imaginary translations, its vocation for the fragmentary and its temptation for totality, through its literary inserts and the verve of a language that constructs and deconstructs itself with ease.

Mircea Cărtărescu's prose, the most appreciated and publicized dimension of his work, is defined by excursions into the chimerical, autobiographical flavors, and poetic iridescence. The epic feeds on the iridescence of the chimerical, the effluvia of autobiography, and the aromas of the bookish, the reader acutely feeling the impact of the imaginary and anamnestic projections, but also the exultations of spaces imbued with nostalgic, strange, and ritualistic arabesques. The writer's ability to draw archetypal images, paradigmatic symbols, echoes of the original, evocative spaces of childhood resembling labyrinths that camouflage the past of the being in quasi-mythical scents and dreamlike reflections seems exemplary. In Orbitor. Aripa stângă, the structure of the epic is tertiary: autobiographical (regressus ad uterum, retreat into the elementary, childhood personality profile), metamorphoses of the literary imagination (figurative arabesques, space-time shifts, etc.), and playful, parodic, and ironic paradoxical insertions. To all this is added an abundant inventory of human figures, fragmentary portraiture, feverish descriptions, a fascination with origins, and a reconfiguration of the relationship between the real and the surreal. The author of the novel *Solenoid* is a builder of visions who recomposes the dreamlike substance of the world from a relativizing perspective, through the exercise of irony, pastiche, or playfulness, the dream forming a labyrinthine self-portrait, placed in the abyss, of the narrator, for whom existence is, in essence, text-existence, the repression of experience into the imaginary or an essential form of initiation as a way of accessing the Center of being. The prose writer thus configures in his texts a space-time in which dreams, chronologies, and confusing surfaces, reflections of the imaginary, illusions and fantasies, symbols and metaphors, sudden metamorphoses, unnatural translations between planes and spheres, shifts between antinomic ontic conditions, the dominant feeling in many prose works being that of heavy nostalgia, of an impossible return to an Edenic past.

The encounter between the narrative imagination and the anamnestic projections of childhood reveals (in *Visul*, in *Travesti*, but also in the masterpiece *Orbitor*) spaces imbued with nostalgia, places with strange or ritualistic appearances. What is fascinating here is the writer's ability to recover matrix images, paradigmatic symbols, echoes of the original. From this perspective, the spaces of childhood resemble labyrinths in which the past of the being is camouflaged, rewriting a time with quasi-mythical scents and dreamlike reflections, resembling the random images of surrealism: "The block was in the final stages of completion. It was attached at one end to a building that always made me uneasy because of its battlements and turrets, the infinite perspectives that I found in Chirico, and on the entire back side, towards the mill (another medieval building, of a sinister scarlet color), the block still had rusty scaffolding stretched across it. Behind the block, the ground was dug up by sewer ditches, which in places reached a depth of over two meters. This was our playground, separated from the mill yard by a concrete fence. It was a new world, full of hiding places, dirty and strange, which we, seven or eight boys between the ages of five and twelve, took over and explored every morning, armed with cheap water pistols, which we bought, blue and pink, from "Little Red Riding Hood," the toy store that existed at the time in Obor, the old Obor, that is, and which always smelled of parsley" (*The Dream*). The human figures also have playful or dreamlike reflections, and the prototype of the double is emblematic of the overall architecture of the narrative imagination, a recurring, obsessive topos ("In my head, under the vault of my skull, there is a little man who looks exactly like me: he has the same features, dresses the same. What he does, I do. When he eats, I eat. When he sleeps and dreams, I sleep and dream exactly the same dreams. When he moves his right hand, I move mine. Because he is my puppeteer. But the vault of heaven is nothing more than the skull of a giant child, who also looks exactly like me: he has the same features, dresses the same. What I do, he does. When I eat, he eats. If I sleep and dream, he sleeps and dreams the same dream. For him to move his right hand, it is enough for me to move my right hand. Because I am his puppeteer.").

The first part of the novel *Orbitor*, *Aripa stângă*, has the same paradoxical, multiply postulated tectonics; it is born from the magma of autobiography, with descents into the abyss of being (regressus ad uterum, retreat into the genesis of the universe), but it also contains a personality profile of a childhood that has passed. The geography of the imaginary thus emerges from a return to originality, from an appeal to the dreamlike register of being and from the incessant metamorphoses of the literary imaginary, with multiple figural arabesques, spatio-temporal shifts, or paradoxical ludic-ironic interferences. The inventory of human figures, fragmentary portraiture, the feverishness of descriptions, the fascination with origins - these are areas of excellence in Cărtărescu's prose. The image of the mother, for example, hyperbolized, has the suggestive power of a myth, of a gigantic, overwhelming projection: "My mother appeared in my poems, walking down Ștefan cel Mare Road, taller than the buildings, overturning trucks and trams, crushing tin kiosks with her huge feet, sweeping passers-by with her cheap chiffon skirt. The whole window was filled with her big blue eye, her frowning eyebrow, which filled me with terror." The reconstruction of the maternal figure is also achieved through the prism of meticulous contemplation, with exasperatingly precise details, of the dental prosthesis, an excursion into infrareality ("I raised the dentures above my head, and the teeth began to glisten yellow like salt flames, while the gums disappeared, melted into the identical color of dusk. 'Ah, mother,' I whispered in the madness of that silence. I stood for a few minutes looking at the dentures in the increasingly dim light, until, as dusk turned scarlet like venous blood, the dental appliance took on a kind of inner light, as if a slightly fluorescent gas had filled the arch of the rubber gums. And around them, ghostly, my mother took shape. First, the skeleton, transparent like the skin of marsh fleas, like a greenish, velvety, delicate X-ray. The skull with the large spots of the eyes and the small ones of the nasal cavities, the rib cage, the translucent butterfly of the iliac bones, the gelatinous tubes of the hands and feet and

fingers." The image of Bucharest is also drawn with an instinct for hyperbolic detail, with a hyperrealistic detachment of vision, through the agglomeration of reflections of an ambiguous Referent, half concrete, half dream, relativized by a parodic and ironic instinct, even if the nostalgic embrace is not excluded from this narrative equation: "As far as the eye could see, Bucharest, like a glass model filled with blood, stretched out with its fantastic roofs: huge eggs, donjons, the towers of the Metropolitan Cathedral, the crystal belly of the CEC, the balls at the top of the Negoiu Hotel and the ASE building, the twisted mushrooms of the Russian church, the iceberg embedded with satellite dishes of the Telephone Palace, like the prosthetic leg of a child with polio, the phallus of the Fire Tower, all dotted with a population of statues depicting gorgons and atlases and cherubs and Agriculture and Industry and all the Virtues and Seneca and Kogălniceanu and Bălcescu and Rosetti and Vasile Lascăr, a universe contorted by limestone and plaster and bronze, covered in snow."

Remarkable in this order of poetic, gliding narration, constantly remade and unmade in its subtle articulations, is the figure of the labyrinth in *Mendebilul*, a feverish reconfiguration of the relationships between the real and the surreal, between dream and reality. Cărtărescu, an "architect of angelic or nightmarish visions" (Dan C. Mihăilescu), recomposes the dreamlike substance of the universe from a perspective that is both relativistic and precise, through the exercise of a luxuriant imagination. Under these conditions, the dream essentially reconstructs a labyrinthine self-portrait, placed in an abyss, of the narrator, for whom existence is, in essence, *textistence*, the repression of experience into the imaginary or an essential form of initiation, a means of accessing the Center of being. The dream that triggers the fable is a symbolic one, with images and metaphors of confinement, with mechanisms of repression and an imperceptible glissando of perception from the seen to the unseen, from innocence to guilt ("I dreamed about two months ago that I was simply locked in a jar, but one cut as if from rock crystal. I was spinning around in the jar, which occasionally sparkled with rainbows, and I was looking with great satisfaction through its walls at the fluid, flickering world around me. A bird was coming, flapping its wings from the distant mountains, and as it approached, it spread out, arching itself on the curved walls. When it got very close, I saw its huge, almond-shaped eye stretching out like a magnifying glass and suddenly enveloping me from all sides. I covered my face with a terrible feeling of shame and pleasure. When I looked again, I noticed that the thin outlines of a door had appeared in the wall of the jar, which sparkled madly. I rushed towards it, terrified at the thought that it might be open. But I breathed a sigh of relief: a huge, soft, flesh-like lock hung on the door.

Let us also note that time is an essential thematic component of Cărtărescu's prose. What is REM (from the short story of the same name) if not a space-time in which all the dreams of living beings intersect, in which chronologies and confusing surfaces come together, reflections of the most diverse imagination, illusions and fantasies, symbols and metaphors, all gathered in a utopian mechanism, half sacred, half real: "Some claim that REM is an infinite apparatus, a colossal brain that regulates and coordinates, according to a certain plan and for a certain purpose, all the dreams of living beings, from the inconceivable dreams of amoebas and butterflies to the dreams of humans. According to them, dreams are the true reality, in which the will of the Divinity hidden in REM is revealed. Others see REM as a kaleidoscope in which you can read the entire universe at once, from genesis to apocalypse." In fact, sudden metamorphoses, unnatural translations between planes, shifts between antinomic ontic conditions occur everywhere in Orbitor, a novel of the exaltation of writing, of the reduplicated imaginary, and of the recovery of the identity of being through the recoil into dreams, fiction, and eros. At the same time, one cannot ignore the fact that the dominant feeling in much of the prose is one of heavy nostalgia, of an impossible return to an Edenic, archetypal past ("We remain like this, twins reflected in each other, transmigrating into each other, mixing memories and desires, organs and domes [...] until we become what we had always been, what we had

never ceased to be: one," we read in *Frumoasele străine*). Mircea Cărtărescu's prose, in confluence with poetry, imposes a tone, a vision, and an inner architecture of unquestionable unity. The image of a palimpsest with plural and immutable iridescence imposes itself; it is a palimpsest from which emerges the paradoxical creature of an ambiguous being in search of itself and in search of a dominant otherness ("Put together, these texts give the image of a single being: sometimes male, sometimes female, child, adolescent, adult, an innocent and perverse monster, in which all are united, a creature formed of countless angles that meet at a single point where it pulsates"). Mircea Cărtărescu's prose is the most enduring and valuable achievement of Romanian literature since 1989.

Solenoid – writing beyond limits

In a book of the type and nature of *Solenoid,* trying to find and value the imperatives of realistic prose (plot, fable, character, logically orchestrated plans, etc.) is a complete waste of time. This is a completely different concept of prose, which relies on poetic structures, forms, and registers, with an alluvial articulation of the imaginary. Speculative verve, revelations of the imaginary, and metaphysical stakes replace purely realistic observation, precisely articulated construction, or the illusion of verisimilitude.

The best attempt to define or circumscribe Mircea Cărtărescu's book - by first listing what it *is not*, and then by agglutinating qualities, representations, and effects - is offered by Vasile Popovici: "There are no adequate critical terms to approximate the strangeness created by Mircea Cărtărescu. It is not a novel, it is not just a book, it is not a creation, that is, a constructed, solid, and definable object. It is a force in motion, pure energy, which uses the author, the narrator, and the reader as media. We are taken in by a breath, a storm beyond these pages, and carried vertiginously through the misery of the communist world we have left behind, and yet not quite, through the heavens and under the earth, through Nervalian worlds *beyond the corn and ivory gates* of dreams, through insect bodies, through the gelatinous substance of embryos, through the unknowable realms of divinity, through desolate or fairy-tale landscapes, through states of bliss and despair and pain, through tears, blood, animal remains, and stardust."

With a heterogeneous, ambiguous substance, with multifaceted layers and dimensions of the imaginary, in a casual and paradoxical writing style that combines clarity and metaphorical volutes, *Solenoid* is a book in which the focus is not so much on the drama of an intellectual living in an agonizing, horizonless time - "I was twenty-five years old and had no future on earth. For a year I had been a teacher in the depths of Colentina, where I knew (and still know) that I would retire"—but rather on the epic of the human condition in general, disrupted by the earthquakes of history, in search of its own identity and its own ontological or ethical arguments and justifications. The writing itself in this book seems to be pushed beyond its limits, decentralized and non-homogeneous, dreamlike, esoteric or realistic, bookish and hallucinatory in its concreteness. Of course, it is impossible to decipher all the semantic or symbolic levels of the novel, the mobility of the epic construction expressing the inexhaustible openness of the narrator's visionary eye, attentive to the reality of immediate life (the suburban school, with human specimens of all kinds), and to the reverberations of memory, or to immersions in the abyssal areas of being.

Here we also find the favorite space of Cărtașian imagination (Ștefan cel Mare Road, with the adjacent area), a place where one of the solenoids that feeds a mysterious universe is located, made up of coincidences, revelations, and reveries of the magical imagination, of encounters and sediments of spaces and times, with an occult trajectory and a very pronounced carnation of the fantastic. Between the brutal beginning, with a grotesque tone ("I got lice again, it doesn't even surprise me anymore, it doesn't scare me anymore, it doesn't make me sick anymore. They just itch. I have them all the time, I shake them off when I comb my hair in the bathroom: small, silver-colored eggs, shining black on the sink tiles. Enough remain between the teeth of the comb, which I then clean with an old toothbrush, the one with the moldy handle.

There's no way I can avoid getting lice – I'm a teacher in a suburban school") and the final sentences ("Now, in a few moments, I will set fire to these sheets above the abyss. I will watch for a while as the ash flakes descend in wide spirals toward its unfathomable depths. Then we will leave towards the sunrise. I spoke with Irina and we know what we will do. We will walk along the side of the road, past the village of Voluntari and, towards Afumați, we will enter the small oak forest where we once gathered acorns. There, the ruined chapel awaits us, which will be, as we knew when we found it, our last home. There, among its dilapidated walls covered with frescoes, we will move, there we will love each other and raise our little girl, there we will grow old together. There, I will plunge my head deep into the waters of dreams, and Irina will melt like dusk into my chest. We will remain there forever, sheltered from the frightening stars.") In fact, the hiatus between expectation and illusion, between apathetic resignation and hope unclouded by lucidity, is established.

What has been emphasized, perhaps not enough, in connection with *Solenoid*, is the intertwining of possible worlds, the entanglement of ontic identities and textual references, from which this immense fictional mechanism is born, with its indiscernible metabolism, its immovable structures, its hallucinatory paths, access routes, innervations of the sordid and the miraculous. It is a universe with thousands of appearances, forms, and dimensions, from the communist space of damnation and inertia (represented by the low humanity of General School No. 86) to the fluctuating territories of dreams, with their subtle energies, culminating in the occult dynamics of the Solenoid, from regressions into filthy infrareality to images of salvation through access to meaning and primordial images, offering a broad opening onto the panorama of human destiny. Confusing, *strong* images are those of the fall, of damnation, of dissolution, through which the very profile of humanity's hell is drawn in etching, in which the lives of billions of creatures are consumed, seeking an unexpected meaning, an unimaginable understanding, a logic predisposed to absurdity rather than coherence and rationality. A work with a hybrid structure and nature, dominated by an abundant flow of images, fictional hypotheses, and hallucinatory figures, Solenoid alternates between images of the abyssal and the sublime, the hedonism of writing and confession, striking notation and unexpected revelation, solipsistic captivity in one's own self and the need for liberation through visionary detachment. In fact, in his book, Mircea Cărtărescu places, in the mirrors of fiction and dreams, the possible alternatives of his own existence, dominated by choices, options, chances and misfortunes ("Every moment of our lives we make a choice or are blown by a breath of wind, sooner down one path than another. The line of our real life strengthens behind us...").

The poetry in *Solenoid* is undeniable; there are many pages of pure lyricism here, in which words are dressed in the festive attire of great poetry, suggesting plasticity and subtly incorporating ideas into the flesh of metaphor and symbol (just one example: "Every being we remember is like a statue in a public square, at the crossroads of long spatial, temporal, and psychic boulevards." The journey to truth is, therefore, a journey to the indecipherable center of the Self, an initiatory, sacrificial itinerary, in which sacrifice is the most appropriate path to self-salvation. Fascinated by the sublime, the self ritually descends into the depths of its own being to rediscover its truth, legitimacy, and deep symbolic meaning. This is perhaps the ultimate meaning of a book that is impressive in every respect, through which Mircea Cărtărescu reveals a new dimension, a new identity, of undeniable scope.

The novel *Theodoros* (Humanitas Publishing House, 2022) stands out in Mircea Cărtărescu's writing in terms of theme, subject, and style, and can be related to *Levantul*, the heroic-comic and parodic epic in verse of yesteryear. The protagonist of the novel is a picaresque hero from the 19th century, a haiduc (outlaw) of Iancu Jianu, then a corsair in Greece and king of Ethiopia under the name Tewodros II. The evocation of the historical, cultural, and religious climate of the places traversed by the hero is dynamic and fascinating. In a *Final Note*, the author notes the importance of documentation, through the accumulation of dense details

about "the geography and history, religion and culture, customs of the inhabitants, flora and fauna, what people drank and ate" in the places his hero traveled. The geographical regions traversed by Theodoros are represented in a specific picaresque-picturesque formula (relief, onomastics, style, language, mental identities) by a multifaceted narrative voice, with a distinct yet ambiguous tone that overlaps with the various particularities of the text ("Wallachian chronicle" and "Ethiopian chronicle") with a deceptive chronology and some shifts from the past to the present of the narrative ("You had become even bolder, and day by day you walked further and further down the streets, reaching Sărindar and the Mogoșoaia Bridge, and Sfântul Gheorghe, where a century and a half later trams 5, 16, and 21 would turn around." We find temporal contortions and distortions in several revealing fragments, such as the one evoking kites ("There were also kites in the shape of birds, locomotives, space stations, and Coca-Cola bottles, and even a kite depicting the famous German philosopher himself, otherwise impossible to see, hear, taste, smell, and touch by ordinary mortals") or the figure of John Lennon ("And John, who was to be a famous singer (...) had changed the world with his voice and guitar, with his hooked nose and round glasses, with his Japanese girlfriend always crouching beside him, with the boundless drunkenness of his wasted weekend, and finally with the five .38 caliber bullets he would receive in his back on a bloody December evening." The uncertain identity of the narrator(s) actually illustrates the polymorphic aspect of the novel, its divergent, heterogeneous, polychromatic writing, but also the multiplication of narrative voices in a kind of specular and autospecular dialogue: "From our clouds lit by the sun, carried by the winds, scattered and remade by the incessant rustling of matter, we look at you like eagle chicks in their nest on the cliffs, Theodoros. We write your story in the heavens, as it unfolds on earth, to be read at the Last Judgment, and it would be fitting, on such a frightening occasion, to have hearts of stone, but our hearts are neither stone nor ice, and we have sometimes found ourselves weeping, and at other times laughing, and often trembling with horror as we look down on the thread of your life, for your mind is so confused, Theodoros. It is true that man will never understand our hidden ways, just as cattle will never understand a page of deep thought, but neither will we, the almighty and serene and immortal, ever fully understand the human heart, so twisted and restless. For sometimes you are a beast in human form, Theodoros, and at other times a lily with a divine fragrance, and although you have trampled on all of Moses' commandments beyond measure, there is still childishness and wonder in your eyes, and the core of your heart is still tender beneath its rough wooden shell.

A hybrid, complex, paradoxical creature, Theodoros has in his own being a mixture of tenderness and cruelty, delicacy and ferocity, illusion, chimerical grandeur, and labyrinthine imagination. The subject of the novel originates from two letters: a letter from Ion Ghica to Vasile Alecsandri from 1883 and a letter received by Queen Victoria, which mentioned an emperor of Ethiopia, Tewodros II. Added to these letters is a massive, meticulous documentation about Wallachia and Ethiopia. The book stands out for its masterful, musical style, the harmony of its phrasing, and the subtle scaffolding of its language registers, as in the fragment depicting the love between Makeda, Queen of Sheba, and King Solomon, or in the description of Bucharest during the plague ("Near a fence, a man was crouching and straining, shamelessly staring at those who passed by, cursing him. Towards the middle of the alley, the Dâmbovița River began to appear, between the houses whitewashed or merely smeared with mud, where all the city's waste went, along with the effluvia of the tanneries."). The voluptuousness of the narrative, the charm of the abundant speech, the elaborate epic architecture, and the fabulous-epic atmosphere are the strengths of Mircea Cărtărescu's book, in which epic threads of disconcerting diversity, the lyricism of the atmosphere, stories and parables, parables and facts, images and destinies intertwine. The stake of the entire narrative lies in establishing a fictional biography, a destiny with a fluctuating and paradoxical identity, set in various epic contexts and situations, in a chimerical past and a fictionalized history. The

protagonist, Tudor/Theodoros/Tewodros, is the son of servants of the Ghica family from Ghergani (Gligorie and Sofiana), and he traverses diverse social environments and strata (pirates, humble people, aristocrats, etc.), with successes and failures accompanying his evolution in the most picturesque settings, not without a dose of cruel and unusual naturalism. The realistic scenes are combined with a literary substratum of language, with parodic evasions and iridescent touches of the fantastic, whose innervations are inserted into the layers of the narrative. The epic architecture is made up of the fantasy and dynamism of the stories "woven together," from the élan of metaphysical propensities and the transgression of space-time limits in a symbolic and allegorical key ("The book spans almost three thousand years of humanity's solitary life, from the biblical times of King Solomon to 2041, when the last events in the book take place. And in terms of spatial extent, it covers half the globe, from Jerusalem to San Francisco and from Indonesia to Ethiopia, but also the micro- and macrocosmos, as far as science, art, philosophy, and the intuitions of the great initiates have made them accessible to us.").

Viewed by the author as "my modest 'century of solitude' and my first true novel," *Theodoros* presents itself as a sumptuous repertoire of picturesque scenes and characters, themes and motifs remodeled with grace and epic ingenuity, in the volutes of a convoluted and polychromatic, rustling writing, with bookish iridescence, in an original mixture of parody, playfulness, and exoticism. Mircea Cărtărescu's prose represents one of the most enduring and valuable achievements of Romanian literature after 1989.

The diary, by definition a (self-)mystifying literary genre, difficult to credit, is still enjoying a period of popularity. It is true that the more insistent the arguments of verisimilitude and truth in the egographic exercise are, the more distrustful the reader becomes, deciphering manipulations of sensitivity and image in the architecture of the writing. And then: how much legitimacy—from the perspective of authenticity—does an intimate diary made public, or written with a view to publication, have? Through its very intentionality, whether exposed or presumed, the diary is both enchantment and disenchantment, self-revelation and camouflage, mystification and authentication simultaneously. In his diaries, Mircea Cărtărescu notes the consubstantiality of experience and writing in terms of an equation that expresses the fissures of identity, with ontological fractures, blockages, or aporias, an identity with uncertain contours, constantly sliding toward the indeterminate and nostalgic retreat into the past ("I am my diary. I identify neither with my flesh and skin, nor with my memories, nor with my image in the mirror, nor with my name as completely as I identify with these pages, these notebooks"). The diary page, convulsive, tense, resistant to any model of experience, from *Zen* (2011) records changes in tone, in emotional register, from the exalted expression (in the first diaries) to the deceptive, tense, convulsive message of the present, a shift in emphasis observed even by the diarist himself: “What an immense difference between my old diaries (those from before, let’s say, 40 years ago) and the most recent ones! The former were triumphalist even in despair, the latter – desperate even when life seems kind to me. Now I am at that point where I have reached the furthest edge of my mind, so far away that I have forgotten, along the way, why I am moving forward. I have gathered so much experience along the way that I can no longer do anything with it, because every grain of knowledge cancels out all the others: to do something, you need to know a little. (...) In fact, of all literary genres—or rather, of all ways of writing—the diary is the most absurd. Your left hand gives money to your right hand. You write down, for yourself, what you yourself know much better than the one who writes it down, because the pain is real, while “it hurts” is a convention.

On the other hand, Mircea Cărtărescu's diary promotes a dialectic of camouflage and exposure, imposing a significant distance between the appearances of everyday life and the "essence" of the character who "reveals" himself in the mirror of this abundant, fragmented, and decentralized writing. In fact, the writer himself questions the legitimacy of knowing the

truth about the creature that reveals itself on the diary page, suggesting, however, subliminally, a vast space of the unseen, the unshown, the barely suspected: "Those who read my diary do not enter my life, and not (only) because any text mystifies life. But because the meaning of my diary is not to bare my heart, as if at the doctor's. My true life is not accessible to words. The shell is not and does not represent the life of the snail." Beyond the numerous details of concrete existence, beyond the current gestures or the recurrence of data from his external biography, Mircea Cărtărescu's diary reveals the vicissitudes of an outraged conscience, the complexity of a mind exposed to the anguish of degradation, the obsessions of solitude, of the crisis of creation and of old age. The notes are often disillusioned, agonizing, devoid of breath, of illusion or horizon. Any will to power seems to have been evacuated from these tortured notes, while the awareness of degradation, aging, sterility, and exhaustion is increasingly acute ("I wait on my oilcloth chair for the adaptation to old age"; "For some time now, almost all the people I meet are younger than me. And, in fact, I no longer meet them, but their deference to someone who is not only older, but in a different taxonomic box"; "an indolent and lazy mind", "Writing has brought me nothing but the ruin of my mind and this endless burden on my heart. Now the trees of life are entering autumn." The dream world, family life, the register of readings, the odyssey of writing—these are, in fact, the thematic levels of these consistent and paradoxical diary pages, pages that make the theme of creative crisis the starting point and the ideological finality of the textual mechanism.

The excess of grandeur and pride that has been reproached in autobiographical writing is always relativized by a grain of humor or a self-ironic insinuation ("But do these people know what they received? What did they take home with them?"; "Write again after *Orbitor*? What exactly? Simple: something else, something completely different. For after every book ever written, something else has been written – with absolute shamelessness – after the Bible." or "O_3 is like 'God's slave' descended from heaven: impenetrable, uncollectible"). The diary often records the dramas and vulnerabilities of the one condemned to write, to *write himself*, with difficulty, with painstaking effort and torment ("I write every day as if I were serving a sentence. Literature for life. I write as if on the day I don't write I won't get food, or my air supply will be cut off. Not out of the joy of my heart, but out of fear of punishment. This can only result in something that smells rancid, forced, fake"). The pages of grace, of the ineffable, of the enchantment of the imagination are noted, but also the pages lacking in grace. The diarist records both the inspired phrase, the suggestive and vivid expression, as well as the platitude, the inexpressive statement, the banal notation, the emotional state with a striking, beatific ontic relief, but also the boredom, the spleen, the disappointment, or the drastic depreciation of identity ("Now there are only black waters, a black mirror over which nothing wanders. A mirror in an empty world, with nothing to reflect" or "I no longer have myself, I am my own widower, who lives his life as a survivor in a daze").

Mircea Cărtărescu's notes oscillate between uncertainties about his own writing ("I write appallingly badly, as if I were completely brainless") and his reaction to those who contest the value of his work (“You have been harassing me for twenty years. I have always written against a backdrop of ironic and contemptuous sneers. I have always felt your opposition, distrust, gossip, envy, and hypocrisy. These pages, stupid and useless, which you will quote in your reviews as new evidence of immorality and paranoia added to the file, have only one meaning: to leave here the burden of suffering, so that I can move on, freed from your hatred and my fear of you"). The reviews of Orbitor 3 prove, writes the diarist, “hatred, brutality, cretinism”; the critics are “those who mocked my book [...] as if my daughter had been raped,” and their articles are “detestable.” The diary also bears witness to the writer's readings (Hrabal, Gogol, Radu Petrescu, Borges, Virginia Woolf, Nabokov, etc.), his cultural habits, so that autobiographical writing, imbued with bookishness, saturated with the effluvia of books, predisposes towards a certain hegemony of the imaginary, or towards a cohabitation of the

regime of lucidity with the dreamlike dynamics of the imaginary, through which the diurnal and the nocturnal arrogate to themselves a position of balance and compensation. An unstable network of voids and fullness, of aesthetic density and poetic expression, of expectations and promises, Mircea Cărtărescu's *Journal* assumes the stakes of an authenticity - half mimicked, half repressed - in which the agonizing image of a creative crisis is reflected in crepuscular and alienating tones. In these succinct and disparate notes, I have attempted to shed light on the front and back of Mircea Cărtărescu's inexhaustible writing, as it reveals and reinvents itself in poetry, prose, and diary entries, emblems of the same self in a continuous, effervescent search for the self and its own limits.

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ENGLISH NURSING EPONYMISMS. A CORPUS-BASED LINGUISTIC APPROACH

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Abstract: *This paper presents a systematized view on the state-of-the-art of eponymisms in the vocabulary of nursing. The definitions of a few basic terms in the first section are complemented with brief overviews of nursing and eponymic nursing literature. The research materials and methods whose outcome created the corpus underlying the whole approach are discussed in section 5, and they are followed by personal observations emerging from the corpus linguistic analysis. As little has been written about the linguistics of medical eponymisms, this paper proposes a few taxa on these denotative tools. As, in their majority, eponymisms comprise a minimum of two elements, their linguistic description will have two foci: the personal name, on the one hand, and the common noun or noun phrases which are associated to a personal name, on the other. A linguistic analysis presupposes references to lexico-semantic relationships. This approach finally makes a brief classification of synonymic eponymisms and draws the conclusions of this research. Eponymisms have been severely criticised by numerous adversaries, who have sustained their exclusion from the medical language, seem to have lost their battle once these lexical units are still actively used in periodicals all over the world.*

Keywords*: terminology; nomenclature; multiword lexical units*

1. Introduction

Both translation and nursing have been among the occupations practiced since time immemorial, which have continually evolved. Nowadays, they enjoy a prized and complex position being at the same time sciences, arts and crafts. As sciences they make extensive use of theoretical models, principles, methods and criteria. As crafts and crafts, they both rely on the talent, skills and in-depth knowledge of their practitioners. But their shared features stop here because, unlike translation, which might become a job to be practiced in the foreseeable future (almost exclusively) by the AI, nursing will always be practiced by humans. This is because, contrary to any other professional field, the healthcare professions require plenty of humaneness in the doctor/nurse-patient interaction that is mainly based on the feelings of empathy and compassion.

The timeline of nursing starts in the ancient territories of Egypt, India and Greece and it has distinguished the premodern and modern ages of evolution. Greece holds a favoured position in the history of medicine due to Hippocrates of Kos (460-377 BC). Acknowledged as "the father of medicine", he authored *Corpus Hippocraticum*, which is "the first textbook of medicine containing, among others, the basics of physiology, general and detailed pathology as well as therapy" (Girzelska 2023: 9). Florence Nightingale's book *Notes on Nursing: What It Is and What It Is Not* (1859) is the milestone that marks the beginning of the second age of nursing. The book enriched this practical field with a theoretical model based on scientific principles, thus lying the foundations of nursing as a science. Florence Nightingale, who was granted the titles of "the mother of nursing" and "the lady with the lamp" founded the *Nightingale Training School*, which was the first secular school of modern nursing (Turkowski and Turkowski 2024: e66192). Presently, this institution is known as the *Florence Nightingale*

Faculty of Nursing and Midwifery. Ever since the publication of Nightingale's book and the creation of her school, both the word *nursing* and its related terms have continually expanded.

2. Terminological specifications

Nursing and eponymism are two of the key words in this approach that need a few lexical and semantic specifications.

Semantically, *nursing* is a polysemous word, encapsulating both a general and several specialized meanings, is used in everyday speech to name a profession (an occupation or a job). As a specialized term, it conveys a variable number of meanings. Some works describe the word *nursing* as a noun, which denotes (1) "the work or profession of being a nurse" and (2) "care for sick people provided by a nurse" as well as an adjective which means "providing care as a nurse" (Adams et al 2007: 205). More complex lexicographical works assign five meanings to the *nursing*, that is used to refer to

(1) "the practice in which a nurse assists" sick or well patients to heal, recover or have a peaceful death;

(2) "the diagnosis and treatment of human responses to actual or potential health problems";

(3) "the professional practice of a nurse";

(4) "the process of acting as a nurse, of providing care that encourages and promotes the health of the person or persons being served" and

(5) a synonym for "breastfeeding" (O'Toole 2017: 1246-7). Set within the comprehensive framework of medical sciences, this three-layered field, accepted as a science, a practice and an art, "has undergone remarkable transformations since its inception" (Williams 2024: 219).

Due to its numerous transformations which took place during the modern age, the timeline of this interval witnessed the following four periods:

(a) Florence Nightingale: the birth of modern nursing,

(b) the early twentieth century: expanding roles and recognition,

(c) mid-twentieth century: advancements in education and technology,

(d) late twentieth century to early twenty-first century: embracing evidence-based practice and patient-centred care (Williams 2024: 219). The evolution of nursing has impacted both culturally and linguistically the society in which it developed. Thus, nursing has been a topic of interest for nursing practitioners and theorists, nursing teachers and researchers.

The English medical nomenclature is replete with eponymisms rooted in personal names of real people and/or fictitious heroes of the Bible, classical mythology books, novels, drama, stories, myths and legends of universal and national literatures. The word *eponym*, inspired from the Greek *eponymos* meaning "given as a name, giving one's name to something" was first used in English in 1833, when it meant "one whose name becomes that of a place, a people, an era, an institution, etc."[1]

According to McArthur (1992: 378), the word *eponym* currently overlaps three senses, i.e.,

(a) "a personal name from which a word has been derived: *John B. Stetson,* the 19c US hatter after whom the *stetson* hat was named";

(b) "the person whose name is so used: The Roman emperor *Constantine,* who gave his name to *Constantinople*" and

(c) "the word so derived: *stetson, Constantinople*".

To avoid any possible misreading, *eponym* is used in this paper as a substitute for the

(a) meaning (i.e., the personal name of *John B. Stetson*), *eponymee* is the substitute for the

[1] https://www.etymonline.com/search?q=eponym, accessed on 03 December 2025.

(b) meaning (i.e., the person bearing the name of *John B. Stetson*) and *eponymism* is the substitute for the
(c) meaning (i.e., the *stetson* hat). In sciences and medicine eponymisms most often consist of at least two elements, the eponym and a noun, i.e., [E] + [N], as in *Mach number* or *Hansen's disease*.

3. A brief overview of nursing literature

Nightingale's *Notes on Nursing* created a scientific space for solid, well-argued, thoroughly documented and reliable professional contributions. Nursing literature is now a comprehensive field with all sorts of contributions related to the theory and practice of nursing.

The two-volume historical monograph by Nutting and Dock, *A History of Nursing* (1907), and Fitzpatrick and Wallace's *Encyclopaedia of Nursing Research* (2006) were strong bricks to the foundation of nursing literature. Nowadays, it is in full progress as new works are published almost every year (Bowen 2024). At the same time, plenty of "classical" works in the field benefit from revised and improved editions. Thus, for just one example, O'Toole's *Mosby's Dictionary of Medicine, Nursing and Health Professions* has reached its eleventh edition in 2021, while McFerran's *Oxford Dictionary of Nursing* enjoyed its eighth version in 2012. Volumes approaching fundamentals of nursing (McKenna et al 2014, De Laune et al 2024, Potter et al 2025), essentials for/of nursing practice (Potter et al 2019, Delves-Yates 2022), manuals (Nettina 2010, Bench et al 2025), as well as coursebooks (Girzelska 2023), and textbooks (Kumari 2022). A rich collection of worldwide known periodicals, such as *Nurse Education in Practice* (a six-issue journal published by Elsevier Ltd., ISSN 1471-5953), *Journal of Clinical Nursing* (print ISSN 0962-1067), *Florence Nightingale Journal of Nursing,* (ISSN 2147-4923), *International Nursing Review* (a quarterly published by the International Council of Nurses in Geneva, ISSN 0020-8132), and *International Journal of Nursing and Health Care Research* (ISSN 2688 9501) provide access to the latest discoveries, innovative methods, techniques and good practices in the field.

The current approach to nursing focused on terminological issues brings to the fore some aspects that have hardly been examined to this date by contributions to specialist literature.

4. A brief overview of eponymic nursing literature

Medical eponymic literature is impressive due to hundreds and hundreds of contributions in the form of monographs (Somford 2018), doctoral dissertations (van Sterkenburg 2012), serial articles (Yale et al 2023a; 2023b, 2024; 2025), articles (Ng, Qin 2025), and a guide (ten Donkelaar et al 2025).

Topically, the field of eponymic literature is as generous as the writing formats it is presented in. Thus, predominant among the topics are the epidemiologic approaches (Anderson et al 2023, Draves et al 2024, Agrawal et al 2025) and presentations of eponymisms in diverse medical branches (Brazel et al. 2022, He et al 2022, Warren 2024).

Despite this diverse and rich eponymic literature, little has been written on the eponymic terminology of nursing, which has its own collection of medical denominations based on or derived from personal names. An earlier contribution to honour the personalities that have left their imprint on the field of nursing was made by Daifullah Al Aboud's (2012).

5. Research materials, methods and questions

The corpus underlying this research was created with both empirical and computer-based methods. The careful reading and manual selection of the entries in a hard copy nursing dictionary (2007) was the basic method further applied in the work with pdf format versions of the following works: *Dictionary of Nursing* (Adams 2007), *Oxford Dictionary of Nursing* (McFerran 2021), *Mosby's Dictionary of Medicine, Nursing and Health Professions* (O'Toole

2017). Semantic Scholar and Google Scholar, the AI-powered research tools for scientific literature as well as the PubMed resources were also used to update my personal data bank with the contributions in the field of medical eponymy published after 2021. My previous research, presented in two co-authored monographs that were published in 2021, accounted for a comprehensive bibliography on the eponymic literature published between 1903, when George L. Richards expressed his opinions on "The Evil of Eponyms" and 2021. As this research furthers my previous contributions, the follow-up of the bibliography was limited to the time interval between 2021 and 2025. The questions that triggered this research were those below:

(a) Is there such an eponymism as the "nursing eponymism"?
(b) To what extant do nursing eponymisms resemble the structure of medical eponymisms used in other branches of medicine?
(c) What is the specificity of nursing eponymisms, if any?

All these questions find their answers indirectly formulated between the lines.

6. Findings and commentary

My search for the words "eponym" and "eponymic" was so extended as to cover the Semantic Scholar and PubMed websites. An obvious polarity strikes at a first glimpse: the former source provided 89 contributions of the published between 2020 and 2025, whose titles comprised eponymisms and the latter pinpointed only 3. The outcome of my eponymism hunting materialized in a corpus containing 431 eponymisms. Only 28 eponymic formations pertain exclusively to the field of nursing, the rest being shared with other branches of medicine. In other words, nursing eponymisms represent a very low percentage of the whole set of medical eponymisms

6.1.Lexico-semantic features of medical eponymisms

According to their linguistic structure, eponymisms are formulaic representations that contain an eponym [E] and a common noun [N]. This basic binomial pattern has revealed the possibility of both the [E] and [N] components to expand both the former and the latter component. This corpus-based structural analysis, which accounts for a two-fold taxonomy, considering either component of the general binomial structure, identified the following typologies:

(a) surname in the nominative, followed by a noun, e.g. *Angelman syndrome*, *Alzheimer plaque*, *Diogenes syndrome*
(b) surname in the genitive, followed by a noun, e.g. *Baker's cyst*, *Battle's sign*
(c) adjectivized personal name, followed by a noun, e.g. *Haversian system*, *Malpighian body*, *Wallerian degeneration*
(d) the eponymee's (apparently) full name, followed by a noun, e.g. *Pierre Robin syndrome* (< Pierre Robin, a twentieth century French dentist and physician), *Argyll Robertson pupil* (< Douglas Argyll Robertson, a nineteenth century Scottish ophthalmologist and surgeon), *Denis Browne splint* (< Sir Denis John Wolko Browne, a twentieth century Australian orthopaedic and general surgeon working in Britain)
(e) two-hyphened eponymic elements as one person's names, followed by a noun, e.g. *Brown-Séquard syndrome* (< Charles Edward Brown-Séquard, nineteenth century French physiologist), *Albers-Schonberg's disease* **(<** HE Albers-Schonberg, German radiologist, 1865–1921)
(f) two-hyphened eponyms, i.e., surnames of two persons, followed by a noun, e.g. *Arnold-Chiari malformation* (< Julius A Arnold, German pathologist and Hans von Chiari, Austrian pathologist), *Dandy-Walker syndrome* (< W. E. Dandy and A. E. Walker, US surgeons)

(g) three-hyphened eponyms, i.e., surnames of three persons, followed by a noun, e.g. *Gerstmann–Straussler–Scheinker syndrome/disease* (< Josef Gerstmann, Ernst Sträussler, and Ilya Mark Scheinker) described this familial prion disorder in Austria in 1936**,** *Hand–Schüller–Christian disease* (< A. Hand (1868–1949), US paediatrician; A. Schüller (1874–1958), Austrian neurologist; H. A. Christian (1876–1951), US physician), *Steele-Richardson-Olszewski syndrome* (< J. C. Steele and J. C. Richardson, 20th century Canadian neurologists; J. Olszewski (1913–64), a Polish-born Canadian neuropathologist)

The distinction made under (e) and (f) appears to be linguistically irrelevant. And yet, when the eponyms belong to two persons, as is the case with A. Russell (1914–2003), a British pathologist and H. K. Silver (1918–91), a US paediatrician, dictionaries specify the two variants of a disorder or disease name, such as *Russell–Silver syndrome* also known as *Silver–Russell syndrome* (McFerren 2017: 1842).

The second section of the current taxonomy classifies nursing eponymisms starting from the nature and structure of the [N] component. Personal names are associated with nouns that preserve their core, best-known or basic meaning, such as *pledge* in *Nightingale pledge*, *fracture* in *Pott's fracture* and *model* in *Peplau's model*. In sum, all these examples include common nouns [Ns] which belong to the word stock. But other [Ns] pertaining to the same lexical layer show an alteration of their everyday meaning. Thus, *solution*, in *Hartmann's solution* is "a chemical solution used in drips to replace body fluids lost in dehydration" (Adams 2007: 127), *knife* in *Beer's knife* is a special instrument with a triangular blade, created to be used in eye operations (Adams et al 2007: 30), and *method* in *Ziehl–Neelsen method* is a way used to identify the acid-fast bacteria. Similarly, the *Pearson bed* is a *bed*, but a special "type of bed with a Balkan frame, a rectangular frame attached to and overhanging the bed, used mainly for people with splints" (Adams et al 2007: 223). *Bag*, in *Politzer bag* is an instrument that is "used to blow air into the middle ear to unblock a Eustachian tube" (Adams et al 2007: 236). In line with these, a few other examples are mentioned: *body* in *Barr body*, *frame* in *Stryker frame*, *manoeuvre* in *Kocher manoeuvre*, *spot* in *Roth spot*, *jacket* in *Sayre's jacket*, *layer* in *Malpighian layer*, *point* in *McBurney's point*, *pin* in *Steinmann's pin*, *ring* in *Bandl's ring* and *splint* in *Braun's splint*. The [Ns] *solution*, *knife*, *bed* and *bag*, as well as the examples in the preceding sentence, illustrate the specialization of meaning, i.e., a semantic change, frequently used in the enrichment of professional vocabularies. Included in the word stock but used with a healthcare-related meaning, these words are often referred to as "semi-technical" (Mackay and Mountford 1978: 145).

Common nouns, which co-occur with eponyms and create lexical units with an established meaning, includes specialisms or "technical words" (idem), i.e., words which are peculiar to professional vocabularies, such as:

(a) names of anatomical elements: gland (e.g. *Bartholin's glands*), foramen (e.g. *Magendie's foramen*), teeth (e.g. *Hutchinson's teeth*)
(b) names of diseases: lymphoma (e.g. *non-Hodgkins lymphoma*), dysentery (e.g. *Sonne dysentery*), granulomatosis (e.g. *Wegener's granulomatosis)*, ulcer (e.g. *Mooren's ulcer*), encephalopathy (e.g. *Wernicke's encephalopathy*)
(c) names of medical procedures or interventions: operation (e.g. *Shirodkar's operation*), suture (e.g. *Lembert's suture*), traction (e.g. *Russell traction*), amputation (e.g. *Syme's amputation*)
(d) names of medical devices and instruments: clips (e.g. *Michel's clips*), catheter (e.g. *Swan-Ganz catheter*), clamps (e.g. *Charnley clamps*), syringe (e.g. *Higginson's syringe*),

The eponymisms whose second element is a noun group [NG] are less numerous, and they show the following structures:

(a) [E] + [NG: adj + noun], e.g., *Albright's hereditary osteodystrophy*, *Becker muscular dystrophy*, *Gesell's developmental chart*
(b) [E] + [NG: noun + noun], e.g., *Goldmann applanation tonometer*, *Ishihara colour charts*
(c) [E] + [E] + [NG: adj + noun], e.g., *Lambert-Eaton myasthenic syndrome*.

The following section arguably exemplifies the abundance of medical eponymisms.

6.2. Synonymous eponymisms

The huge array of eponymisms which characterize the medical terminology appear as either irreplaceable denominations or as couples or even clusters of synonyms. Synonyms, which are "defined as words with similar or very close meanings and they are rather unwanted phenomena in medical terminology" (Džuganová 2013: 61), have a high frequency of "occurrence in medical language since many languages have adopted Greek/Latin-derived terminology and simultaneously have developed native terminology" (Kujawska-Lis 2018: 84). With the help of the "OR"-relationship Gray would use them in his *Anatomy* (1858), in numerous alternative constructions, such as "pituitary fossa or sella Turcica" (Gray 1858: 32), "pterygoid process or tuberosity" (Gray 1858: 36), "foramen lacerum posterius or jugular foramen" (Gray 1858: 58).

Synonyms, which include eponyms, are also numerous in present-day medical language and the following taxonomy showcases:

(a) eponymisms with a double denomination, which result from:
i)the use of the eponym in both its nominative and genitive forms, e.g. *Aschoff nodules* or *Aschoff's nodules*, *Kupffer's cells* or *Kupffer cells*, *Marfan's syndrome* or *Marfan syndrome, Thomas's splint* or *Thomas splint*
ii) the use of the eponym in both its Saxon and prepositional genitive, e.g. *Fallot's tetralogy* and *tetralogy of Fallot* or *Henle's loop* same as *loop of Henle*
iii) inversion, e.g. *Barré-Guillain syndrome* or *Guillain-Barré syndrome*, *Abbott-Miller tube* and *Miller-Abbot tube*
iv) the waiving of one eponym in the case of those eponymisms that associate two or three eponyms in their formula, e. g. *Henoch's purpura* or *Henoch-Schönlein purpura*, *Klumpke's paralysis* or *Déjerine-Klumpke's syndrome* and *Prader–Willi syndrome* or *Prader–Willi–Labhart syndrome*

(b) pairs of denominations whose common nouns are interchangeably used:
i) disease and syndrome e.g., *Lesch-Nyhan disease* or *Lesch-Nyhan syndrome*, *Ménière's disease* or *Ménière's syndrome, Reiter's disease* or *Reiter's syndrome*
ii) disease and phenomenon, e.g. *Raynaud's disease* or *Raynaud's phenomenon*
iii) reaction and syndrome, e.g. *Eisenmenger reaction* or *Eisenmenger syndrome*
iv) reaction and test, e.g. *Paul–Bunnell reaction* or *Paul–Bunnell test*
v) manoeuvre and test, e.g. *Adson's manoeuvre* or *Adson's test*
vi) umour and sarcoma, e.g. *Ewing's tumour* or *Ewing's sarcoma*
vii) syndrome or tear, e.g. *Mallory-Weiss syndrome* or *Mallory-Weiss tear*

(c) an eponymism can be meaningfully similar to another eponymism
e.g. *Guillain-Barré* syndrome also called *Landry's paralysis,*
Heaf test also called *Mantoux test*
Manchester operation also known as *Fothergill operation*
Malpighian glomerulus same as *Bowman's capsule*

(d) an eponymism can be meaningfully similar to
i) an English clinical denomination
e.g. Angelman syndrome same as *happy puppet syndrome*
Whipple's operation or *pancreatomy*

ii) a clinical denomination in Latin or transliterated Greek

e.g. Addison's anaemia same as *pernicious anaemia*

Bazin's disease same as *erythema induratum*

(e) (e) an eponymism can be meaningfully similar to both other eponymisms and one or more clinical denominations

e.g. *Feer's disease = Swift's disease = erythroderma polyneuropathy = pink disease*

Hand-Schuller-Christian disease (=HSC) = *eosinophilic granuloma = Letterer-Siwe syndrome*.

The few eponymisms in the foregoing represent a category of difficult and complex medical denominations whose understanding requires the existence of good explanatory dictionaries and the mastering of in-depth knowledge on such formations.

6.3.Nursing eponymisms

All the examples in the foregoing represent a lexical heritage that is shared by two or more branches of medicine, such as oncology (e.g. *Ewing's sarcoma*), ophthalmology (e.g. *Argyll Robertson pupil*), surgery (e.g. *Shirodkar's operation*) and dermatology (e.g. *Kaposi sarcoma*). Nursing theories and models contribute to the development of nursing profession by supporting the independent roles of nurses during care delivery in accordance with nursing process (Ozdemir 2019: 1279). The "mother of nursing" is celebrated in the following eponymisms: *the Florence Nightingale Medal*, *nightingale ward*, the *Nightingale theory* and the previously mentioned name of faculty. The denominations of nursing theories or models represent the pure nursing eponymisms, being the only name-including compounds, which are peculiar to this specific field. The excerpt below illustrates a few more nursing eponymisms in a coherent text: "Despite the criticism of nursing theories, they can help us to achieve these requirements. For example, as seen earlier, empowering patient self-care and autonomy is congruent with the theory of self-care developed by *Dorothea Orem* (1980, 1991). Similarly, supporting patients towards independence in their ADLs is core to *Roper et al.'s theory*. *Callista Roy* (1980) emphasised the need for patients to adapt to their environment and to their own abilities" (McKenna et al 2014: 20-21).

The inventory of nursing eponymisms comprises binomial patterns (e.g. *Casey's model*, *Henderson's model*, *King's model*, *Orem's model*), trinomial structures (e.g. *Corbin and Strauss method*, *Glasser and Strauss method*) and multi-word or polynomial eponymisms (e.g. *Meleis's transition theory*, *Im and Meleis transition model*, *Barnard's model of parent-child interaction*, *Dreyfus model of skill acquisition*, and *Benner's Novice to Expert Model Perspective*). In addition to all these examples, the corpus includes 15 multiword eponymisms peculiar to the nursing nomenclature. Although nursing eponymisms are rather scarce, they are rich enough to provide examples showing that they follow the same structures as the other similar medical formations. In other words, they include full name eponyms (e.g. *Faye Glenn Abdellah's Nursing Theory*), two or three eponyms (e.g. *Roper, Logan, and Tierney model*) as well as compound noun phrases (e.g. *Melzack and Wall's gate control theory*) or complex noun phrases (e.g. *Fawcett's theoretical method of derivation*).

Similarly, to *Aaron's sign*, *Aase's syndrome* and *Abadie's sign*, all the model / method / theory-including eponymisms have no synonymic variants. Nursing eponymisms have no synonyms, but medical eponymisms have a different alternative.

6.4.Contribution of the paper

This paper demonstrated that the field of nursing has created its own formations which contribute to the enrichment of the medical vocabulary. These formations have a wide variety of structures, comprising binomial, trinomial and polynomial formations, which associate either two or three personal names with one common noun or one personal name with a

complex noun phrase. Medical terminology analysts who have developed a campaign against the use of eponymisms seem to have won a victory: numerous nursing eponymisms have not been included in dictionaries of nursing. Their victory is just partial for many authors appeal to eponymisms in their review and/or research articles, metadata analyses and epidemiologic studies.

7. Conclusions

This approach to the linguistic features of nursing eponymisms proved that they represent a modest percentage within the total of medical denominations which include personal names. This research identified and argued in favour of both formal and semantic similarities and dissimilarities between the classes of denominations. In the latter half of the essay, the formal specificity of nursing eponymisms was emphasized. Eponymization in the field of nursing started its contributions soon after 1859 and it has remained receptive ever since.

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PRAGMATIC SAPIENTIAL ASPECTS IN LITERARY WORKS FOR CHILDREN

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Abstract: *In this article, we have chosen to highlight several aspects of great utility and relevance that appear in three literary works for children. Thus, in addition to offering desirable communication models in certain life contexts, we aim to identify possible ways to recognize, understand, prevent or counteract bullying, in the following literary works: Milton's Secret (by Eckhart Tolle and Robert S. Friedman), Billionaire Boy (by David Walliams), and Pollyanna. (by Eleonor H. Porter). Although only the first two of these previously listed works contain episodes subsumable to bullying, the presence of the other book is motivated by the fact that it could provide the opportunity not to equate any undesirable behaviour with bullying, but also to offer solutions to live serenely even in the case of atrocities (real or anticipated).*

Keywords: *literature; bullying; utilitarian aspects; wellbeing.*

Premise teoretice și precizări necesare

Literatura sapiențială utilitară actuală valorifică înțelepciunea și experiența umană în contexte actuale de viață, având utilitate imediată, fiind o componentă importantă a unor acțiuni umane „spontane" [1] dezirabile [2].

Termenul „bullying" desemnează un comportament repetat și intenționat prin care agresorul își agresează sau intimidează victima în diverse moduri[3], având trei caracteristici: este intenționat, repetat și realizat printr-un dezechilibru de forțe.

Având în vedere descrierea termenului *bullying* prezentată anterior, opera *Secretul lui Milton* (de Eckhart Tolle and Robert S. Friedman) ilustrează parțial bullyingul, dat fiind faptul că Milton este agresat (îmbrâncit și amenințat) intenționat de către Carter, „mult mai mare decât el" [4], însă nu asistăm la o repetare a agresiunii, ci doar la o amenințare în acest sens.

În opera *Băiatul miliardar* (de David Walliams), gemenii denumiți „Râmătorii" (Dave și Sue Râmătoru) sunt personaje care ilustrează cât se poate de bine comportamentul agresiv specific bullyingului, însă într-un episod secundar al cărții, venit să reliefeze portretul lui Joe Bostan și aspectele negative ale îmbogățirii bruște a familiei acestuia.

În romanul *Pollyanna* (de Eleonor H. Porter), nu apare deloc bullyingul (în ciuda comportamentului mătușii Polly), însă învățarea *jocului bucuriei* ar putea contracara vulnerabilitatea celui care, fiind resimțit drept „altfel", ar putea fi o victimă a bullyingului.

Aspecte utilitare în operele literare pentru copii *Secretul lui Milton* (de Eckhart Tolle and Robert S. Friedman), *Băiatul miliardar* (de David Walliams) și *Pollyanna* (de Eleonor H. Porter)

Ceea ce prezintă în comun operele mai sus menționate este, în primul rând, utilizarea limbajului în context social, fapt care conferă scriiturii autenticitate, mai ales pe seama apariției oralității care este cultivată adesea în toate aceste opere în discuție. Fie că este vorba de ilustrarea limbajului colocvial, de jargon, sau de limbaj politicos, literar, micul cititor poate identifica concretizări ale comunicării verbale putând face obiectul pragmaticii lingvistice, dar pe care cel expus la astfel de situații de comunicare le poate diferenția intuitiv și utiliza acolo unde se impune adecvarea la un anumit registru verbal. El poate ușor deduce că modul în care ne exprimăm este necesar să țină seama de context și că, pentru a realiza un anumit obiectiv sau pentru a obține un anumit efect (de exemplu, să obțină o schimbare în comportamentul celuilalt/interlocutorului, să se distreze, să atragă atenția asupra sa sau asupra unor probleme,

să inspire curiozitate, să ofere o lecție morală) contează foarte mult atât modul în care se prezintă conținutul mesajului, cât și tonul exprimării [5].

Dincolo de a le dezvolta abilitățile comunicaționale, literatura pentru copii le poate oferi cititorilor săi „ideali" [6] modele posibile de estetică literară, dar și de procedee stilistice și de posibile modalități de construcție epică (uneori, chiar lirică, în fragmentele descriptive).

Totodată, literatura pentru copii de le dezvoltă spiritul justițiar, dorința ca binele să învingă, iar echilibrul afectat temporar să se restabilească. Astfel, în opera ***Secretul lui Milton*** **(de Eckhart Tolle and Robert S. Friedman)**, agresiunea comisă de Carter este motivată de către acesta printr-o explicație care, aparent, frizează absurdul[7]: „Milton! Ce nume e ăsta, Milton? Ciudatule!" [8]. Tocmai acest absurd, precum și molestarea fizică imprevizibilă (strângerea de obraji și îmbrâncirea) determină în cel care ia act de aceste comportamente nu doar consternare, ci și dorința de pedepsire a făptașului, concomitent cu reabilitarea victimei. Interesant este că, spre deosebire de numeroasele situații regăsibile cu precădere în basmul tradițional, de data aceasta, deznodământul nu cuprinde niciunul dintre aceste fapte, întrucât prisma prin care este conturat profilul lui Carter deschide perspectiva empatiei față de agresor, dat fiind faptul că apare sugestia că și el era victima cuiva (dată fiind tristețea care îl făcea greu recognoscibil în toaletă), ceea ce îi justifică, din punctul de vedere al *Teoriei autodeterminării* [9], comportamentul. Putem vedea aici atât o creionare de psihologie practică ce vine să explice comportamentul lui Carter edulcorând judecarea lui aspră, și, totodată, o modalitate ca Milton (și cei asemenea lui) să conștientizeze masca purtată de agresor, care îl făcea să pară dur și stăpân pe situație doar când avea „spectatori", nu și în absența acestora. Amenințarea rostită de el („Pun eu mâna pe tine data viitoare"[10]), care l-a destabilizat pe Milton, se dovedește o simplă modalitate de a se situa pe poziție de putere nu atât față de Milton, cât față de sine, sperând la o validare a acestei puteri pe care, odată ce pare să o obțină, o resimte ca fiind suficientă, fără să simtă nevoia ulterior să îi dea curs. Alterarea dispoziției lui Milton imediat după aceste evenimente este urmată de o ruminație nocturnă privind cauza agresiunii suferite, dar și teama de o întâlnire viitoare, ceea ce-l face incapabil să recepteze realitatea înconjurătoare, dovadă fiind faptul că nu aude miorlăitul înfiorător care se va dovedi chiar al pisicii sale, Ghemotoc. În ziua următoare, constatând că „Ghemotoc fusese snopit în bătaie. Laba dreaptă îi sângera, din urechea stângă părea că-i fusese retezată o parte și, din loc în loc, îi lipseau petice de blană" [11], după ce îi îngrijește rănile, îl întreabă pe *bunicul* Howard „cum se poate ca Ghemotoc să fie atât de fericit la scurt timp după ce a fost bătut așa rău?" [12], dorind, poate, să facă și el același lucru. Bunicul său îi explică diferența dintre pisici și oameni, arătând că „Ghemotoc poate cu ușurință să lase în urmă ceea ce s-a întâmplat ieri și nu se teme de ce-ar putea fi mâine" [13], pentru că „El trăiește în Prezent" [14]. Deși îi destăinuie bunicului său ceea ce îl apasă, iar discuția cu acesta este întrucâtva liniștitoare, experiențele noi pe care le trăiește, la care se adaugă temerile sale și informațiile filosofice despre „Prezent", se transformă, în noaptea următoare, într-un vis-*reminiscență diurnă* în care este urmărit de Carter, apoi de Brutus, vis care conține apoi o îndeplinire simbolică a dorinței sale de a trăi în „Prezent", exact când pare că este pe punctul de a ceda, însă își găsește salvarea intrând pe o ușă micuță chiar în cofetăria unde mânca adesea înghețată, iar doamna de acolo îi prezintă sub formă de alegorie o modalitate de a trăi în prezent și, implicit, de a contracara posibilul bullying și, în fapt, orice amenințare. Astfel, dacă bunicul îi vorbise despre exteriorul Prezentului, în vis, doamna care vindea înghețată îl familiarizează cu „Înăuntrul Prezentului": „atunci când simți lumina în interiorul corpului tău, ești în interiorul Prezentului. Și nu-ți mai e frică. Lumina te ajută să te simți puternic."[15]

Pasionații de literatură detectivistă ar putea fi induși în eroare de titlul operei. Aflarea modalității de a pătrunde în interiorul Prezentului este secretul pe care Milton îl deține și pe care nu i-l dezvăluie nici bunicului său, fiind convins că acesta l-ar putea descoperi singur. A intrat în posesia lui într-un chip similar revelației și nu doar că „și-a amintit ce-i spusese în vis

doamna care vindea înghețată" [16] („Simte lumina din corpul tău și nu te vei mai teme de nimic." [17]), ci a și a aplicat învățăturile primite, convingându-se de utilitatea lor. *Ghidul practic* al lucrării „Puterea Prezentului" [18] este astfel accesibilizat micului lector, care poate experimenta, asemenea lui Milton, beneficiile practicării practicilor propuse de autor (spre exemplu, îndemnul: „Concentrați-vă întreaga atenție asupra clipei acum și spuneți ce problemă aveți în acest moment." [19], „Numai prezentul vă poate elibera de trecut"[20], *accesarea puterii clipei Acum*[21]).

Opera ***Băiatul miliardar*** **(de David Walliams),** invită la reflecție privind dezavantajele îmbogățirii bruște, absurdul plan de învățământ al unei școli elitiste și exclusiviste (apanajul celor foarte bogați), dificultatea identificării adevăratei prietenii, diverse probleme școlare cu mare grad de generalitate (prezența profesoarei hiperexigente numită „domnișoara Țâfnă", corupția, existența „Râmătorilor", meniul scabros al școlii de cartier), incultura și superficialitatea Safirei –„fata de la pagina 5", adevăratele valori umane, aspecte ale parentingului, dar și decăderea etc.[22]

Joe Bostan, un băiat în vârstă de 12 ani, își cumpără tot ce și-a dorit vreodată, atât lucruri utile, cât mai ales inutile, însă, abandonat de mamă și neglijat de tată, trăind într-o casă uriașă („vizibilă din spațiul cosmic"[23]), rejectat de colegii de la Școala de Băieți Sfântul Cuthbert, poreclit „Fulduleanu", „Hârtie de Budă", *Miliardarul Fundurilor, Moștenitorul Curpapirului, Conașul Hârtie Căcănie*, chiar de către profesori[24], studiind discipline școlare precum *Purtarea pălăriilor de paie, Mâncatul de pișcoturi, Legarea papionului, Navigația cu prăjina, Cum să fie afurisit cu servitorii, Știința nasului pe sus, Cum să păşeşti peste un boschetar când ieşi de la operă, Curs de vorbit tare în restaurante, Subiecte de abordat la petrecerile însoțite de cină (de exemplu, cum miros muncitorii)* [25], își dorește un prieten, tânjește după școala de cartier, după reintrarea în anonimat, după normalitatea care îi era familiară înaintea îmbogățirii. Imitarea fără discernământ a obiceiurilor bogaților, inclusiv al consumării alimentelor pe care papilele lor gustative nu le apreciau, le produc lui Joe și tatălui său disconfort, izolare, snobism și nefericire. Sunt aspecte pe care puțini copii le identifică drept asociate bogăției, cărora li se adaugă intensificarea bullyingului și a tentativelor celor mai mulți dintre cunoscuți de a obține bani de la cei care dețin foarte mulți, și care le pot face viața un calvar, reliefate la modul caricatural de către autor. Toate acestea se constituie în adevărate lecții de viață nu doar pentru copii, ci și pentru părinții care cred că bunăstarea materială se poate substitui conexiunii afective într-o familie sau petrecerii timpului împreună.

Nu doar obezitatea, ci și bogăția se constituie în aspecte care îi fac pe „posesori" să fie percepuți drept „altfel", ceea ce îi predispune la a fi victimele bullyingului [26], categoria aceasta fiind reprezentată de indivizi care sunt „supraponderali sau subponderali, au abilități sociale scăzute, au puțini prieteni sau nu au prieteni, sunt săraci sau bogați, au religie sau rasă diferită, sunt scunzi sau prea înalți, au slabe abilități sportive, sunt inteligenți, talentați, au dizabilități fizice, sunt persoane noi din grup, au părinți divorțați sau sunt pur și simplu «diferiți» de ceilalți" [27].

Totuși, cât timp Joe și Bob sunt prieteni și arată similar, bullyingul pare atenuat atât de faptul că ei pot discuta despre ceea ce îndură, cât și pentru că atenția agresorilor se diminuează (comparativ cu situația în care ar fi o singură victimă).

Romanul ***Pollyanna*** **(de Eleonor H. Porter**) nu prezintă niciun episod de bullying, în ciuda faptului că Polly Harrington își tratează nepoata orfană cu glacialitate și chiar cu severitate, în mod **intenționat, repetat** și **de pe poziția de putere** dată de vârstă, stare materială și de statutul de tutore legal (al nepoatei sale). Este interesant și de reliefat faptul că aceste trei caracteristici ale comportamentului mătușii Polly nu fac totuși din ea o agresoare, fiind motivate atât de dorința disciplinării nepoatei sale, cât și de dorința de a i se recunoaște autoritatea, rezultat al conduitei foarte rigidă a mătușii Pollyannei, împietrită sentimental și

aparent lipsită de empatie, dornică să-și conserve locuința și bunurile materiale, dar și confortul cu care se obișnuise.

Despre „jocul bucuriei" ca instrument soteriologic am mai scris, însă dintr-o altă perspectivă [28], astfel că acum ne limităm la reliefarea succintă doar a valențelor care se subsumează temei sugerate de titlul prezentului articol.

Cunoașterea „jocului bucuriei", explicat de protagonista romanului („jocul era pur și simplu să găsești în orice ceva de care să te bucuri - nu contează ce" [29]) este de natură să atenueze traumele celor care îl joacă, exersând gândirea pozitivă și optimismul, întrevăzând în aproape orice situație gravă sau neprietenoasă aspecte pozitive menite să contracareze efectele receptării acelei situații sau să le diminueze impactul.

Practicarea *jocului bucuriei* îi repoziționează în chip dezirabil pe jucători față de provocarea sau dificultatea pe care o au de înfruntat, dar ar putea avea și virtuți apotropaice, de ținere la distanță a forțelor malefice, dat fiind faptul că o atitudine pozitivă, optimistă, plină de încredere în existența binelui și că el poate fi conținut chiar în aspectele negative, permite mai degrabă identificarea cât mai multor aspecte benefice în detrimentul celor negative[30]. Mai mult, practicarea lui este posibilă în prezența cuiva, iar în condițiile în care „prezența altuia poate îmbunătăți performanța individuală" [31], se subliniază utilitatea acestei practicări.

Concluzii

Lectura operelor menționate nu doar că pregătește cititorul pentru diverse provocări ale vieții, dar îi furnizează și instrumente pentru a relaționa adecvat în cazul în care un seamăn al său s-ar afla într-o situație similară cu a personajelor acestor opere. În plus, dacă „stările noastre de spirit au consecințe importante asupra muncii noastre" [32] și chiar asupra creativității („oamenii veseli sunt mai creativi decât ceilalți"[33]), practicarea conștientizării prezentului, a luminii interioare, a relaționării cu semenii și a *jocului bucuriei* pot inspira micii lectori în activitățile cotidiene desfășurate, dar și procesul învățării și al dezvoltării personale și, ulterior, profesionale.

Totodată, indivizii motivați de satisfacția intrinsecă a acțiunilor pe care le desfășoară nu doar că experimentează wellbeingul, dar și perpetuează astfel de activități de care se bucură mulți alți beneficiari direcți sau indirecți.

References

[1] Așa-numitele acțiuni prompte sau bruște considerate că „se produc de la sine, fără o intervenție externă" sunt, în fapt, rezultatul diverselor experiențe de cunoaștere la care individul uman a fost expus (pe cale livrescă sau în realitate) sau în care s-a aflat, atât ca efect al unui egregor la care este părtaș, fie ca actant nemijlocit.

[2] Se consideră că spontaneitatea este rezultatul unui proces complex de aliniere armonioasă între cunoașterea profundă (memoria implicită, experiențele asimilate și expertiza dobândită), eliberarea controlului conștient (renunțarea la cenzura critică și la autoimpunerea de bariere logice) și conectarea autentică cu momentul prezent, permițând astfel emergența rapidă, nefiltrată și optimă a unei acțiuni, reacții sau idei care pare inefabilă și naturală, deși este de fapt o sinteză fulgerătoare a antrenamentului, intuiției și a unei libertăți interioare cultivate.

[3] verbal, fizic, mobbing, relațional, cyberbullying, social, chiar spiritual

[4] Tolle, Eckhart; Friedman, Robert S., *Secretul lui Milton,* Ed. Curtea Veche, 2009, p. 9

[5] În afara unor rare situații în care expresiile deictice conțin referiri la tonul cu care a fost pronunțat un mesaj, literatura scrisă se află în imposibilitatea de a reda tonalitatea mesajului emis de către un personaj. Totuși, aceasta poate fi dedusă din reacția receptorului

căruia i se adresează (situat intradiegetic), fără ca această reacție să fie întotdeauna elocventă, din moment ce grila lui interpretativă este una subiectivă (profund personală).

[6] În descrierea lui Umberto Eco, *cititorul ideal/model* este acela care răspunde scopului vizat de autor (v. Umberto Eco, *Lector in fabula. Cooperarea interpretativă în textele narative*, trad. Marina Spalas, Editura Univers, Bucureşti, 1991)

[7] Experimentele demonstrează faptul că „există într-adevăr o legătură între prenume și comportament" și că „S-a demonstrat că, în special dimensiunea referitoare la raritatea/frecvența prenumelui stă la originea diferențelor importante din modul în care ne percep ceilalți." – Serge Ciccotti, *150 de experimente în psihologie pentru cunoașterea celuilalt. Mecanismele comportamentelor cotidiene*, trad. de Dana Zămosteanu, Ed. Polirom, 2007, p. 195

[8] Tolle, Eckhart; Friedman, Robert S., *Secretul lui Milton,* Ed. Curtea Veche, 2009, p. 9

[9] Conform acestei teorii, Carter nu avea satisfăcută cel puțin una din cele trei nevoi general umane: de autonomie, de control și de conectare, fiind astfel în căutarea unor modalități de a se împlini ca individ uman.

[10] Tolle, Eckhart; Friedman, Robert S., *Secretul lui Milton,* Ed. Curtea Veche, 2009, p. 11

[11] Ibidem, p. 16

[12] Ibidem, p. 18

[13] Ibidem, p. 19

[14] idem

[15] Ibidem, p. 33

[16] Ibidem, p. 36

[17] idem

[18] Tolle, Eckhart, *Puterea Prezentului. Ghid practic. Învățături esențiale, meditații și exerciții preluate din cartea puterea prezentului,* trad. Mona-Diana Chirvasiu, ed. a 3-a, Curtea Veche Publishing, București, 2017

[19] Ibidem, p. 33

[20] Ibidem, p. 44

[21] Ibidem, p. 55

[22] Ne rezumăm la enumerarea aspectelor care îndeamnă la reflecție, dat fiind faptul că am prezentat pe larg valențele acestei opere în articolul Casangiu, Larisa, *Formative Valences of Billionaire Boy by David Walliams, in: Journal of Romanian Literary Studies*, Issue no. 7/2015, Ed. Arhipelag XXI Press, Tg. Mureș, 2015, pp. 79-83

[23] Walliams, David, *Băiatul miliardar* (trad. Diana Marin-Caea), Ed. Arthur, București, 2013, p. 17

[24] Ibidem, pp. 20-21

[25] Ibidem, pp. 22-25

[26] „Unii elevi sunt predispuși să fie abuzați din cauză că sunt «diferiți»" se afirmă pe site-ul https://b.politiaromana.ro/files/pages_files/BULLYING.pdf (accesat: 29.11.2025)

[27] idem

[28] Casangiu, Larisa Ileana; Barbaroș, Tatiana, *The Soteriological Game in 'Pollyanna. The Glad Game' (by Eleonor H. Porter) and 'La vita è bella' (directed by Roberto Benigni)*, în: DIALOGO JOURNAL 6 : 2 (2020)

[29] Porter, Eleonor H., *Pollyanna. Jocul bucuriei*, trad. din lb. engl. Laura Cociș, Editura Sophia/ Metafraze, București, 2015, p. 46

[30] Biașii de percepție și atenție selectivă, care explică modul în care experiențele și expectanțele noastre ne modelează realitatea percepută, dar și fenomenul de „paranoia inversă"/pronoia, susțin ipoteza că acel comportament subliniat/întărit se va perpetua.

[31] Serge Ciccotti, *150 de experimente în psihologie pentru cunoaşterea celuilalt. Mecanismele comportamentelor cotidiene*, trad. de Dana Zămosteanu, Ed. Polirom, 2007, p. 231

[32] Ibidem, p. 275

[33] idem.

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A FAIRY TALE MORE SUITED FOR ADULTS: CUNNING ILEANE (BY IOAN SLAVICI)

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Abstract: *This article aims to critically re-evaluate the story Cunning Ileane, highlighting some aspects that show it to be more of a licentious literary work than a work suitable for children. This approach is made both based on the symbols in the text and the analysis of the characters' behaviour, and considering the cognitive evolution of children who, especially after the year 2000, manifest the desire to express their perplexities and observations, but also their value judgments. The fairy tale "Cunning Ileane" can convey to young readers that somebody can lie, tempt, deceive, destroy, but if he/she is authentic, this is appreciated and rewarded at some point.*

Keywords: *licentious fairy tale; appearance; interpretation.*

Premise și subiect

În ciuda faptului că atât în edițiile letrice, cât și online[1], povestea *Ileana cea şireată* de Ioan Slavici este subsumată literaturii pentru copii (regăsibilă între „povești pentru copii"), opera prezintă o serie de abateri de la ceea ce s-ar cuveni în chip dezirabil să recepteze micii lectori care, în special în ultimele două decenii, mai ales sub influența evoluției civilizației, își exprimă la modul tranșant judecățile de valoare pe care le emit, dar și reflexivitatea, cu privire la conținuturile la care sunt expuși, dovedind interes și spirit analitic față de aceste conținuturi, fie că sunt produse artistice, aspecte moral-civice sau științifice.

Așa cum etichetarea unui produs artistic digital drept „desen animat" nu atrage automat după sine drept spectator ideal copilul (unele desene animate fiind exclusiv pentru adulți), nici încadrarea în specia literară a poveștii și incipitul „A fost odinioară un împărat..." nu s-ar cuveni să conducă la ideea că respectiva operă este una adecvată audierii sau lecturii de către copil. *Ileana cea şireată* ar putea să se adrese cel puțin cititorului adolescent, însă provocările pe care această operă le conține sunt mai degrabă adecvate cititorilor adulți, atât prin subiectele aduse în discuție, cât și prin dilemele pe care le suscită.

Succint, firul epic poate fi relatat astfel: un împărat, tatăl a trei fiice, pleacă la război cu împăratul vecin, lăsându-le prințeselor câte trei obiecte cu grade diferite de perisabilitate, pentru ca, la întoarcerea sa acasă, starea în care se vor prezenta respectivele obiecte să-i spună lui dacă posesoarea și-a păzit sau nu „credința". Nu se precizează despre ce credință este vorba, nici cum s-ar cuveni să fie aceasta păzită, însă, în vreme ce primele două fiice acționează cu frică de împărat și se distanțează de „ispite", foarte puțin abătându-se de la conduita moral-civică, mezina încalcă adesea o multitudine de precepte morale, uneori chiar nejustificat (gratuit), pentru ca, în final, ea să fie singura care și-a păzit „credința", atât pentru că „obiectele" indică acest lucru, cât și pentru că împăratul le pedepsește grav pe surorile ei mai mari, în vreme ce pe ea o gratulează verbal și faptic, încântat de conduita ei („o lăudă și o sărută și multă vorbă bună și împărătească făcu cu ea"[2]).

[1] Spre exemplu, pe site-ul: https://www.povesti-pentru-copii.com/ioan-slavici/ileana-cea-sireata.html (accesat: 7.12.2025)
[2] *Ileana cea şireată*, în: *Zâna Zorilor,* Ed. Valeriu, Craiova,1995, p. 68

Interpretarea simbolurilor[3]

Adecvarea poveștii *Ileana cea șireată* (de Ioan Slavici) lecturii de către adolescenți și adulți (și nu de către copii) se poate demonstra, în primul rând, pe baza interpretării semnificației celor trei „obiecte" simbolice pe care împăratul, înaintea plecării la război, le lasă celor trei fiice ale sale – „câte o floare frumoasă, câte o păsărică veselă și câte un măr fraged"[4], împreună cu avertismentul: „A cărei floare se va veșteji, a cărei păsărică se va întrista și al cărei măr va putrezi, despre aceea voi ști că nu și-a păzit credința"[5].

În realitate, împăratul le lasă fetelor aflate la vârsta nubilă mai mult (chiar altceva) decât obiectele concrete, dacă avem în vedere și sensurile secundare (pe lângă cele de bază) ale denumirilor acestor „daruri".

Deopotrivă simbol estetic, al perfecțiunii (prin forma corolei), **floarea** este și simbol al castității, așa cum arată dr. Justin Neumann[6]. Că este așa se poate demonstra și prin faptul că deflorarea este sinonimă cu pierderea castității.

Dacă „Sfântul Ioan al Crucii face din floare imaginea virtuților sufletului"[7], pentru Novalis este simbolul dragostei, al armoniei și al idealului, în vreme ce, dimpotrivă, „La populațiile maya, floarea de frangipanier este un simbol al depravării"[8].

Totodată, floarea este apanajul primăverii și al tinereții, nu întâmplător sintagma „în floarea vârstei" desemnând această perioadă a vieții.

Prin urmare, vestejirea florii înseamnă, în viziunea împăratului, irosirea tinereții, pierderea virtuților, a castității, a dragostei.

Simbol prin excelență feminin, mai cu seamă că, prin diminutivare („păsărica"), în limba română, în limbaj colocvial, desemnează organul genital feminin al fetițelor, **pasărea** se constituie și ea într-un obiect care trimite mai cu seamă la sfera sexuală, având însă și multe alte semnificații.

Astfel, în *Rig-Veda*, este un simbol al funcțiilor intelectuale („Inteligența este cea mai iute dintre păsări"[9]).

Tot în textele vedice (și nu numai!), pasărea este și un mesager (intermediar) între zeu și om, aducând celui din urmă soma/ ambrozia de pe un munte inaccesibil.

De asemenea, „păsările sunt într-un fel simbolurile vii ale libertății divine, eliberate de contingențele pământești"[10].

În *Coran*, termenul *pasăre* este sinonim cu *destin* („De gâtul fiecărui om am legat pasărea lui"), o idee similară fiind conținută și în reflecția autohtonă „Fiecare pasăre pe limba ei piere".

În arta africană, pasărea simbolizează puterea, fecunditatea și chiar viața.

În tradiția ezoterică, corbul, pasăre neagră, este simbolul inteligenței; păunul albastru și cel verde semnifică aspirațiile erotice; lebăda albă ar fi simbolul libidoului care zămislește viața corporală și, prin logos, viața spirituală; fenixul roșu ar fi *simbol al sublimității divine și al nemuririi*[11].

În cadrul creațiilor populare/orale autohtone, în special în doine, cucul simbolizează dragostea nefericită, tristă, este asociat stării de neliniște și îndemn la dragoste, dar și prevestirii de nenoroc. El este uneori mesager de jale al fetei înstrăinate. Mierla este un *simbol al dragostei*

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[3] Despre acest aspect am prezentat câteva aspecte și în lucrarea noastră *Literatură română şi literatură pentru copii. Note de curs şi sugestii de lecturi plurale ale unor opere*, ediția a II-a revizuită și adăugită, Editura NAUTICA, Constanța, 2007; pp. 143-145

[4] *Ileana cea şireată*, în: *Zâna Zorilor,* Ed. Valeriu, Craiova,1995, p. 61

[5] idem

[6] Dr. Justin Neuman, *Studiu psihanalitic al romanului* Adela *de G. Ibrăileanu,* Atelierele Cartea Românească, București, f.a.

[7] Chevalier, Jean; Gheerbrant, Alain, *Dicționar de simboluri,* Ed. Artemis, București, f.a., vol. II, p. 55

[8] ibidem, p. 57

[9] apud Chevalier, Jean; Gheerbrant, Alain, *Dicționar de simboluri,* Ed. Artemis, București, f.a., vol. III, p. 23

[10] ibidem, p. 24

[11] apud Chevalier, Jean; Gheerbrant, Alain, *Dicționar de simboluri,* Ed. Artemis, București, f.a., vol. III, p. 27

superficiale, dar și al dragostei adulterine și al necredinței. Turturica sugerează delicate sentimentele erotice - dragoste curată, credință în iubire, atașament[12].

Întristarea păsării echivalează cu prejudicierea feminității, a bucuriei de a trăi, cu afectarea funcțiilor intelectuale, a legăturii cu divinitatea, a puterii, fecundității și chiar periclitarea vieții (personale și a perpetuării ei), prin îndreptarea destinului spre făgașe nedorite. În funcție de contextul în care apare sau de perspectiva din care este interpretat, **mărul** poate simboliza ispita și păcatul (fructul interzis din Grădina Edenului), cunoașterea și înțelepciune, chiar iluminarea (Newton formulează teoria gravitației după ce vede un măr căzând dintr-un pom), frumusețea și discordia (Mărul discordiei), dar și sănătatea și vitalitatea (pentru că, dacă este consumat zilnic, „ține doctorul la distanță), tinerețea și nemurirea (denumirea insulei Avalon, devenită legendară, derivă din celticul *afal/abal* ce se traduce cu înțelesul „măr”[13], acolo zeitățile oferind mere cu virtuți magice pentru menținerea tinereții și a nemuririi), și chiar un simbol al recunoașterii valorii și a aprecierii erudiției (având în vedere electronicele *Apple*, dar și merele dăruite în chip de apreciere în domeniul educațional).

În zodiacul arboricol, mărul fraged este simbolul senzualității, în general, al ispitei, al dorinței sexuale[14], fiind, totodată și un simbol al revelației, al veșnicei prospețimi.

Putrezirea mărului trimite, astfel, la pierderea senzualității, a carismei și a instinctului de conservare a speciei/de procreare (de aceea, în final doar mezina se va căsători), a posibilității cunoașterii binelui și răului, la pierderea vitalității, a recunoașterii valorii și chiar a grației divine.

Sintetizând, la plecare, împăratul le lasă fiicelor sale tinerețea, frumusețea, jovialitatea, virtutea, dorința și bucuria de a trăi, doar prin *șiretenie* Ileana fiind singura în stare să-și păzească credința, dintr-un anumit punct de vedere ea denotând virtuți de Șeherezadă (prin inițierea unor aventuri menite să mențină suspansul și interesul feciorului de împărat: „numai dup-aceea să grăim vorba și să gustăm pomana și să începem dragostea”[15]).

Astfel, putem considera că fiica cea mare și cea mijlocie nu își păzesc „credința” în sensul că nu sunt congruente cu propriile valori, adică nu trăiesc și nu acționează în armonie și concordanță cu principiile și credințele lor fundamentale, că nu își calibrează comportamentul, deciziile și modul de a fi cu ceea ce consideră drept important, corect și moral. Altfel spus, între ceea ce sunt ele lăuntric și ceea ce exprimă (în exterior) există o puternică discrepanță.

Dimpotrivă, Ileana trăiește în concordanță cu valorile și credințele sale intime, crezul ei fiind transpus în acțiune.

Aspecte moral-civice reprobabile ale conduitei personajelor

Fiica cea mare și sora ei mijlocie acționează din frică față de împărat, rostesc anateme („flori să-ți crească în cale și spini să-ți rămână pe urmă”; „spini să-ți crească-n cale și flori să-ți rămână pe urmă”; „Să n-ai parte de altul!”[16] – de alt sărut [n.n.]), mint (se prefac bolnave, cerându-i mezinei drept leacuri fie mâncare, băutură de la împăratul vecin, mere de aur).

Abaterile comportamentale ale mezinei sunt însă mult mai numeroase și mai consistente decât cele ale surorilor sale. În primul rând, Ileana îl ademenește pe mezinul împăratului vecin, prin complimente și sugestia de receptivitate la farmecul lui („Cel voinic frumos cu față de împărat”, „De ți-ar fi năravul cum îți este vorba, de ți-ar fi sufletul cum îți este fața, mândre și frumoase, blânde și drăgăstoase, te-aș chema în casă, te-aș pune la masă și te-as ospăta și te-aș săruta.”[17]), pentru ca, apoi să-i anunțe testarea/cercetarea lui printr-o serie de probe („Să văd

[12] Cnf. lui Vrabie, Gh., *Din estetica poeziei populare române*, Ed. Albatros, București, 1990
[13] https://quadratus.wordpress.com/2009/10/11/misteriosul-avalon/ (accessed: 8.12.2025)
[14] În acest sens, Paul Diel arăta că, prin forma lui sferică, mărul semnifică dorințele pământești sau cedarea în fața acestora - apud Chevalier, Jean; Gheerbrant, Alain, *Dicționar de simboluri,* Ed. Artemis, București, f.a., vol. II, p. 284
[15] *Ileana cea șireată*, în: *Zâna Zorilor,* Ed. Valeriu, Craiova,1995, pp. 63-64
[16] ibidem, pp. 62-63
[17] ibidem, p. 63

mai înainte: ești ce-ar fi să fii? Și numai dup-aceea să grăim vorba și să gustăm pomana și să începem dragostea”[18]).

Întrebările Ilenei pot fi în egală măsură metaforice, să probeze capacitățile științifice ale prințului, să-i verifice onestitatea, sau să-l caracterizeze simbolic: „Poți tu face să-nflorească din brusture trandafir?”, „Poți tu face ca să cânte liliacul în glas frumos?”, „Poți tu face să rodească măr pe iarba lupului?”[19]. Cum la primele două dintre acestea se declară incapabil să le realizeze, fata îi atribuie drept floare „scaiul”, iar drept „zi”, „noaptea”, în vreme ce, pentru că afirmă că poate să facă „să rodească măr pe iarba lupului”, îi urează ca aceea să-i fie pomana.

Scaiul sau ciulinul simbolizează deopotrivă dificultatea și rezistența la condițiile aspre ale vieții, protecția (în unele culturi fiind un mijloc apotropaic), instrumentul suferinței christice, dar și mândria, tăria de caracter și patriotismul (dacă avem în vedere că scaiul este conținut în logoul Scoției), dar și conexiunea (expresia „a se ține scai de cineva” este grăitoare în acest sens). Așadar, scaiul desemnează acele lucruri și evenimente care, dacă nu îl doboară, îl fac mai puternic pe cel care le-a experimentat.

Noaptea este răstimpul destinat odihnei, tranziției, aparentei izbânzi a întunericului, a morții, asociat misterului, spiritualității, pericolului, dar și revelației și regenerării.

Faptul că prințului i se urează ca mărul să-i fie „pomana” trimite la reflecție asupra simbolisticii mărului (simbolistică deja redată de noi mai sus), însă dilema se naște între a opta pentru înțelegerea pomenii ca fiind prințul beneficiarul ei (cel care o primește și se bucură de ea) sau ca fiind prințul donatorul[20], cel care o oferă...

Ileana, după ce îl ademenește pe prinț, face astfel încât el să cadă în visteria regelui, după care tot ea alertează argații precum că „cineva în pivniță ca să fure comoara împăratului”[21]! Și mai ciudată și neortodoxă este pedeapsa pe care aceasta o rostește: „Douăsprezece fete pedepsite să-l scoată afară din țară și când vor ajunge cu el la marginea țării fiecare să-i dea câte un sărutat.”[22]. Cum, oare, am putea explica unui copil ce se poate înțelege prin „fete pedepsite” sau de ce sărutatul lor la despărțire ar putea fi asimilat pedepsei?

În continuare, prefăcându-se că își crede surorile bolnave, fură mâncare și băutură de la împăratul vecin, însă, dacă gestul ei ar putea fi pardonabil din perspectiva dorinței de a-și însănătoși surorile (chiar când leacul este atipic), nu la fel poate fi acceptată dauna pe care ea o face familiei păgubite, căreia îi aruncă restul mâncării și al băuturii. Poate fi aici vorba de a atrage atenția asupra dejucării planului prinților de a o pedepsi, însă, pentru un copil animat de dorința de dreptate, este greu de explicat acest gest greu justificabil.

Ileana își ia apoi identități false, se deghizează, practicând meserii pentru care nu este calificată: pe cea de vrăjitoare și pe cea de preot. Mituiește atât vrăjitoarea, cât și preotul, pentru a se putea substitui lor. Află „taina spovedaniei” prințului și se folosește de ea. Le ajută aparent pe surorile ei, împrumutându-le obiectele sale, însă nu acționează în niciun fel să le salveze după pronunțarea pedepsei de către împărat.

În final, asemănător situației unei farse, dar în spiritul formulei finale a basmului, Ileana se căsătorește cu prințul, însă premeditează totul conform informațiilor obținute de la el în cadrul „spovedaniei”, iar ei vor trăi fericiți mulți ani și „împărățiră peste țară cu pace și cu noroc”[23].

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[18] Ibidem, pp. 63-64
[19] Ibidem, p. 64
[20] Prin donator înțelegem deopotrivă sfera acțiunii personajului la care se referea V.I. Propp cu privire la basm, furnizorul (în V. I. Propp, *Morfologia basmului,* Ed. Univers, București, 1970), cât și cel care dă de pomană (în limbaj colocvial)
[21] *Ileana cea şireată*, în: *Zâna Zorilor,* Ed. Valeriu, Craiova,1995, p. 64
[22] idem
[23] ibidem, p. 70.

Concluzii

Povestea „Ileana cea șireată” le poate transmite micilor cititori că poți să minți, să ispitești/ademenești, să înșeli, să distrugi, să-ți iei o identitate falsă, să fii arogant, chiar să practici meserii pentru care nu ești calificat, dar, dacă ești autentic, congruent cu propriile valori, acest lucru este apreciat și răsplătit la un moment dat.

În plus, statutul de mezină și de cea mai frumoasă dintre fiicele împăratului ar putea fi perceput ca privilegiat, în condițiile în care, spre deosebire de situația din basmul clasic, mezinul și mezina nu erau caracterizați doar de frumusețe și istețime, ci și de onestitate și generozitate în modul în care acționau.

În ciuda faptului că există anumite situații în care încălcarea anumitor principii etice poate fi acceptată, pardonabilă, în povestea de față motivarea limbajului, gesturilor și comportamentului Ilenei poate fi o grea provocare chiar și pentru receptorul adult, motiv pentru care o astfel de poveste nu s-ar cuveni să fie subsumată literaturii pentru copii.

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REVIEW AND INTERVIEW ANALYSES ON GERMAN-LANGUAGE TRANSLATIONS OF ROMANIAN LITERATURE

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Abstract: *This article examines the reception of Romanian literature in the German-speaking world through an analysis of reviews and interviews dedicated to its German-language translations. The study highlights the growing critical awareness that translations are not mere linguistic transfers, but culturally and aesthetically formative acts that shape how Romanian literature is understood, valued and canonised in Germany, Austria and Switzerland. Reviews of works by authors such as Tatiana Țîbuleac, Liliana Corobcă and Oleg Serebrian show that translators—including Ernest Wichner, Sevghin Mayr and Anke Pfeifer—play a decisive role in recreating the emotional, cultural and historical texture of the original texts. Critics repeatedly emphasise that successful translations preserve lyrical density, narrative rhythm and psychological subtlety, while also making culturally specific elements accessible to German readers.*

Interviews with translators reveal translation as an interpretive practice situated between fidelity to the source text and clarity for the target culture. Title adaptations such as „Der erste Horizont meines Lebens (Kinderland)" and "Tango in Tschernowiz (Woldemar)" demonstrate how translation strategies respond to cultural expectations and readerly horizons in the German context.

Overall, the article argues that German-language translations of Romanian literature function as autonomous literary events and essential sites of transnational cultural negotiation. The visibility, quality and interpretive depth of these translations have become key factors in the international recognition of Romanian literature, revealing translators as indispensable agents in the evolving European literary landscape.

Keywords: *literary reception; translation studies; cultural mediation; title adaptation; transnational literature; intercultural communication; review analysis; translator visibility*

Einleitung

Die Analyse von Rezensionen und Interviews zu deutschsprachigen Übersetzungen rumänischer Literatur eröffnet einen komplexen Einblick in die Weise, wie diese Literatur im deutschen Sprachraum aufgenommen, kontextualisiert und bewertet wird. Dabei zeigt sich, dass die Rezeption häufig nicht nur den übersetzten Text selbst betrifft, sondern ebenso die Rolle der Übersetzerinnen und Übersetzer, deren Entscheidungen, Strategien und ästhetische Prioritäten im Mittelpunkt literaturkritischer Diskussionen stehen. Die deutschsprachige Kritik weist ein wachsendes Interesse an der Übersetzungsleistung als eigenständigem kulturellem und interpretativem Akt auf, wodurch die Übersetzerinnen und Übersetzer zunehmend sichtbar werden als Vermittler und Mitgestalter literarischer Sinnproduktion.

In den Rezensionen zu Autor*innen wie Tatiana Țîbuleac, Liliana Corobcă oder Oleg Serebrian wird immer wieder hervorgehoben, dass die Übersetzung nicht lediglich eine sprachliche Übertragung darstellt, sondern eine Neuerschaffung, die die emotionale, kulturelle und historische Dimension des Originals im Deutschen zum Klingen bringen soll. Besonders im Fall von Tatiana Țîbuleac betonen Kritikerinnen und Kritiker die Fähigkeit von Übersetzern wie Ernest Wichner oder Sevghin Mayr, die lyrische Dichte, die psychologische Feinheit und das erzählerische Tempo der Originaltexte in der Zielsprache aufrechtzuerhalten. In Rezensionen in Perlentaucher, Spiegelungen oder literaturkritik.de wird häufig hervorgehoben, dass die Sprache von T. Țîbuleac in der deutschen Fassung nichts von ihrer Intensität, ihrer poetischen Sprengkraft oder ihrer emotionalen Rohheit einbüßt. Hervorzuheben ist, dass die Kritik gerade die innere Stimmigkeit dieser Übersetzungen betont: Die deutsche Fassung wirkt

nicht wie ein Abklatsch oder eine Distanzierung vom Original, sondern wie eine zweite, kohärente Version desselben literarischen Universums.

Übersetzer*innen als kulturelle Mittler in der Kritik

In Interviews mit Übersetzerinnen und Übersetzern, insbesondere mit Ernest Wichner, wird immer wieder die besondere Herausforderung der rumänischen Literatur thematisiert. Wichner beschreibt Übersetzen als „Balanceakt zwischen Treue und Klarheit", eine Aussage, die in zahlreichen Rezensionen als Schlüsselzitat herangezogen wird, um die Qualität seiner Übertragungen zu erklären. Aus diesen Interviews lässt sich schließen, dass gerade die stilistische Komplexität rumänischer Texte – ihre rhythmische Struktur, ihre poetische Verdichtung, die spezifische Idiomatik und die kulturellen Referenzen an postsozialistische Realitäten – besondere Anforderungen an Übersetzungen stellt. Gleichzeitig wird deutlich, dass Übersetzerinnen und Übersetzer sich als Mitautorinnen und Mitautoren verstehen, die das literarische Erleben eines Textes im Deutschen überhaupt erst ermöglichen. Die Kritik übernimmt diese Perspektive zunehmend und würdigt Übersetzungen als kreative, kulturell bedeutsame Akte.

Übersetzerinnen und Übersetzer bilden die unverzichtbare Verbindungsstelle zwischen der rumänischen Literatur und dem deutschsprachigen Publikum. Sie sind jene kulturellen Mittler, die die Zirkulation von Ideen, ästhetischen Sensibilitäten und Bildern der rumänischen Welt über sprachliche und geografische Grenzen hinweg ermöglichen. Es lässt sich feststellen, dass Persönlichkeiten wie Gerhardt Csejka, Ernest Wichner, Eva Ruth Wemme, Ingrid Karsunke, Peter Grob oder Jan Cornelius maßgeblich dazu beigetragen haben, dass die rumänische Literatur im deutschsprachigen Raum Sichtbarkeit und kulturelle Legitimität erlangt hat. Ihre Arbeit besteht nicht nur im sprachlichen Transfer, sondern im Aufbau subtiler Brücken zwischen zwei kulturellen Universen. Sie rekonstruieren Erzählrhythmen, stilistische Feinheiten und identitätsbezogene Nuancen, sodass deutschsprachige Leserinnen und Leser die atmosphärische Tiefe rumänischer Texte als authentisch und zugleich zugänglich erleben können.

Literarisches Übersetzen ist damit weit mehr als die bloße Übertragung von Wörtern. Es handelt sich um einen Prozess der künstlerischen Wiedererschaffung und um ein anspruchsvolles Übungsfeld interkultureller Sensibilität. Übersetzerinnen und Übersetzer müssen sowohl die klangliche Textur als auch die semantische Dichte des Originals erfassen, das Rumänische in seiner kulturellen Spezifität sichtbar lassen, ohne es für die Zielkultur opak zu machen, und gleichzeitig stilistische Spannungen, Bilder, affektive Register und kulturelle Referenzen so vermitteln, dass der ästhetische Effekt erhalten bleibt. Besonders herausfordernd ist die Wiedergabe von Regionalismen, Archaismen und folkloristischen Elementen, für die es im Deutschen häufig keine unmittelbaren Entsprechungen gibt. Auch Idiomatik, Humor, Wortspiele und lokal codierte Anspielungen verlangen kreative Lösungen, die den Charakter des Originals wahren, ohne unverständlich zu werden. Hinzu kommt die Schwierigkeit, stilistische Experimente moderner und postmoderner Autorinnen und Autoren sowie polyperspektivische Erzählweisen so zu übertragen, dass die narrative Mehrstimmigkeit erhalten bleibt, ohne die Lesbarkeit zu beeinträchtigen. Es ist zu betonen, dass die rumänische Literatur in ihrer Struktur oft stark vom sozialhistorischen Kontext geprägt ist – von Kommunismus und Exil über die konfliktreiche Transformationszeit bis hin zu kollektiven Traumata und fragmentierten Erinnerungen einer Gesellschaft zwischen Tradition und Moderne. Übersetzerinnen und Übersetzer müssen Wege finden, diesen Hintergrund für das deutschsprachige Publikum verständlich zu machen, ohne ihn durch übermäßige Explikation zu didaktisieren und damit die narrative Authentizität zu schwächen. Daraus lässt sich schließen, dass Übersetzen hier nicht nur ein linguistischer Akt ist, sondern eine Form der

Interpretation, kulturellen Aushandlung und Sinn-Neuschöpfung, die entscheidend dazu beiträgt, welches Bild die rumänische Literatur im deutschsprachigen Raum projiziert.

Eine Schlüsselfigur dieser Vermittlungsarbeit ist Ernest Wichner, Schriftsteller, Herausgeber und Übersetzer, der 1952 im Banat geboren wurde und seit 1975 in Deutschland lebt. Er hat sich im Laufe mehrerer Jahrzehnte zu einer zentralen Stimme in der internationalen Sichtbarmachung der rumänischen Literatur entwickelt und wesentlich zur Auswahl, Übersetzung und aktiven Förderung rumänischer Autorinnen und Autoren in den kulturellen Räumen Deutschlands, Österreichs und der Schweiz beigetragen. Seine langjährige Tätigkeit am Literaturhaus Berlin, das er über mehr als zwei Jahrzehnte leitete, hat diese Institution in einen wichtigen Knotenpunkt des rumänisch-deutschen Literaturdialogs verwandelt. Dort organisierte er Lesungen, Debatten und Begegnungen mit rumänischen Autorinnen und Autoren und trug so erheblich dazu bei, den Austausch zwischen rumänischer Literatur und deutschsprachigem Publikum zu intensivieren und das Interesse an zeitgenössischer rumänischer Prosa und Lyrik zu stabilisieren.

Als Übersetzer hat E. Wichner maßgebliche Werke von Norman Manea, Mircea Cărtărescu, Max Blecher, Ana Blandiana, Nora Iuga, Dan Lungu, Matei Vișniec und Mihail Sebastian ins Deutsche übertragen. Sein Stil ist geprägt von großer Aufmerksamkeit für stilistische Präzision, affektive Nuancen und den Erhalt einen unverwechselbaren Autor*innenstimme. Er selbst hat mehrfach betont, dass „jede Übersetzung ein Balanceakt zwischen Treue zum Original und Klarheit für die Zielkultur“, sei – eine Formel, die seine Haltung im Umgang mit rumänischen Texten treffend zusammenfasst. Die Herausforderungen, denen er in seiner Arbeit begegnet, sind exemplarisch für die Übersetzung rumänischer Literatur insgesamt: die angemessene Wiedergabe von Regionalismen und Archaismen, die Übertragung idiomatischer Wendungen und lokaler kultureller Referenzen, die Bewahrung formaler Experimente und komplexer Erzählstrukturen sowie die sensible Vermittlung des politisch-historischen Hintergrunds von Kommunismus, Exil und traumatischer Erinnerung. Es lässt sich feststellen, dass Übersetzen bei Wichner gerade dort zu einer Form künstlerischer Empathie wird, wo es um die Verbindung zwischen individueller Poetik und kollektiver Geschichte geht. Seine Leistungen sind daher zu Recht mit zahlreichen internationalen Auszeichnungen gewürdigt worden, darunter dem Chamisso-Preis und mehreren Übersetzungspreisen deutscher und rumänischer Institutionen; seine Tätigkeit bildet einen wichtigen Referenzpunkt sowohl für die Übersetzungswissenschaft als auch für die Rezeptionsgeschichte der rumänischen Literatur im Westen.

Kritische Stimmen zu Tango in Tschernowiz

Die Rezeption von Oleg Serebrians Roman *Tango in Tschernowiz*, der deutschen Ausgabe von *Woldemar*, macht exemplarisch sichtbar, wie Übersetzungen rumänischer Literatur im deutschsprachigen Raum bewertet und kontextualisiert werden. Kritikerinnen und Kritiker wie Ingrid Baltag, Thomas Mahr oder Tobias Larenz betonen die Präzision, mit der die Übersetzerin Anke Pfeifer den historischen Kontext, die atmosphärische Dichte und die psychologische Feinstruktur des Textes in die Zielsprache überträgt. Hervorgehoben wird dabei besonders die Balance zwischen persönlicher Erzählung und historischer Tiefe, die dank der sorgfältigen Übersetzungsarbeit erhalten bleibt.

Die deutsche Presse unterstreicht ähnliche Beobachtungen. Ingrid Baltag spricht von einer „feinen Figurenzeichnung, die nie in Stereotypisierungen abdriftet“ (Baltag, https://literaturkritik.de/serebrian-tango-in-czernowitz,30096.html, abgerufen am 01.12.2025), Thomas Mahr hebt „die Erzählkunst, die an große Gesellschaftsromane des 19. Jahrhunderts erinnert“ (Mahr, 2023) hervor, und Giulia Fanetti betont, „wie bemerkenswert der Autor Zeit und Ort atmosphärisch einfängt“ (Fanetii, 2023).

Zentrale Bedeutung kommt der titelstrategischen Neusetzen des Romans zu. Während der ursprüngliche Titel Woldemar im Deutschen kaum kulturelle Resonanz erzeugt hätte, aktiviert *Tango in Tschernowiz* sofort ein dichtes historisches und literarisches Assoziationsfeld – von der Bukowina über Paul Celan bis hin zur spezifisch mitteleuropäischen Vielsprachigkeit. Die Verbindung mit dem Wort „Tango" verleiht dem Text zugleich eine symbolische Dimension, die die emotionalen und historischen Spannungen der Handlung aufnimmt. Die deutschsprachige Kritik würdigt diesen Titel als präzise kulturelle Rahmung, die die Erwartungshaltung des Publikums lenkt und den Zugang zu einem komplexen historischen Stoff erleichtert.

Der Roman spielt im Czernowitz des Frühjahrs 1944, in einer Phase politischer Instabilität und wechselnder Herrschaften. Vor diesem Hintergrund entfaltet Oleg Serebrian die vielschichtige Geschichte von Marta und Filip Skawronski, deren privates Leben sich unauflöslich mit den dramatischen politischen Ereignissen verschränkt. Der Text ist den Hunderttausenden Menschen aus Bukowina und Bessarabien gewidmet, die den Exodus der 1940er Jahre durchleben mussten. Mario Kluge beschreibt dieses verlorene Czernowitz als einen „Phantomschmerz", der für die Bukowiner jedoch keineswegs imaginär, sondern eine reale Erinnerung an Verlust und Zerstörung sei (Kluge, 2023, https://wp.stimmederddr.de/wp3/?p=4462, abgerufen am 1.12.2025).

Aus der Zusammenschau der Rezensionen ergibt sich ein klares Bild: Übersetzungen wie *Tango in Tschernowiz* fungieren im deutschsprachigen Raum nicht lediglich als sprachliche Übertragungen, sondern als eigenständige literarische Ereignisse, die kulturelle Brücken schlagen und historische Erfahrungsräume neu erschließbar machen. Die Rolle der Übersetzerinnen und Übersetzer wird dabei zunehmend als konstitutiver Bestandteil der literarischen Rezeption erkannt. Die Qualität und interpretative Tiefenschärfe ihrer Arbeit prägen maßgeblich, wie rumänische Literatur wahrgenommen, diskutiert und in den europäischen Literaturdiskurs integriert wird. Die deutsche Fassung des Romans wurde von Dr. Anke Pfeifer übersetzt, einer in Berlin geborenen Romanistin und Literaturwissenschaftlerin, die sich bereits als Mitherausgeberin der Anthologie *Das Leben wie ein Tortenboden. Neue rumänische Prosa* (2018) und als Übersetzerin von Texten unter anderem von Marin Preda, Gabriela Adameșteanu, Mircea Cărtărescu, Nora Iuga, Lavinia Braniște und Constantin Abăluță profiliert hat.

Tatiana Țîbuleac im deutschsprachigen Raum

Besonders deutlich wird die Komplexität dieses Vermittlungsprozesses an den deutschsprachigen Ausgaben der moldauisch-rumänischen Autorin Tatiana Țîbuleac, die 1978 in Chișinău geboren wurde und zu den markantesten Stimmen der Gegenwartsliteratur aus dem rumänischsprachigen Raum zählt. Ihre Romane liegen inzwischen in mehreren Sprachen vor, wobei im Deutschen vor allem zwei Titel hervorstechen: *Der Sommer, als Mutter grüne Augen hatte*, die Übersetzung von *Vara în care mama a avut ochii verzi*, erschienen 2021 bei Schöffling & Co. in der Übertragung von Ernest Wichner, und *Der Garten aus Glas*, die Übertragung von *Grădina de sticlă*, deren deutsche Ausgabe 2023 erschien. Beide Romane dokumentieren eindrucksvoll, wie Țîbuleac Themen wie Identität, Migration, Trauma und Erinnerung mit einer außergewöhnlich dichten, introspektiven Sprache verbindet. Es lässt sich feststellen, dass die Übersetzungen dieser Texte nicht nur die Handlungsebene vermitteln, sondern vor allem die emotionale Intensität, die poetische Verdichtung und die spezifische Perspektive – etwa eines Jungen, der einen letzten Sommer mit seiner todkranken Mutter in Frankreich verbringt und dessen familiäre und emotionale Wurzeln zugleich in einem osteuropäischen Kontext verankert sind. Durch diese Übersetzungen wird Țîbuleacs Werk einem deutschsprachigen Publikum zugänglich, das auf diese Weise in die Erfahrungswelten post-sowjetischer Gesellschaften eintreten kann, ohne den universalen Charakter der erzählten

Konflikte zu verlieren. Die Resonanz in der deutschen Kritik hebt besonders hervor, dass die Autorin gesellschaftliche Transformationsprozesse und komplexe Identitätsverschiebungen darstellt und damit maßgeblich zur literarischen Repräsentation des osteuropäischen Wandels beiträgt.

Der Roman *Der Sommer, als Mutter grüne Augen hatte*, hat seit seinem Erscheinen im deutschsprachigen Raum breite Aufmerksamkeit auf sich gezogen. Die Pressestimmen aus der *Neuen Zürcher Zeitung, der Frankfurter Allgemeinen Zeitung, der Frankfurter Rundschau* und *Deutschlandfunk Kultur* zeigen ein vielfältiges, aber in zentralen Punkten konvergentes Rezeptionsbild. Franz Haas von der *Neuen Zürcher Zeitung* betont die erzählerische Fähigkeit der Autorin, eine zerrüttete Familienkonstellation in Bewegung zu setzen. Er spricht von einem „kaputten Mutter-Sohn-Verhältnis", das auf einem „Sterbetrip nach Südfrankreich" eine überraschende Wendung nimmt. (siehe hier https://www.perlentaucher.de/buch/tatiana-tibuleac/der-sommer-als-mutter-gruene-augen-hatte.html, 1.12.2025).

Wolfgang Schneider beschreibt den Roman in der *FAZ* als „nicht von der Stange". Damit grenzt er Țîbuleacs Werk klar von geschlossenen Mustern herkömmlicher Coming-of-Age-Literatur ab (siehe hier https://www.perlentaucher.de/buch/tatiana-tibuleac/der-sommer-als-mutter-gruene-augen-hatte.html, abgerufen am 1.12.2025).

Auch der zweite ins Deutsche übertragene Roman *Der Garten aus Glas* zeigt, wie fein austariert das Verhältnis zwischen wörtlicher und symbolischer Übersetzung sein kann. Die Umformung von *Grădina de sticlă* in *Der Garten aus Glas* bewahrt den semantischen Kern, wirkt im Deutschen aber poetischer und natürlicher als eine Zusammensetzung wie „Glasgarten", die zu artifiziell klingen würde. Der Roman erzählt die Geschichte eines Mädchens, das unter äußerst prekären Bedingungen in der Moldauischen Sozialistischen Sowjetrepublik der 1980er-Jahre aufwächst; die deutsche Ausgabe wurde unter anderem in Lesungen vorgestellt, etwa am 22. Januar 2025 in der Buchhandlung Lehmkuhl in München. Dieser Abend, moderiert von Dr. Enikő Dácz (IKGS) mit der Sprecherin Julia Cortis und einer Lesung aus der deutschen Übersetzung von Sevghin Mayr, wurde vom Institut für deutsche Kultur und Geschichte Südosteuropas an der LMU München, von der Kulturreferentin für Siebenbürgen, den Karpatenraum, Bessarabien und die Dobrudscha am Siebenbürgischen Museum Gundelsheim/Neckar, vom Doktoratskolleg Austrian Studies der Universität Innsbruck sowie von der Deutsch-Rumänischen Gesellschaft für Integration und Migration (SGRIM e.V.) in Kooperation mit der Buchhandlung Lehmkuhl veranstaltet. Solche Veranstaltungen sind ein wichtiger Bestandteil der literarischen Zirkulation, da sie Übersetzungen nicht nur als Texte, sondern als Anlässe für Dialog, Interpretation und kulturelle Begegnung sichtbar machen. (vgl. https://www.ikgs.de/veranstaltungsarchiv/, abgerufen am 01.12.2025)

Liliana Corobcă – Wirkung und kulturelle Neuakzentuierung

In den Rezensionen zu Romanen von Liliana Corobcă wird deutlich (vgl. https://www.perlentaucher.de/buch/liliana-corobca/der-erste-horizont-meines-lebens.html, abgerufen am 28.11.2025), wie direkt die Übersetzungsleistung die Wahrnehmung der Autorin im deutschsprachigen Raum prägt. Ihre Bücher gelten häufig als Stimmen einer „osteuropäischen Moderne", ein Eindruck, der maßgeblich durch die gelungene Übertragung ihrer poetischen Sprache, introspektiven Erzählweisen und sensibel dargestellten postsozialistischen Erfahrungsräume entsteht. Besonders hervorgehoben wird der deutsche Titel *Der erste Horizont meines Lebens*, der – anders als *Kinderland* – die thematische Tiefenstruktur des Romans präzise spiegelt und dem deutschen Publikum eine angemessenere emotionale Erwartungshaltung vermittelt. Dies zeigt exemplarisch, wie entscheidend Titelgestaltungen für die Rezeption rumänischer Literatur sind und welchen Einfluss sie auf

die inhaltliche Einordnung und interpretative Offenheit eines Werks im Zielkulturkontext haben.

Das Gesamtwerk von Liliana Corobcă verdeutlicht darüber hinaus, wie eng thematische Tiefe und titelbezogene Übersetzungsstrategien miteinander verknüpft sind. Als Prosaautorin und Forscherin, die Zensur, kulturelle Identität, Exil und Kindheit in post-sowjetischen Gesellschaften thematisiert, hat sie in den vergangenen zwei Jahrzehnten maßgeblich zur wachsenden Sichtbarkeit der rumänischen und moldauischen Literatur im deutschsprachigen Raum beigetragen. Ihr Roman *Un an în paradis*, in Ernest Wichners Übersetzung als Ein Jahr im Paradies erschienen, markierte den Auftakt ihrer Rezeption in Deutschland. Die Kritik würdigte besonders das authentische Frauenporträt und die psychologische Differenziertheit des Textes.

Im Fall von *Kinderland*, das ebenfalls von Ernest Wichner übertragen wurde, zeigt sich die translatorische Gestaltungsmacht in besonderer Weise. Während der rumänische Titel eine bittere Ironie über die vermeintliche Welt der Kinder transportiert, wäre Kinderland im Deutschen mit kommerziellen und spielerischen Assoziationen belegt gewesen, die den ernsten, sozialkritischen Kern des Romans verfälscht hätten. Der gewählte Titel *Der erste Horizont meines Lebens* trifft die metaphorische Struktur des Romans deutlich präziser: Kindheit erscheint nicht als freies „Land“, sondern als begrenzter, fragiler Horizont, geprägt von Elternabwesenheit, prekären Lebensverhältnissen und erzwungenem Erwachsenwerden.
Im Sinne der Skopostheorie von Reiß und Vermeer (1991) zeigt sich hier, dass nicht die formale Übereinstimmung, sondern die Wirkungsäquivalenz in der Zielkultur leitend ist: Entscheidend ist, dass der deutsche Titel bei den Leserinnen und Lesern eine ähnliche emotionale und interpretative Resonanz hervorruft wie der rumänische Titel im Ausgangskontext. Die Romane eröffnen dem deutschsprachigen Publikum damit eine seltene Perspektive auf einen Kulturraum, der zwischen Ost und West, Nostalgie und Moderne, Überleben und Sinnsuche oszilliert, und verdeutlichen exemplarisch, wie Übersetzungen zur nachhaltigen Verankerung einer Literatur im europäischen Diskurs beitragen. (siehe hier https://www.perlentaucher.de/buch/liliana-corobca/der-erste-horizont-meines-lebens.html, abgerufen am 28.11.2025)

Fazit

In der Zusammenschau all dieser Beispiele wird deutlich, dass deutschsprachige Übersetzungen rumänischer Literatur nicht nur Vermittlungsleistungen im engeren Sinn darstellen, sondern aktiv an der Formung des Bildes beteiligt sind, das sich die Öffentlichkeit von dieser Literatur macht. Übersetzerinnen und Übersetzer wie Ernest Wichner, Eva Ruth Wemme, Anke Pfeifer oder Sevghin Mayr agieren dabei nicht als bloße Dienstleister im Hintergrund, sondern als Mitgestalter literarischer Rezeption, deren Entscheidungen – von der Mikroebene der Wortwahl bis zur Makroebene der Titelgestaltung – maßgeblich bestimmen, wie rumänischsprachige Texte im deutschsprachigen Raum gelesen und verstanden werden.

Ebenso entscheidend ist die Rolle der literaturkritischen Öffentlichkeit. Rezensionen, Essays und Interviews fungieren als interpretative Instanzen, die Übersetzungen einordnen, bewerten und für ein breiteres Publikum sichtbar machen. Kritikerinnen und Kritiker setzen Akzente, öffnen Rezeptionshorizonte und beeinflussen, welche Themen, Formen und ästhetischen Besonderheiten in den Vordergrund treten. Dadurch entsteht ein dialogisches Zusammenspiel zwischen Übersetzungsleistung und kritischer Wahrnehmung, das maßgeblich zur Kanonisierung rumänischer Literatur im deutschsprachigen Raum beiträgt.

Daraus lässt sich die Schlussfolgerung ziehen, dass die Rolle der Übersetzerinnen und Übersetzer im transkulturellen Dialog ebenso konstitutiv ist wie jene der Kritik: Erst das Zusammenspiel aus translatorischer Gestaltung und kritischer Vermittlung ermöglicht die Sichtbarkeit, Differenziertheit und nachhaltige Verankerung rumänischer Literatur im

europäischen Literaturbetrieb. Ohne diese doppelte Vermittlungsarbeit wäre die rumänische Literatur im deutschsprachigen Raum weder so präsent noch so facettenreich wahrnehmbar, wie es heute der Fall ist.

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THE GENLISIAN CASTLE AS AN ENLIGHTENMENT PEDAGOGICAL SPACE : TALES OF THE CASTLE AND TALES OF THE COTTAGE BY MADAME DE GENLIS

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Abstract : *This article examines the symbolic and functional role of the castle in the pedagogical work of Madame de Genlis, particularly in "Tales of the Castle" (1782) and "Tales of the Cottage" (1823). By analyzing the transformations of these narrative spaces through the French Revolution, we prove that the Genlisian castle incorporates the Enlightenment ideals and that it functions not only as a setting, but as a catalyst of the moral and intellectual transmission. This study highlights how Madame de Genlis, unlike her contemporary adepts of the gothic aesthetic, preserves an "enlightened" representation of the castle, in which the place values the formation of virtues rather than the reception of irrational fears.*

Keywords *: Madame de Genlis; castle; pedagogy; Enlightenment; educational literature*

1. Introduction

Le château constitue l'une des thématiques majeures de la littérature française, traversant les périodes du Moyen Âge à nos jours. Symbole polymorphe, il reflète l'évolution des mentalités culturelles et des structures sociales auxquelles il appartient. Cependant, la critique littéraire contemporaine, comme en témoigne le colloque « Château et littérature[25] » organisé en Périgord en septembre 2025, a longtemps négligé une figure essentielle : Madame de Genlis. Cette absence dans les analyses des représentations châtelaines révèle une lacune significative, puisque l'écrivaine propose un avatar unique du château, intrinsèquement lié aux idéaux humanistes du dix-huitième siècle.

Stéphanie-Félicité Ducrest de Genlis (1746-1830) se distingue comme auteure de romans éducatifs majeurs publiés à la charnière de l'Ancien Régime et de l'époque contemporaine. Son œuvre traite de manière systématique la question de l'éducation et de la transmission des vertus, particulièrement envers les générations aristocratiques destinées à assumer des responsabilités publiques. Ainsi, l'étude du château dans ses textes offre une fenêtre privilégiée sur les transformations idéologiques et socio-politiques du tournant des dix-huitième et dix-neuvième siècle.

Cette recherche se propose d'examiner comment Madame de Genlis réinvente le château comme espace pédagogique, opposant systématiquement sa conception *rationnelle* de cet édifice aux représentations gothiques et terrifiantes qui connaissent un succès croissant auprès de ses contemporains. En étudiant la transition entre *Les Veillées du Château*[26] (1782), écrit avant la Révolution Française, et *Les Veillées de la Chaumière*[27] (1823), composé longtemps après, nous révélons comment cette évolution narrative reflète les bouleversements socio-politiques majeurs du contexte français.

[25] Voir : https://calenda.org/1287720 (page consultée le 16 octobre 2025)
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2. La pédagogie genlisienne : principes et méthodes

2.1.L'éducation comme projet philosophique

L'éducation constitue le cœur battant de l'ensemble de l'œuvre genlisienne. Malgré les perturbations causées par les transformations socio-politiques, Madame de Genlis maintient cette préoccupation centrale tout au long de sa carrière littéraire. Son statut de gouvernante des enfants du duc d'Orléans confère une légitimité pédagogique à ses écrits, faisant de l'écrivaine avant tout une pédagogue accomplie.

La critique contemporaine reconnaît unanimement cette dimension fondamentale. Valeria de Gregorio Cirillo affirme que « la vocation pédagogique joue chez Madame de Genlis un rôle central[28] », manifestée « de façon plus ou moins dissimulée[29]» dans chacune de ses productions. Ann Schroder prolonge cette observation en identifiant l'originalité de l'écriture genlisienne au « statut de pédagogue[30]» de l'auteure. Cette convergence critique souligne que la pédagogie ne constitue pas un élément accessoire de l'œuvre, mais son fondement structural.

2.2.La littérature comme instrument pédagogique supérieur

Madame de Genlis s'oppose radicalement aux approches pédagogiques théoriques de son époque. Contrairement aux traités laborieux et indigestes, elle conçoit la littérature comme un médium privilégié pour transmettre les connaissances morales. Dans la préface des *Veillées du Château*, elle formule une véritable apologie de la fiction pédagogique : « Ce ne sont point de froids raisonnements qui rendront les hommes meilleurs ; ce sont des exemples frappants, des tableaux faits pour toucher et s'imprimer fortement dans l'imagination : c'est enfin la morale mise en action[31]».

Cette philosophie met l'accent sur l'affectif et l'imaginatif plutôt que sur l'abstrait. L'écrivaine considère que parler du cœur garantit l'écoute attentive du jeune public. En enchâssant les enseignements moraux dans des récits attractifs et narrativement structurés, la littérature effectue une synthèse remarquable du contenu pédagogique, le rendant accessible et mémorable.

La transmission du savoir moral s'opère également par le biais de la communication interpersonnelle. Madame de Genlis valorise les parents capables de maîtriser l'art de la conversation et du récit, outils essentiels pour former les futures générations à l'éthique et à la morale. Cette approche dialogique place la relation humaine au cœur du projet éducatif.

2.3.Critique de l'imagination irrationnelle

Bien que Madame de Genlis reconnaisse le pouvoir de l'imagination, elle se méfie profondément du conte merveilleux. Marie-Emmanuelle Plagnol-Diéval observe cette *méfiance* : l'écrivaine relègue le merveilleux « du côté de l'inutile, et plus grave encore, de l'imagination futile, voire des superstitions[32]». Cette critique repose sur une conception de l'éducation comme « harmonieuse alliance des savoirs et de la morale[33]», alliance incompatible avec l'irrationnel.

Ce positionnement reflète profondément l'idéologie des Lumières, pour laquelle l'éducation vise à cultiver la raison critique et à combattre les préjugés et superstitions. L'instruction

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[28] Gregorio Cirillo, V. de (2007). « La vocation pédagogique chez Madame de Genlis ». *Études littéraires*, p 168.
[29] *Ibidem.*
[30] Schroder, A. (2012). « Le statut de pédagogue dans l'écriture genlisienne ». *Revue de Littérature française*, p. 75.
[31] Genlis, M. de (1782), *op. cit,* p. 5.
[32] Plagnol-Diéval, M.-E. (2005). « L'habillage fictionnel dans les Veillées du Château ». *Cahiers du dix-huitième siècle,* p. 118.
[33] *Ibidem.*

authentique s'oppose ainsi aux manifestations de l'imaginaire gratuit, considéré comme contraire au développement intellectuel équilibré des enfants.

3. Le château de Champcery : une forteresse éclairée

3.1.Contexte socio-historique et lectorat

Les Veillées du Château, publié en 1782, s'inscrit dans les dernières années du règne des rois de France, peu avant la Révolution Française. Genlis écrit explicitement pour les enfants de la noblesse, reproduisant dans le texte l'univers familier des petits aristocrates privilégiés de cette époque. Le récit met en scène la famille du marquis de Clémire, composée de la baronne, des marquis et de trois enfants, habitant le palais parisien et le château de Champcery en Bourgogne.

Cette inscription sociologique s'avère cruciale : durant les années 1780, seul le milieu aristocratique accède à une éducation de qualité. Madame de Genlis adresse donc son ouvrage à des lecteurs destinés à perpétuer et à diriger les institutions sociales, d'où l'importance accordée à leur formation morale et intellectuelle.

3.2.La transmutation du château : du repoussoir au havre éducatif

La première évocation du château dans le récit demeure discrète et négative. L'édifice se présente initialement comme un élément désuet, remplacé dans la résidence aristocratique moderne par le palais somptueux parisien. Le texte en parle seulement comme d'« une terre située dans le fond de la Bourgogne[34]», dénuée de nom précis ou de localisation exacte. Pourtant, cette annonce provoque des réactions contradictoires. Mademoiselle Victoire, femme de chambre, exprime des lamentations face à l'idée de quitter Paris pour « un vieux château qu'on n'a jamais habité[35]». Les enfants reprennent l'opinion commune : le château serait « bien vilain, bien triste[36]». Cette initial négativé découle d'une absence d'expérience directe : les enfants, d'une vulnérabilité remarquée par Genlis, absorbent les opinions circulantes sans capacité critique.

La baronne de Clémire fournit une explication rationnelle à cette relocalisation : devant les dépenses extraordinaires liées au service militaire du marquis, l'économie impose un séjour provincial. Cette justification pragmatique s'oppose au rejet émotif des enfants, révélant le fossé entre le raisonnement adulte et la réceptivité enfantine aux impressions sensorielles non éclairées.

La description initiale du château confirme ces appréhensions : « vieux château délabré, entouré d'étangs, et dont les rigueurs de la saison rendaient encore l'aspect plus agreste et plus sauvage[37]». Objectivement, la ruine semble justifier l'ennui et la détresse anticipée des habitants.

3.3.Les veillées : de la ruine à la transformation pédagogique

Or, un événement catalytique inaugure la métamorphose du château. La marquise de Clémire et sa belle-mère adoptent une pratique divertissante : raconter des histoires durant les soirées. Les veillées, ainsi nommées, se présentent comme « liées au plaisir et se présentant comme le meilleur remède contre l'ennui[38]». On qualifie opportunément le château de Champcery de « lieu d'apprentissage des vertus morales[39]».

Ces récits enchâssés possèdent une fonction véritablement pédagogique. Dissimulés sous l'habillage fictionnel, ils transmettent des connaissances et des leçons morales. L'habitacle en

[34] Genlis, M. de (1782), *op. cit.*, p. 8.
[35] *Ibidem.*
[36] *Ibidem,* p. 9.
[37] *Ibidem,* p. 10.
[38] Boulerie, F. (2014), *art. cit.,* p. 66.
[39] Plagnol-Diéval, M.-E. (2005), *art. cit.*

ruine devient progressivement un espace d'enseignement et de formation intellectuelle, dominé par des figures maternelles/grands-maternelles cultivées et bienveillantes. L'efficacité transformatrice de cette pratique demeure spectaculaire. Les enfants « commencent à ne plus regretter Paris[40]», inversant radicalement leur jugement initial. Le lieu sauvage et isolé acquiert désormais une connotation positive : refuge loin des agitations urbaines, espace propice à la méditation et au renforcement des liens familiaux.

3.4.Le château comme représentation de l'idéal des Lumières

Le château de Champcery ne brille point par ses splendeurs architecturales, mais par l'inoculation des valeurs morales qui y circulent. L'édifice s'illumine non par la beauté physique de ses murs, soumis à la dégradation naturelle, mais par l'activité intellectuelle et morale qu'il contient. Le monument incarne l'humanisme du dix-huitième siècle en privilégiant l'instruction et la formation du caractère à l'ornement ou au luxe.
Cette représentation s'oppose catégoriquement aux tendances littéraires contemporaines dominantes. Tandis que le roman gothique se développe, incarné notamment par Ann Radcliffe et le Marquis de Sade, Madame de Genlis reste fidèle à une conception rationnelle du château. Nulle manifestation du surnaturel ne trouble Champcery ; l'expérience quotidienne normale, enrichie par le récit et la conversation, suffit à dissiper les terreurs nocturnes. Comme l'indique l'analyse comparative ultérieure : « l'expérience du jour peut toujours effacer les peurs de la nuit[41]».

4. La transition révolutionnaire : du château à la chaumière

4.1.Les mutations socio-historiques et paysagères

Les Veillées de la Chaumière, publiée en 1823, paraît quarante ans après *Les Veillées du Château* et témoigne des transformations radicales survenues lors de la Révolution Française et des décennies suivantes. Madame de Genlis adapte son projet pédagogique au contexte nouveau, tout en préservant les principes fondamentaux de son éthique éducative.
Le déplacement spatial du château à la chaumière symbolise ces mutations. Alors que Champcery ne subissait que la dégradation naturelle du temps, le château tourangeau des *Veillées de la Chaumière* porte les stigmates du vandalisme révolutionnaire. Chapelles détruites, jardins dévastés, ormes abattus : le paysage aristocratique s'efface systématiquement. Cette destruction, perpétrée consciemment contre les symboles du pouvoir féodal et aristocratique, marque profondément les lieux et les êtres qui les habitent.
On souligne l'impact psychologique sur les émigrés qui reviennent d'exil après vingt ans : « Amertume et désenchantement donnent la tonalité de ce retour au pays[42]». Les propriétaires retrouvent non seulement leurs châteaux ruinés, mais aussi une hiérarchie sociale ébranlée, des privilèges abolis et l'ascension inexorable de la bourgeoisie.

4.2.L'universalisation de la pédagogie genlisienne

Malgré ces bouleversements, Madame de Genlis persiste dans son projet moral. Cependant, elle l'adapte à une société transformée. *Les Veillées de la Chaumière* propose des histoires éducatives appropriées pour l'instruction universelle, adressée à tous les enfants, peu importe leur provenance modeste. Le projet pédagogique devient démocratique, s'adressant au-delà de la seule noblesse éclairée.
Le passage du château à la chaumière n'implique pas un abandon des principes pédagogiques, mais leur généralisation. La vertu, la morale et l'instruction demeurent les objectifs centraux, applicables désormais à la nouvelle audience composée de enfants issus de

[40] Genlis, M. de (1782), *op. cit.*, p. 15.
[41] Bachelard, G. (1958). *La Poétique de l'espace.* Presses Universitaires de France, p. 73.
[42] Genlis, M. de (1823). *Les Veillées de la Chaumière*, *op. cit.*

toutes les catégories sociales. Madame de Genlis redéploie son stratagème narratif dans un contexte égalitaire en devenir.

5. Polarisation bachelardienne : la cave et le grenier

5.1.L'esthétique des Lumières versus le gothique

La fin du dix-huitième siècle témoigne d'une polarisation esthétique et idéologique remarquable. D'un côté s'affirme l'héritage rationaliste des Lumières ; de l'autre émerge une littérature noire explorant les ténèbres psychologiques et les manifestations du surnaturel. Cette dichotomie se manifeste particulièrement dans la représentation du château.
Gaston Bachelard, s'appuyant sur la psychanalyse jungienne dans *La Poétique de l'espace*, propose un cadre analytique pertinent : la polarité de la cave et du grenier. La cave symbolise l'inconscient, la profondeur, le secret et l'irrationnel ; le grenier représente la conscience, la clarté, la rationalité et la transcendance.

5.2.Le château genlisien comme grenier

Le château de Champcery s'inscrit sous le signe du grenier. Il exprime les aspirations rationnelles et éclairées de la pensée humaine, incarnant « une lutte accentuée pour la rationalisation des peurs[43] ». Dans cet espace, l'expérience diurne, lucide et réfléchie triomphe systématiquement des terreurs nocturnes. Le surnaturel y demeure absent ; le quotidien normal, enrichi par l'instruction morale, constitue l'unique substance narrative.
Cette esthétique *diurne* privilégie la transparence, l'accessibilité et la perfectibilité par l'éducation. Elle refuse l'obscurité gratuite ou l'horreur purement émotif, préférant l'élucidation rationnelle et la formation du jugement critique.

5.3.Le château gothique et sadien comme cave

À l'inverse, les châteaux d'Ann Radcliffe et du Marquis de Sade fonctionnent selon la logique de la cave. Le château d'Udolphe, monument du gothique, et le château de Silling, dans *Les Cent vingt journées de Sodome* (1785), s'enfoncent dans l'obscurité et l'isolement. La monumentalité même des édifices, leur inaccessibilité et leur atmosphère étouffante engendrent une terreur systématique.
Marilyn Mallia analyse le château radcliffien comme corrélatif topographique du développement psychique féminin : l'héroïne traverse l'espace labyrinthique du château en parallèle de son évolution émotionnelle et morale. L'édifice devient matérialisation de la conscience perturbée.
Le château sadien de Silling offre une variation encore plus extrême. Il incarne le microcosme d'un monde aristocratique dépravé où l'isolement facilite l'expérimentation de violences sexuelles contre les enfants, catégorie la plus vulnérable et la plus pure. Annie Le Brun identifie justement cet espace comme manifestation de « la première violence poétique perpétrée contre la raison raisonnante[44] ». Le noir et l'ombre dominent ; la conscience subit une rationalisation moins rapide et moins claire, jamais définitive.

5.4.Significations symboliques de la polarité

Cette opposition bachelardienne révèle l'enjeu idéologique fondamental du tournant des dix-huitième et dix-neuvième siècle. Le château genlisien apparaît comme bastion de la rationalité et de l'humanisme pédagogique face à l'assaut de l'irrationnel, du sadisme et de la terreur irréductible. Madame de Genlis maintient une vision du château comme espace civilisé et civilisant, résistant aux pulsions destructrices que libère la fin de l'Ancien Régime.

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[43] Bachelard, G. (1958). *La Poétique de l'espace*, *op. cit.*
[44] Le Brun, A. (1982). *Les châteaux de la subversion.* Éditions du Seuil, p. 58.

6. Discussion et implications

6.1.L'originalité genlisienne dans le contexte littéraire

L'absence de Madame de Genlis dans les analyses contemporaines du château littéraire constitue une lacune historiographique significative. Contrairement aux figures dominantes du moment, Genlis refuse l'esthétique gothique triomphante pour maintenir un projet pédagogique rationaliste. Cette fidélité aux principes des Lumières, bien après leur déclin relatif, confère une originalité remarquable à son œuvre.

Son projet moral persiste même face aux transformations révolutionnaires majeures. Tandis que d'autres écrivains exploitent le désenchantement et la ruine pour produire des effets esthétiques sombres, Madame de Genlis redéploie simplement les principes éducatifs dans un contexte démocratisé. Cette continuité idéologique, en dépit du changement de décor du château à la chaumière, révèle une philosophie pédagogique profondément ancrée.

6.2.Le château comme catalyseur de transformation morale

L'analyse détaillée des textes genlisiens démontre que le château ne fonctionne jamais comme simple coordonnée spatiale inerte. Il constitue plutôt un élément définitoire de la mentalité culturelle des Lumières, chargé de valeurs symboliques aristocratiques. Cependant, Genlis le transforme en agent actif de formation morale.

La ruine physique du château de Champcery s'efface progressivement dans l'expérience narrative, remplacée par la richesse de la vie intellectuelle et affective qui s'y déploie. Le monument architectural cède le pas au monument de la transmission morale. Cette alchimie narrative révèle comment l'espace physique peut incarner et faciliter les processus pédagogiques.

6.3.Genlis comme figure tardive des Lumières

Madame de Genlis demeure l'une des dernières figures marquantes de la littérature française du dix-huitième siècle ayant réussi à représenter des châteaux *éclairés*. Elle traite le sujet avec une originalité propre à son projet moral et pédagogique, refusant les concessions aux modes gothiques dominantes.

Cette résistance témoigne d'une conviction inébranlable dans le pouvoir formatif de la raison et de l'éducation. Même confrontée à la dévastation révolutionnaire et à la transformation radicale des structures sociales, Genlis maintient que la transmission morale et intellectuelle dépasse les crises politiques temporelles.

7. Conclusion

Madame de Genlis redessine fondamentalement le château littéraire français en le repositionnant comme espace pédagogique des Lumières. À travers *Les Veillées du Château* et *Les Veillées de la Chaumière*, elle démontre la capacité de la fiction narrative à transformer l'expérience spatiale en processus de formation morale et intellectuelle. Le château ne demeure plus le réceptacle de terreurs irrationnelles ou le monument de puissance aristocratique, mais devient havre de sagesse bienveillante et de transmission générationnelle des vertus.

En refusant l'esthétique des caves, Genlis maintient une vision optimiste de la perfectibilité humaine par l'éducation. Cette philosophie, ancrée dans les principes des Lumières, persiste remarquablement au-delà de la Révolution Française, s'adaptant aux contextes nouveaux tout en préservant ses fondements humanistes.

L'intégration systématique de Madame de Genlis dans les analyses critiques du château littéraire s'avère indispensable pour une compréhension complète de la littérature française de transition. Sa contribution distinctive offre un contrepoint essentiel aux narrateurs

gothiques et sadiens de son époque, révélant la coexistence de projets esthétiques radicalement incompatibles dans la même période historique.
La réhabilitation critique de Genlis enrichira nos compréhensions des rapports entre idéologie pédagogique, espace narratif et transformation socio-politique dans la littérature française de cette époque cruciale.

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TEMPORAL ADVERBS IN IDIOMATIC EXPRESSIONS OF GERMAN AND ROMANIAN: SEMANTIC, PRAGMATIC, AND CULTURAL PERSPECTIVES

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Abstract: *This article examines the semantic and cultural functions of temporal adverbs in German and Romanian idiomatic expressions. The analysis shows that adverbs such as heute, morgen, immer and astăzi, mâine, mereu go beyond indicating time and act as semantic intensifiers, narrative condensers, and cultural markers. While German idioms tend to reflect a linear and order-oriented concept of time, Romanian idioms reveal a more flexible, cyclical and context-dependent temporal worldview. Overall, the study demonstrates that temporal adverbs play a crucial role in shaping idiomatic meaning and provide insight into the culturally embedded conceptualizations of time in German and Romanian.*

Furthermore, the study highlights the role of temporal adverbs as narrative mechanisms that construct notions of repetition, sudden change, and cyclical recurrence. Temporal negation (nie, niciodată) is shown to possess significant rhetorical force, expanding the conceptual horizon of human possibility and moral agency. Overall, the findings illustrate that temporal adverbs in idiomatic expressions operate as culturally encoded meaning generators that model perceptions of order, change, expectation, and agency. Their contrastive analysis provides valuable insights into the cultural conceptualizations of time that shape the German and Romanian linguistic worlds.

Keywords: *temporal adverbs; idiomatic expressions; phraseology; German Romanian contrastive analysis; cultural conceptualizations of time; semantic intensification; temporal opposition; proverbs.*

1. Einleitung

Die Präsenz von Zeitadverbien in idiomatischen Einheiten des Deutschen und Rumänischen eröffnet ein faszinierendes Forschungsfeld, in dem sich semantische Verdichtungen, pragmatische Effekte und kulturelle Muster überlagern. Bei näherer Betrachtung zeigt sich, dass Zeitadverbien in Phraseologismen weit mehr leisten, als bloß temporale Relationen zu markieren. Sie wirken als semantische Katalysatoren, die Bedeutungen zuspitzen, evaluative Nuancen verstärken und kulturelle Vorstellungen von Zeit, Ordnung und sozialer Praxis transportieren.

Der folgende Beitrag zeichnet den Weg dieser Funktionen nach und zeigt, wie Zeitadverbien ein feines Netz kultureller Bedeutungen spannen, das in beiden Sprachräumen unterschiedlich gewebt ist. „Eine der Idiomatik verwandte bis identische linguistische Disziplin ist die Phraseologie. In dieser Disziplin werden Idiome im Prinzip als Phraseme geführt, die allerdings meist etwas weiter gefasst werden. Im Anklang an die grammatische Einheit „Phrase" sind Phraseme in solchen Untersuchungen stärker grammatisch orientiert und kategorisiert. Dies zeigt etwa die Gliederung in Donalies (2009): Substantivphraseme, Adjektivphraseme, Verbphraseme, jeweils benannt nach dem syntaktischen Kern" (Heringer, S.12). Genauso können wir auch Adverbphraseme fassen, die analog nach ihrem syntaktischen Kern – dem Adverb – bestimmt und innerhalb der phraseologischen Kategorien entsprechend eingeordnet werden.

2. Zeitadverbien als semantische Katalysatoren in Idiomen

Zunächst fällt auf, dass Zeitadverbien in idiomatischen Kontexten häufig ihren ursprünglichen temporalen Charakter verlieren und in den Dienst expressiver oder metaphorischer Bedeutungen treten (vgl. Pittner, 1999). Wörter wie immer, oft, einmal, noch oder endlich im Deutschen und *mereu, totdeauna, odată, mai târziu* oder *de acum înainte* im Rumänischen werden zu semantischen Knotenpunkten, die das Idiom als Ganzes prägen. Ein Ausdruck wie *ein für alle Mal* erhält seine endgültige, resolute Bedeutung erst durch das Zeitadverb *Mal*, das aus der konkreten Wiederholungsangabe zu einem Marker der Irreversibilität wird. Ähnlich verhält es sich mit der rumänischen Wendung *odată* pentru *totdeauna*, in der die Zeitadverbien eine emphatische, fast zeremonielle Finalität ausdrücken.

Im narrativen Gefüge der phraseologischen Bedeutungen fungieren Zeitadverbien häufig als Verdichtungsinstrumente: Sie bündeln Ereignisse, komprimieren Handlungsfolgen oder intensivieren den affektiven Gehalt eines Ausdrucks. Wenn ein Sprecher im Deutschen sagt, dass „immer wieder dieselbe Leier“ vorgetragen werde, signalisiert das Adverb „immer wieder“ nicht nur Wiederholung, sondern verweist auf eine kollektive Alltagserfahrung von Ermüdung, Überdruss und rhetorischer Routine. Das rumänische Pendant *mereu aceeași poveste* transportiert eine ähnliche Emotionalität, jedoch mit einer subtil anderen kulturellen Färbung: Die rumänische Konstruktion wirkt weicher, persönlicher, weniger formalisiert und bettet die Situation stärker in eine narrative Alltagsszene ein.

Der Charakter der Zeitadverbien zeigt sich besonders deutlich in idiomatischen Einheiten, die abrupt eintretende Veränderungen oder unerwartete temporale Brüche beschreiben: „von heute auf morgen“ oder „de azi pe mâine“ illustrieren, wie kulturell geteilte Vorstellungen von Plötzlichkeit und Unvorhersehbarkeit durch temporale Marker strukturiert werden. Interessant ist, dass beide Sprachen dieselbe Metapher nutzen – den Übergang zwischen zwei Tagen –, sie jedoch in unterschiedlichen kommunikativen Situationen präferieren. Im Deutschen wird der Ausdruck häufig in institutionellen und organisatorischen Kontexten verwendet, während er im Rumänischen stärker im familiären und informellen Umfeld verankert bleibt.

3. Pragmatik: Zeitadverbien als Mittel der Gesprächssteuerung

Auf pragmatischer Ebene dienen Zeitadverbien in Idiomen nicht zuletzt der Gesprächssteuerung. Sie strukturieren Erwartungen, markieren Dringlichkeit oder signalisieren Gesprächsfortschritte. Wenn im Deutschen „nun aber endlich“ verwendet wird, kommt im Adverb „endlich“ eine kumulierte Ungeduld zum Ausdruck, die auf eine lange Zeitspanne verweist, ohne diese explizit zu benennen. Ein ähnlicher Effekt lässt sich im Rumänischen beobachten, wenn Sprecher „în sfârșit odată“ nutzen, um einen Wendepunkt im Gespräch herzustellen. In beiden Fällen fungiert das Zeitadverb als semantischer Ankerpunkt, der die kommunikative Dynamik bündelt und rhetorisch lenkt.

Kontrastiv betrachtet zeigt sich, dass beide Sprachen zwar häufig strukturelle Parallelen aufweisen, diese jedoch unterschiedlich kulturell aufgeladen sind. Während das Deutsche in idiomatischen Zeitadverbien tendenziell Ordnung, Klarheit und argumentative Präzision abbildet, inszeniert das Rumänische über dieselben sprachlichen Mittel stärker Erfahrungsnähe, narrative Offenheit und eine situativ geprägte Weltwahrnehmung. Die Gemeinsamkeiten liegen auf der formalen Ebene, die Unterschiede jedoch auf der semantisch-pragmatischen Tiefenstruktur, in der kulturelle Werte und kommunikative Gewohnheiten sichtbar werden.

Die Analyse der Zeitadverbien in idiomatischen Einheiten macht somit deutlich, dass Sprache nicht nur ein Instrument zur Beschreibung von Welt ist, sondern auch ein Raum, in dem kulturelle Vorstellungen, habitualisierte Denkweisen und soziale Praktiken sedimentiert sind. Die Zeitadverbien fungieren als feine, aber wirksame Marker dieser kulturellen Codierungen. Sie erzählen Geschichten über Zeit, über Geduld und Ungeduld, über Erwartung

und Enttäuschung, über Ordnung und Flexibilität – und diese Geschichten unterscheiden sich in den beiden Sprachräumen, auch wenn sie sich manchmal formal gleichen.

4. Kulturelle Temporalitätsmodelle im deutsch-rumänischen Vergleich

Die kulturbezogenen Funktionen der Zeitadverbien treten besonders hervor, wenn man die jeweiligen Zeitkonzepte der beiden Sprachgemeinschaften berücksichtigt. Das Deutsche setzt traditionell auf ein lineares, strukturiertes Zeitverständnis, das Planung, Ordnung und Pünktlichkeit hoch bewertet. In phraseologischen Einheiten spiegelt sich dies in Adverbien wider, die Kontinuität (immer), Genauigkeit (rechtzeitig) oder begrenzte Dauer (auf Dauer) hervorheben. Das Rumänische hingegen weist eine stärker zyklische und situativ-flexible Zeitauffassung auf, in der Wiederkehr, Kontinuität und situative Anpassung eine größere Rolle spielen. Adverbien wie *din totdeauna, mai târziu oder când o fi timpul* verweisen auf eine Zeitauffassung, die weniger mechanistisch, dafür stärker kontextualisiert ist und Offenheit für situative Fluidität signalisiert.

Sprichwörter stellen eine der konservativsten und zugleich dynamischsten Formen sprachlicher Wissensspeicherung dar. Ihre Struktur zeichnet sich durch Kürze, Rhythmus und hohe Bildlichkeit aus, wodurch sie generational weitergegeben und in unterschiedlichen kommunikativen Situationen funktional aktiviert werden können. Innerhalb dieser kompakten Formeln spielen Zeitadverbien eine zentrale Rolle, denn sie verleihen dem sprichwörtlichen Inhalt eine spezifische temporale Perspektivierung, die semantische Verdichtung, moralische Generalisierung und kulturelle Modellierung zugleich ermöglicht.

Die Zeitadverbien *wie immer, nie, bald, öfters, sogleich* oder *endlich* fungieren in Sprichwörtern häufig als universalisierende Marker. Sie transformieren konkrete, einmalige Erfahrungen in Aussagen mit Geltungsanspruch über die gesamte menschliche Existenz. Ähnlich verhält es sich mit dem deutschen Sprichwort „Immer ist der Faule müde". Das Adverb immer hebt den Ausdruck auf die Ebene generalisierter Wahrheit, wodurch eine individuelle Beobachtung in eine kollektiv akzeptierte Lebensweisheit verwandelt wird. Sein rumänisches Pendant „Cine-i leneș, mereu e obosit" zeigt, wie das Zeitadverb *mereu* dieselbe Funktion erfüllt, wenn auch mit einer etwas flexibleren, narrativ-alltagsnahen Nuancierung. Durch beide Adverbien wird eine stabile, quasi-naturgesetzliche Verbindung zwischen Charakter und Verhalten hergestellt.

Darüber hinaus zeigt sich, dass Zeitadverbien in Sprichwörtern nicht ausschließlich generalisierend eingesetzt werden, sondern häufig auch kontrastive Bedeutungsgegensätze markieren. In „Heute rot, morgen tot" erzeugt das enge Nebeneinander der Zeitadverbien eine dramatische Spannungsfigur, die vom plötzlichen Wandel menschlicher Lebenslagen erzählt. Auch in rumänischen Sprichwörtern wie „Azi în sat, mâine în alt sat" oder „Azi ești pe val, mâine la pământ" verdeutlichen die temporalen Marker die Instabilität sozialer Positionen und verweisen auf die Vergänglichkeit des Erfolgs. Hier wird die Zeit nicht als lineare Ressource, sondern als Bühne für drastische Veränderungsmomente inszeniert.

5. Zeitadverbien in Sprichwörtern: Universalität und Variation

In vielen Sprichwörtern fungieren Zeitadverbien auch als Marker zyklischer Wiederkehr. Der deutsche Ausdruck *Morgenstund hat Gold im Mund* verknüpft die Tageszeit morgen mit einer kulturell tief verankerten Vorstellung von Fleiß und Produktivität. Das rumänische Sprichwort *Cine se scoală de dimineață departe ajunge* zeigt, dass das Zeitadverb *dimineață* eine ähnliche moralische Rahmung erzeugt, allerdings stärker narrativ eingebettet und weniger komprimiert. Die Zeitmarkierung verweist hier auf einen kulturellen Rhythmus des Alltags, in dem Morgenzeit mit Ordnung, Klarheit und Neubeginn assoziiert wird.

Interessant ist zudem die Rolle der Negation in Verbindung mit Zeitadverbien. Sprichwörter wie *Es ist nie zu spät, etwas Neues zu lernen* oder das rumänische *Niciodată nu*

e prea târziu să-nveți entfalten ihre persuasive Kraft gerade durch die absolute temporale Negation. Das Adverb *nie (niciodată)* eröffnet paradoxerweise einen unbegrenzten Horizont menschlicher Handlungsmöglichkeiten. Zeit wird nicht als einschränkender Faktor wahrgenommen, sondern als moralischer Raum des ständigen Neubeginns. So etwa in der Wendung *Verlorene Zeit kommt nie(mals) wieder;* Jugend und verlorene Zeit kommt nie wieder in Ewigkeit beziehungsweise im rumänischen Äquivalent *Timpul pierdut nu se mai întoarce* (Mantsch et alii, 1979, S. 589).

Die kulturelle Dimension der Zeitadverbien lässt sich besonders deutlich beim Vergleich deutscher und rumänischer Sprichwörter erkennen. Während im Deutschen viele Sprichwörter mit Zeitadverbien einen linear-strukturierten Zeitbegriff widerspiegeln – Pünktlichkeit, Ordnung, Abfolge –, zeigt das Rumänische eine stärkere Orientierung an zyklischen, adaptiven oder situativ flexiblen Modellen. Das lässt sich an Sprichwörtern erkennen, wie *Mai bine mai târziu decât niciodată,* das Geduld und Realismus betont, im Gegensatz zu der deutschen Variante *Besser spät als nie,* die denselben strukturellen Kern hat, jedoch oft in Kontexten erscheint, in denen die Verzögerung trotz allem als Abweichung vom Idealfall wahrgenommen wird.

Insgesamt stellt sich heraus, dass Zeitadverbien in Sprichwörtern nicht lediglich grammatische Ergänzungen sind, sondern semantische Verdichter, die kulturelle Weltbilder artikulieren. Sie modellieren Vorstellungen von Ordnung, Moral, Wandel, Wiederkehr und Handlungsoffenheit und tragen maßgeblich zum Charakter der sprichwörtlichen Aussage bei. Durch sie wird das Sprichwort nicht nur zeitlich, sondern auch kulturell situiert: Zeit wird metaphorisiert, moralisiert und stilisiert – und gerade dadurch zum zentralen Bestandteil menschlicher Lebensweisheit.

6. Gegenwartsadverbien, zukunftsorientierte Adverbien und Vergangenheitsadverbien

Die Gegenwartsadverbien *heute* und *jetzt* verankern die Handlung im unmittelbaren Moment und rufen zu unmittelbarem Handeln auf (vgl. Imo, 2010). Sie markieren eine zeitliche Dringlichkeit und dienen häufig der moralisch-pragmatischen Belehrung. Beispiele wie: *Was du heute kannst besorgen, das verschiebe nicht auf morgen; Heute rot, morgen tot; Heute König, morgen Bettler; Jetzt oder nie* u. a. zeigen, wie stark die Gegenwart mit der Vorstellung von Handlungsspielraum, Veränderbarkeit und Dringlichkeit verknüpft ist. Während heute einen konkreten Zeithorizont eröffnet, verstärkt jetzt den Imperativcharakter und ruft zu unmittelbarem Handeln auf. Die Sprichwörter dieser Kategorie arbeiten oft mit der Idee der Zeitknappheit und der Notwendigkeit, den gegebenen Moment zu nutzen. Rumänische Entsprechungen (astăzi, acum) erfüllen dieselbe zeitliche Funktion, jedoch wird in rumänischen Sprichwörtern die Gegenwart oft indirekt, metaphorisch oder moralisch-normativ markiert: *Ce poți face azi nu lăsa pe mâine, Acum ori niciodată.*

Zukunftsorientierte Adverbien wie *morgen, bald* oder *später* strukturieren Sprichwörter, die auf Erwartung, Prognose oder Warnung zielen. Beispiele wie *Morgenstund hat Gold im Mund, Wer heute nicht spart, hat morgen nichts, Später ist zu spät, Was du heute nicht tust, ärgert dich morgen* verknüpfen Zukunft mit Konsequenzlogik. Entscheidungen in der Gegenwart bestimmen zukünftige Ergebnisse. Die Adverbien *morgen* und *bald* markieren eine zeitlich absehbare Zukunft, während später eine Warnung vor Aufschub signalisiert. Die Sprichwörter dieser Kategorie betonen den kausalen Zusammenhang zwischen Gegenwartshandlung und Zukunftsergebnis und verstärken kulturelle Werte wie Fleiß, Weitsicht und Verantwortungsbewusstsein. Zum Beispiel für *mâine*: *A trăi de azi pe mâine* (Roman, 1997, S. 255).

Vergangenheitsadverbien wie *früher, einst, damals* dienen der Einordnung von Erfahrungen in einen kulturell geteilten historischen Horizont. Beispiele wie *Früher Vogel fängt den Wurm,*

Wie man in den Wald hineinruft, so schallt es hinaus, Einst war mehr Lametta zeigen, dass Vergangenheitsadverbien sowohl moralische Generalisierungen („früher“) als auch humoristische oder nostalgische Bewertungen („einst“) ausdrücken können. Die Vergangenheit wird häufig als Quelle bewährter Weisheiten und Normen dargestellt, wobei diese Adverbien einen zeitlichen Kontrast zwischen „damals“ und „heute“ markieren. Die Vergangenheit erscheint als Referenzrahmen, aus dem heutiges Handeln abgeleitet oder bewertet wird. Rumänische Beispiele (*odinioară, demult, pe vremuri*) betonen die Weisheit der Alten, oft mit moralischem oder sozialkritischem Unterton: *Cine se scoală de dimineață departe ajunge, Pe vremuri era altfel.*

Ein besonders aufschlussreicher Fall für den kontrastiven Vergleich deutscher und rumänischer Sprichwörter sind jene Strukturen, die zwei Zeitadverbien enthalten und dadurch eine explizite temporale Opposition aufbauen. Ein paradigmatisches Beispiel stellt das deutsche Sprichwort dar: „Was du heute kannst besorgen, das verschiebe nicht auf morgen“ (Roman, 1997, S. 273). Hier treten die beiden Zeitadverbien *heute* und *morgen* in ein deutliches antithetisches Verhältnis. Die semantische Struktur basiert auf einer kontrastiven Tempuslogik, die die Dringlichkeit des gegenwärtigen Handelns (heute) in Opposition zur Gefahr des Aufschubs (morgen) stellt. Durch diese binäre Konstruktion entsteht ein zeitlich geschlossenes Argumentationsschema: Der gegenwärtige Moment gilt als einzig legitimer Handlungsrahmen, während die Zukunft als potenziell unsicher oder risikobehaftet erscheint. Die rumänische Entsprechung reproduziert diese Struktur nahezu vollständig: *Ce poți face astăzi, nu lăsa pe mâine* (Roman, 1997, S. 255). Auch hier erscheinen *astăzi* und *mâine* als direkt korrespondierende Zeitadverbien. Die semantische Relation bleibt identisch:

Das Sprichwort formt einen Imperativ, der den Vorrang der Gegenwart vor der Zukunft betont. Interessant ist, dass das Rumänische typischerweise – im Vergleich zu vielen anderen Sprichwörtern – dieselbe syntaktische Parallelität wie das Deutsche beibehält. Beide Sprachen nutzen eine antithetische Temporaldeixis, die als fundamentale argumentative Struktur dient. Beide Varianten bestätigen jedoch, dass Sprichwörter mit zwei Zeitadverbien besonders effektiv darin sind, kulturelle Werte wie Fleiß, Verantwortung und Disziplin zu vermitteln. Sie operieren mit einer streng binären Zeitstruktur, die als performative Instruktion wirkt, indem sie die Gegenwart als den richtigen Zeitpunkt für Handeln und die Zukunft als den Ort potenzieller Fehler oder Versäumnisse markieren.

Fazit

Die Analyse zeigt, dass Zeitadverbien in idiomatischen Einheiten des Deutschen und Rumänischen weit über ihre temporale Grundfunktion hinausreichen und zu zentralen semantischen und kulturellen Verdichtungsstellen werden. Sie verleihen idiomatischen Wendungen eine besondere Ausdruckskraft, indem sie Wiederkehr, Dringlichkeit, Plötzlichkeit oder Dauer markieren und dadurch moralische, narrative und evaluative Bedeutungen erzeugen. In beiden Sprachen entwickeln Zeitadverbien eine generalisierende Wirkung, die individuelle Erfahrungen in kollektive Lebensweisheiten überführt.

Die analysierten temporalen Adverbien tragen wesentlich zur Konstruktion kultureller Vorstellungen von Zeit bei: sei es als rhythmische Wiederholung (*noapte de noapte, Nacht für Nacht*), als absolute Kontinuität (*dintotdeauna, seit Jahr und Tag*), als zeitliche Beschleunigung (*la fiecare minut, im Minutentakt*), oder als ununterbrochene Intensität (*zi și noapte, Tag und Nacht*). Sie strukturieren idiomatische Wendungen und feste Ausdrücke nicht nur in temporaler Hinsicht, sondern ebenso emotional und kulturell, sodass sie zu markanten Indikatoren der jeweiligen Zeitkonzepte in den beiden Sprachräumen werden. Zwillingsformeln werden auch als Paarformeln oder, internationaler, als Binomiale bezeichnet. Typische Beispiele mit Antonymen sind etwa „Tag und Nacht“. Sehr viele Zwillingsformeln entstammen der Rechtssprache, etwa „Jahr und Tag“. Weitere Beispiele finden sich im entsprechenden Artikel.

Gleichzeitig wird deutlich, dass Zeitadverbien kulturelle Weltbilder widerspiegeln und unterschiedliche zeitbezogene Denkhaltungen modellieren. Die deutschen idiomatischen Einheiten tendieren zu einer linearen, präzisen und ordnungsorientierten Zeitauffassung, während die rumänischen Wendungen stärker narrativ, flexibel und situativ geprägt sind. Dadurch entstehen unterschiedliche pragmatische Profile: Was im Deutschen klar strukturiert und argumentativ zugespitzt wirkt, erscheint im Rumänischen stärker alltagsnah, erzählerisch und emotional eingebettet. Sprichwörter mit doppelten Zeitadverbien – etwa *heute ... morgen* und *astăzi ... mâine* – verdeutlichen besonders eindrücklich die normative Kraft der Temporalität.

Die kontrastive Gegenüberstellung von Gegenwart und Zukunft fungiert als moralischer Imperativ und macht Zeit selbst zum argumentativen Zentrum. Der richtige Moment ist jetzt, nicht später. Gleichzeitig zeigt sich, dass das Rumänische diese Struktur zwar formal spiegelt, ihr jedoch eine stärker moralisch-didaktische Note verleiht.

Die Untersuchung legt zudem offen, dass Zeitadverbien als narrative Mechanismen wirken, die Plötzlichkeit, Wiederholung oder zyklische Abläufe sprachlich bilden und zu symbolischen Bildern verdichten. Sie dienen nicht nur der Beschreibung von Zeit, sondern strukturieren Wahrnehmung, Handlung und soziale Erfahrung. Auch temporale Negationen – *nie, niciodată* – entfalten eine bemerkenswerte persuasive Kraft, indem sie einen unbegrenzten Horizont moralischer und lebenspraktischer Möglichkeiten eröffnen. Insgesamt wird deutlich, dass Zeitadverbien in idiomatischen Einheiten als kulturelle Marker fungieren. Sie modellieren Vorstellungen von Ordnung, Wandel, Erwartung, Geduld und Handlungsspielraum und verleihen sprichwörtlichen Formeln ihre kulturelle Tiefe. Ihre kontrastive Analyse zeigt, wie eng semantische Struktur, pragmatische Wirkung und kulturelle Rahmung miteinander verflochten sind. Zeit wird in diesen Einheiten nicht nur benannt, sondern interpretiert, bewertet und kulturell codiert – und damit zu einem zentralen Bestandteil sprichwörtlicher Lebensweisheit.

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LINGUISTIC CONSTRUCTIONS OF LOVE: RADU PARASCHIVESCU'S *CU INIMA SMULSĂ DIN PIEPT*

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Abstract: *In this study, we are looking at the way language is used to construct love in Radu Paraschivescu's novel Cu inima smulsă din piept. We realize that these constructions are concentrated mostly in the first half of the novel, as the rest of the work is mainly concerned with the political plots in the story. We start from the very striking images thrown at us in the introductory fragments, which also constitute due justification for this research. We analyze the different ways in which love is presented, starting with the poetic, lyrical, philosophical, spiritual and elevated one at the beginning, then plunging into the medieval Court world to notice a vulgar, carnivalesque, jesters' outlook on it, combined with a practical-minded, strategic one, which makes us derive the notion of love being downgraded in this environment in more ways than one. The Conclusions summarize the findings at both content and stylistic levels. The approach is discourse studies, linguistics combined with cultural and identity studies.*

Keywords: *linguistics; love; identity; translation studies; cultural studies*

1. Introduction

In this research, we are setting the goal of investigating Radu Paraschivescu's novel *Cu inima smulsă din piept* in order to see how love is constructed through language therein. The idea is occasioned and supported by the obsessive love images involving stone cast at us in the first few pages, a certain intriguing violence and rawness that characterizes them, the peculiarity of the multiple valences associated with this hard material in its use for the creation of imagery relative to the above-mentioned warm feeling, and the reverence detected with respect to love, which places this emotion at the center of the writing from the very start. The intensity and multitude of images surrounding love help us predict future further references to it and provide justification for an exploration of this aspect in the novel. We are made curious to see where the love analysis goes, if the register will change and, as we read, we realize that it indeed does and the interest is worthwhile. The language surrounding the considerations on love is exquisite, rich and impactful, satisfying the choice of this topic. Let us see how exactly the building of this abstract concept of love gets accomplished.

2. From Philosophical Depictions to Court Love

From the very first, in the prologue part, what strikes us is the rawness of the imagery related to the imprint and effects of love as enduring in time. There are extremely vivid images describing the power of love, involving stone and which are on the threshold of a brutal and at the same time warming beauty. The images that we are invoking contain unexpected contrasts. To use stone to achieve metaphors related to love is arresting and unusual to begin with, as there is an inherent and violent contrast between the two notions. Stone is material, cold, kind of immovable and difficult to mold, whereas love is something immaterial, abstract, invisible, pertaining to the realm of feeling and/or the spiritual, experienced as warm/hot. Also, stones are dead and static, whereas love makes one feel alive, it is fluid and dynamic. Stone becomes the recorder and reminder of love, proof of it through time, and somehow guarantor of its endurance by the testimony that it provides for its existence. We can say, analyzing the first fragments in the story, that love is set or etched in stone in more ways than one. Love needs

the stone as a suitable material to stand the test of time, solid enough to be able to function as evidence and support for it. Stone helps love be propagated through centuries.

The insistence on imagery focusing on stone at the beginning reveals its full development soon. Stone is, on the one hand, the bearer of the centuries-old love story. However, on the other hand, the very first references to stone introduce it as an extremely versatile reality. In Coimbra, the rocks seem abused by the elements – "heated by the sun and slapped by the wind", but they are also durable – "Water flows, but the stones remain" (Paraschivescu, 2025: 5, my translations)[1]. They are "palimpsests of the love stories clumsily and feverishly scratched in the stone made to bear" (*ibidem*: 6). As the sun sets, the stone "gets darker, just like the face of an abandoned bride" (*ibidem*). Bearing the imprint of the love stories invoked here, it simultaneously appears as an extremely hard-to-break material, persisting in time, but acquires, if we examine the metaphors closely, the connotations of a living, feeling, sensitive creature. It is as if, doubly impressed with the respective story – i.e. literally chiseled with it and, in the figurative sense of the verb impressed, touched by it, similar to a human being, as if as a result of a mysterious contagion – the stone comes to life, empathetic with the story and its feminine protagonist, identifying with the heroine in love or with any woman and her condition of sufferer, atemporally. The impressed stone becomes the female lover, gets personified, and embodies, moreover, an abused woman, weak and strong at the same time. The stone is subjected to similar treatments as the woman: it/she is warmed to the brink of hotness by emotions, then molested physically and psychologically through turmoil in the throes of violent sentiment and, perhaps, by additional abuse resulting from unrequitedness, abandonment and other possible mishaps, all brought by the state of being in love and vulnerable. These mishaps seem to synthesize the condition of woman in general, who has always been seen as prey to other forces and entities. To sum up, stone is a very ambiguous reality, representing a surviving proof of love, as well as the very woman in love at the same time. Despite its initial immovable character, it gets transformed, as if love as an experience were infectious and could corrupt even the stone, in spite of its hardness and coldness, inviting it to transformation, dynamism, warmth, responsiveness and evolution. This is the first evidence of the power of love.

As far as the narrator's language is concerned, what is transparent in these first lines is an interesting combination of rawness and refinement, of crudeness and subtlety, and violence and tenderness. The references that we have mentioned make up a very sophisticated aesthetic and special type of lyricism, surprising and effective through the unusual potpourri of emotions and reactions that it triggers. A sense of violence and abuse is transferred to the reader as well, through the abruptness of the imagery and the feelings that it evokes. Once we read these passages, we feel abused in a certain manner as well.

All these poetic, literary and somewhat spiritualized images concerning love and how its essence can be best rendered are replaced, as we go back in time in what follows in the story, by a quite different type of imagery, pertaining to another register. Love-related images become coarser and humorous once we penetrate the historical time and sphere of medieval Court love. The elevated language is pulled down to earth, just as the noble quality of the feeling degrades. Love becomes worldly, bawdy, carnivalesque, under scrutiny in its lavishly available version of carnal, occasional and cheap form, which is, sometimes, deprived of feeling. In its decadent version of debauchery, it occasions funny references, being also mocked at and viewed as comical.

Prince Pedro's father, King Afonso Sánches IV of Portugal, compares his son, because of his romantic excesses, with a "fiery stallion" which needs to be "trained, saddled" (*ibidem*: 12), a "stud for mounting" (*ibidem*: 16). These images connote appeal, majestic poise, wilderness uncontained and untamed, and preserve a certain nobility while suggesting that the romantic

[1] All quotes in English are my translations and the page references are supplied from the Romanian edition of the book indicated in the References.

excess is in the boy's nature and somehow a consequence of his unchiseled charm. However, this perspective becomes altered once the element of humor gets introduced, and the initially-connoted majestic quality gets perverted to some extent. Since the young man is perceived as about to be "tethered in the conjugal team" (*ibidem*: 13), in the "*ménage* manege" (*ibidem*: 12), the poetic aura surrounding his vice thus becomes mocked at, and places him in a different light, a comic one about to become one of downright ridicule. The play upon words used in Romanian with the last description, which I have tried to preserve in the English translation by resorting to the French term for a love triangle *ménage*, does exactly this, because it signals the young man's announced characteristic feature as a topic for making fun, gossip and even scorn, proven by the alliteration that the Court bard comes up with intentionally to stir laughter. Alliterative phrases can be used to create "great fun", as in tongue twisters (Coelho, 2025), also serving the function of determining the phrase stick to one's mind, making it "memorable" (Cove, 2024). We notice the use of vocabulary related to horses, masculine-gendered terms suggesting a stallion's vigor, breeding capabilities and resulting majesty, and a certain type of strength and power – at the beginning – then its mere usefulness for the perpetration of the species and its reduction to this reproductive function, features that all get transferred to Pedro. His proneness to sexual excess is about to be contained and his wild nature in this respect reined in – metaphorically – as his father has arranged for him to marry the Castilian princess Constancia, Juan de Peñafiel's daughter.

Pedro's fall from grace and from the initial grandeur of majestic virility is even more marked when the associations with the animal kingdom are continued by his father, who compares him to a "rooster having hot pepper under its tail" (Paraschivescu, 2025: 13). From the stallion to the rooster there is indeed a fall from majesty, the metaphorical parallel with the rooster being downright comical, let alone the additional particularization. Other men benefit, in inverted commas, from parallelisms with the animal world based on their sexual performances and behavior. Afonso IV and his wife, Beatriz, also have a daughter, Maria, whom they marry, for the sake of strengthening political alliances, to Alfonso XI of Castille. The man is a brute, he mistreats Maria to the point of being violent with her in public, which determines Afonso to wage war against Castille eventually ending up with the Treaty of Seville. Before Maria, Alfonso XI was married to Constancia, who uses less than kind or flattering references to describe her former husband. She remembers him as an "impotent buffalo", a depiction meant to capture his coarseness having compensatory functions for inability on a sexual plane (*ibidem*: 25). Another depiction, from the narrator's part, confirms this function, presenting the two aspects as interconnected: "the strength of his fist and the limpness of his willy" (*ibidem*: 16). The use of the colloquial and vulgar expression with a rustic, countryside nuance is a form of advanced irony, rather than meant to be merely humorous. It hints at this type of violent behavior, especially when coming from helplessness in other areas and thus serving a compensatory value, as condemnable, degrading and worthy of disdain. Pedro is also characterized by Constancia as "playing the breeding bull" (*ibidem*: 33), so we notice the change of animal from stallion to bull to suggest sexual potency for the two men. These connotations, of virility and/or intense sexual activity, while comparing some men with either a breeding stud or a bull are recognizable and part of general knowledge and folklore, as they are based on the reality of the existence of the respective habits, of raising and keeping such animals especially for mating and reproductive purposes. These euphemisms, therefore, fall within the readers' horizon of expectations. They apply to women as well, as those who show eagerness for intimate encounters and possess charms are likened to "frisky fillies", while feeble, depressed Constancia evokes a "nag" (*ibidem*: 38).

Humor and irony are not everything that is done to Pedro's image, though. The kind of love that he practices is described from an even worse angle, as his excess is made to look cheap and dirty. When his debauchery is depicted as happening in hidden and less than salubrious

places such as pubs, inns and barns, where the space then carries the smell of sexual intercourse, i.e. the "stench of rut" (*ibidem*: 21), not even humor may save the reference. We are plunged into a nose-turning – both literally and symbolically – reality, with no positive trait to be called to its defense. A character that contributes to this impression is the prostitute and inn-keeper Fabiana, one of Pedro's mistresses or "hussies" called, in Romanian, "*farfuzele*" (*ibidem*: 33). The light in which Fabiana is presented carries humor into lewdness, through references to expressly vulgar sexual behavior. What we may infer from the most recent examples is that love is not only decadent and excessive, but the mentions of physical dirt are meant to suggest love as symbolically dirty, deprived of any feeling, reduced to physical contact, merely instinctual and even potentially involving perversions or deviances. This preoccupation with the lower part of the body, vulgarity of references as well as loud laughter when it comes to such matters remind us of Bakhtin's comments of *Rabelais and His World*. The "extra-official life", "bodily images" abounding in men's speech, and laughter and mockery in discourse bearing on such matters are mentioned as interconnected and reflecting the world of carnival (Bakhtin, 1984: 319). Excess is also a characteristic of sexual activity in our context, which is a feature of the carnivalesque grotesque body, into the category of which the bodies of the men and women engaged in this type of activity in the medieval times Court in the story can fall: "Exaggeration, hyperbolism, excessiveness are generally considered fundamental attributes of the grotesque style." (*ibidem*: 303)

We have already seen above that Maria is given in marriage only to establish and seal political alliance. Pedro's marriage to Constancia is also a practical arrangement, as the young man is reluctant to get united to a woman whom he considers an unappealing bride. Constancia's lack of charm is highlighted on various occasions, more than just a couple of times. She is already marked by her unpleasant experience with Alfonso XI, which – we are told through the narrative voice – has left her with a "bitter aftertaste" and an "undying distrust" in the institution of marriage (Paraschivescu, 2025: 16). In terms of appearance, she is also wanting, as her face looks unusually pale and sunken against her dark hair, she is frail, sickly and sad, appearing as gnawed on the inside or consumed by a sorrow that cannot be relieved. Her portrait is supplementarily made unflattering as it is contrasted with that of her lady in waiting, Inès, who is blonde, beautiful and full of life. Next to Inès, Constancia appears as a "meek, impersonal and lifeless shadow", the opposition culminating with the narrator stating that a stranger would assume, seeing them next to each other, that their roles and statuses were in reverse (*ibidem*: 27). This comment announces the future love affair between Pedro and Inès. Constancia's portrait is important because it reflects the compromise – especially from Pedro's perspective, given his chase for physical beauty – of a marriage of convenience, which is the rule at the Court, and which is said to be a "ballet of matrimonial diplomacy" that "sacrifices dreams, reshapes careers and shatters destinies" (*ibidem*: 16). Arranged marriages may, therefore, build one's life or destroy it. An opposition is suggested between constructing lives in a pragmatic style, socially and economically, and their destruction from a sentimental point of view, and these ways may be competing, with practicality winning and taking precedence unfalteringly and indisputably. Fates are changed, and the process is hinted to be impersonal, cynical and cold, happening to the detriment of one's true feelings and inclinations. Court love is also one of pragmatic marriages and is thus perverted in a second, new way as well, devoid of feeling in yet another manner than the one explained above.

We have two other instances in which the idea of politics trumping love at the Court gets clearly highlighted. Afonso, the king, warns his son, Pedro, in one of their contradictory discussions over the young prince's desire to choose a different woman than the one recommended to him by his father and by duty, that only free people can afford to love, meaning that a patriot king or prince has a higher purpose than being true to his feelings – that of protecting the land with alliances, which comes before and above love interest. In a way, the

monarch's remark suggests that royal figures do not belong to themselves, they are their peoples', body and soul. Since the Court is a space where love matters so little and is perverted in this additional way as well – of being subsumed to and sacrificed for other, practical interests – Constancia's thought, as she is in the church getting married to Pedro, that a world in which one gets married a second time without having loved at least once is upside-down, is entirely justified.

Those who look critically upon Pedro and Inès' love and adulterous relationship (subsequent to Pedro and Constancia's marriage) have further parallelisms for the protagonists with the inanimate world (including the new bride, who observes their carnal trespassings from the castle balcony, using a spyglass). Inès is called "*mătrăguna cu ochi aluncoși*" (a "belladonna with a roving eye") (*ibidem*: 61), a "blonde snake" (*ibidem*: 62) (also referred to as a "viper" by Afonso (*ibidem*: 106)) who has "picked up Pedro's scent of stirred he-goat" (*ibidem*: 66); they are like "*O cățea stârnită și un taur năvalnic*." – "An aroused bitch and an impetuous bull." (*ibidem*: 69). On the other hand, Constancia is aware that the Court sees her as a "*gloabă răpciugoasă*" ("mangy hack") (*ibidem*: 67) and "*iepuroaică*" (a "pregnant rabbit/doe") (*ibidem*: 76). The animal analogies used for Constancia are meant to connote her lack of sexual attractiveness and beauty, as well as, respectively, her reduction to the condition and role of a royal breeder. For these reasons, an animal such as a hack is used for the former quality, based on the common features of being devitalized and repelling, and a rabbit or doe, in the second case, based on the function of expected fertility and reproductive penchant. On the other hand, the animals resorted to for comparison in Inès' case, i.e. the snake and the bitch, are meant to send us to very different features: slyness, playing the part of an enchantress successfully, as well as being sexually active and available.

In this context, I believe the term "belladonna" would be an inspired choice for translation for *mătrăguna* instead of other, more English variants such as "dwale", "banewort" or even "deadly nightshade", given its ambiguity supplied by the fact that in Italian *belladonna* translates as "beautiful woman", which in our case captures more of the contextual meaning. The plant invoked has extremely rich and diverging connotations. Its popular names include "the Good Lady", "the Grand Lady" or "Empress", and it is used for both medicinal purposes and the casting of spells and magic rituals (Mătrăguna, 2025, *Antropoflora*). Its ambivalence resides not only in its usage, but also in its types, as there is, traditionally, a black one growing in dark areas of the forest and a white variety living in the sunny places, where "nothing bad can endure", or even three kinds, not to mention that its name has been used, moreover, for an even wider range of similar plants, much like "Mandragora" has been a generic name for narcotic plants, as Mircea Eliade explains – all these making it a highly versatile flower (*ibidem*). Madness and becoming mad is associated with having ingested this plant, the Romanian saying "*Parcă i-a dat cineva* (sau *a mâncat) mătrăgună*" ("It is as if (s)he had eaten belladonna") automatically connoting (temporary) madness being telling for this aspect (mătrăgună, mătrăgune, substantiv feminin, 2025, *dexonline*). This relies on the scientific fact that the plant contains toxins causing "delirium and hallucinations" (Mătrăgună, 2024, *Wikipedia*).

Coming back to the selection of animals for Inès, it also reflects the notion of being full of vitality and life, and enticing and inviting in this way, an idea illustrated by Constancia's depiction of the two lovers seeming "fresh, alive and detestable", especially to somebody who is struggling with her health and being set aside and ignored by her husband for someone else who displays the exact opposite, desirable – in regular perception – features and personality traits than her own (Paraschivescu, 2025: 77). We again notice, in the characterizations above, the not only pragmatism and practicality of the communards in talking about love, but also crudeness, vulgarity and even a certain synthetic frankness and cruelty in their depictions, sometimes accompanied by a tinge of humor or satire. This effect is obtained phonetically as

well, through the use, in Romanian, of numerous words containing strong consonants, grouped together, and next to a multiplicity of diacritics, which give a whipping quality to the sonority of their pronunciation, and thus harshness and weight to the respective descriptions in terms of how they sound like. Alliteration – sequential terms beginning with the same consonant – and assonance – similitude in the middle part of neighboring words in a sentence – can create "a sense of foreboding, of danger", which is part of the effect targeted in our case, the overall atmosphere the narrator aims at being aggressiveness, violence, shock and doom (Coelho, 2025).

So far, the language of love has had a rustic, folkloric, archaic quality, because it has mostly referred to how the masses perceive love. At the beginning of the novel, the court bard has looked for a pun and an alliteration to describe Pedro's becoming hinged in marriage, so his depiction is atypically recherché, reflecting a cultivated man of letters. Bishop Hernan of Hastings of Lisbon has the manner of a religious person in the way in which he conceives of Pedro, whom he considers a "*detracat*" (Paraschivescu, 2025: 37) through the lens of his deeds. The term reflects a tendency to judge everything taking into account and function of a fixed reference point representing a landmark and an echelon, from which one can derail if one becomes oblivious of it. This centric and perhaps rigid outlook is natural, given his profession and calling, which is based on a belief in something immovable and the existence of a right way. Hence, the word that he uses for Pedro mirrors his idea of measuring a person's worth based on one's closeness to a faithful fixed role model, and someone like Pedro has diverged from that center, getting farther and farther away, at considerable distance. A suitable English translation for the bishop's term that preserves these spatial and moral implications could be difficult to find, to encompass the semantic traits of both having gone astray, losing one's way, changing course and depravity, "derailed" seeming the best option in this case, though.

However, there is a lyrical component and poetry in some descriptions of Court love as well, to counter this suffusion in a pragmatic and vulgar outlook permeating the story. This romantic stance is provided mostly by the female characters – Constancia less, because of her bitterness, and Inès de Castro more, because she really loves Pedro, after all. First, she describes their love as a powerful natural phenomenon, wondering: "Can man stop the movement of clouds, the eagle's flight or the flow of the waterfall?" (*ibidem*: 48) Her rhetorical question emphasizes the inevitability of this sentiment and one's lack of control over it. It also points to a philosophy of a firm belief in fate, thus excusing the adultery under the aura of the star-crossed lovers. Her comment is an attempt to exonerate them and purify their connection, making it nobler. The absence of the loved one is felt as a profound and corporeal loss or split. To Pedro, she declares that being without him feels as if "somebody had ripped my heart out. A bloody void remains. A place where nothing can exist any longer. A barrenness not even the sun risen in the sky can light up." (*ibidem*: 54) He confesses to having the same sensation as soon as Inès leaves his side – feeling "his heart ripped out of his chest" (*ibidem*: 60). With these references coming from the two lovers, we are relaying to both the title of the novel, as well as the initial light in which love was presented at the beginning of the literary work, as all-conquering, all-powerful and enduring in time, set in stone in more ways than one.

Another instance of lyricism is introduced unwillingly by Pedro's father, king Afonso, while he is thinking about the charms exercised by Inès in a rather intrigued as well as a bit spiteful manner, while talking to his priest and confessing to having given the killing order for the young woman. He also uses a foreign language phrase to refer to the girl's neck, "*colla de garza*", out of which he says he wants a piece of, literally, to examine and verify why it is said to be so beautiful and whether it raises up to its reputation (*ibidem*: 106). The phrase is in Spanish, more exactly in Catalan, as "*colla*" only makes sense as originating "perhaps from *coll* ("neck")" in this dialect (colla, 2025, *Wikipedia*). It is a graceful and elegant image, compensating for the rudeness and crudeness encountered beforehand.

Pedro and Inès are called, at some point, "Two fakirs of sex, two shamans of rut." (Paraschivescu, 2025: 69) A fakir is, in its first meaning, "a wandering Hindu or Muslim holy man" (Longman Dictionary of English Language and Culture, 2003: 463). However, a more detailed definition introduces additional meanings, among which those of a trader or street vendor, and, through this type of activity, the derived sense and connotations of "swindler, a confidence trickster; a fraudster", as well as "actor" and "magician" (fakir, noun, 2023, *Oxford English Dictionary*). We notice the antagonistic realities contained in the same term, sending to religiousness and holiness, on the one hand, and deceit and materiality, on the other. A shaman "works in the world of spirits […] curing the sick and gaining important knowledge" (Longman Dictionary of English Language and Culture, 2003: 1235). Hence, what the two personalities have in common would be spirituality, access to a superior type of knowledge, a certain kind of holiness, as well as the attribute of being magical or beyond common understanding. With these two analogies, a definition of love as comprising these elements and thus being out-of-the-ordinary relays to the initial veneration of it that we find in the opening scenes of the book. A spiritualized, superior outlook is regained, adding mystique and mysteriousness to the nobility already claimed through the redemptive comments on love from above.

In the end, Inès is killed at the order of Pedro's father, the king, but Pedro finds the girl's – his new wife's, actually, as they have gotten married in secret – murderers, and his revenge is fierce. Having recently ascended to the throne after Afonso's death, Pedro orchestrates a so-called celebration, forcing the courtiers – his wife's assassins amongst them – to pay homage to the rotting corpse of the deceased woman, which he drapes in rich garments and seats on the throne next to him. Then, he rips their hearts out himself, throwing the organs in a boiling bowl of chickpeas and eating them half-raw before a terrified crowd – a metaphor for the way the lovers felt in each other's absence, as if missing their heart, as well as for what the plotters took from him. This poetic justice takes a horrific, gory form, made a spectacle for the new king's subjects. The impetuousness and passion of love as a feeling has a certain violence to it, and the loss of love transfers and channels this violence into revenge, adding this horror, histrionic component to what the lover perceives, in his grief, as a form of restoration of balance and justice, in what is in fact a compensatory mode for his suffering. This final dramatic scene reunites a few elements of the grotesque under the umbrella of manifest madness. This "'festive' madness" is regenerative, as it provides closure and a modicum of peace for the tormented soul of the lover, as well as what he sees as justice, also constituting a "gay parody of official reason", because it offers a new way of seeing things, free from the encumbrance of formality and hypocrisy (Bakhtin, 1984: 39); his act is folly, but a folly that has wisdom to it, despite being maniacal, reflecting the carnivalesque "ambivalence" between these two mental extremes that become one and interchangeable (*ibidem*: 361).

3. Conclusions

After having analyzed the instances in which love is described in various contexts and manners in the literary work under scrutiny, we can say that there are different angles that it is approached from in *Cu inima smulsă din piept*. First, there is a clearcut difference between the way in which love is seen in retrospect in the narrative present, compared to the way in which it was conceptualized at the Court, in the medieval past. In the now of the story, love is revered as almost something sacred, having left its mark that is timeless, the way love is itself, lasting and enduring over centuries. Love is presented here in a sentimental and philosophical outlook, as more powerful than almost anything else, and thus the tone is serious and reverent, as this feeling imposes; it demands respect and is worthy of it. The one contemplating love is almost in awe of the grandeur of this reality. However, Court love is a different matter. It is perceived as unserious, for two main reasons. On the one hand, it is usually reduced to carnal encounters

and thus trivialized, and, on the other, it is always subsumed to other interests related to politics, economy and the welfare of the land one reigns over, thus being, from this stance, a strategic liaison or business transaction devoid of feeling. In the first case, love affairs become the object of frivolous laughter, in the Rabelaisian carnivalesque sense. In either of these two perceptions, medieval love is downgraded. However, the lovers' universe repositions love to the heights of the initial vision of the present. To them only, it is noble, pure and enlightening. This makes us conclude that there is a common thread over time uniting the two perceptions of love as something extraordinary, superior and spiritual, and something that prompts personal evolution.

The medieval vision of the masses on love, which is *vulgar* in a two-fold way, as it is literally that of the common people, or *vulgus*, and unrefined and base, contains, as we have seen, a marked tendency towards mockery. This manifests in the proneness to comparisons and other stylistic figures involving parallels with the animal world, mainly based on traits related to sexual behavior, attractiveness (or lack thereof) and reproductive patterns. These parallels with animals mirror the instinctuality of the people in those times overall. The combination of mockery, laughter, the emphasis on the illicit or unofficial side of life, as well as excess of the senses and the dealings of the lower body makes the discourse carnivalesque, and the bodies of the medieval young men and women congruent with what Bakhtin has named the grotesque body.

The language used by the author is colorful, filled with richly-connoted terms, the preservation of which in translation may raise problems. There is a recourse to archaic terms that create a rustic atmosphere. The narrator is fond of unexpected imagery, often obtained through oxymoronic phrases. Meaning is rendered even at the phonetic level, because alliteration is, for instance, used in order to create the impression of either humor or harshness and coarseness. Hence, style is indeed key for the creation of meaning, down to the simplest linguistic elements, which justifies a linguistic study once more.

There is a noticeable intention to shock the reader. Initially, it is visible in the search for unexpected imagery, and the raw quality of the images. Then, it is present in the ludic, often vulgar and explicit references to love in its less spiritualized forms. Finally, it culminates in the final scene of Pedro's glorious – for him – revenge, where we may speak of an aesthetic of the ugly and a cinematic, horror movie quality of the descriptions.

Overall, the message that we are left with is of love being an everlasting reality, defying and defeating class, material and practical considerations, one's own will and control, as well as death and time. We remember the language used in the novel to refer to love as equally stunning, vivid and shocking as the feeling that it describes, as if in an attempt to mirror its nature. The ability to make the language seem alive only illustrates the author's skill and craftsmanship, for which *Cu inima smulsă din piept* stands proof.

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POPULAR CUSTOMS AND BELIEFS IN THE PUBLICATION "FOAIA DIECEZANĂ"

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Abstract: *Studying the traditions of the Romanian people, collecting folklore and publishing it in various publications of the time were the desires of many writers, as well as people of culture, professors or teachers from the country, but also from Banat. Whether we refer to teachers who taught at the Theological Institute or the Pedagogical Institute in Caransebeș, or to people with training in other fields, our attention was drawn to the scientific documentation and the illustration of the contents with representative examples of the traditions or customs presented. Last but not least, we mention the willingness of the editors of the publication "Foaia diecezană" from Caransebeș to publish in its pages materials rich in information, studies that are still interesting today. We propose to present some of the Romanian customs and traditions as they appear in the aforementioned publication.*

Keywords: *customs; traditions; carols; holidays; popular literature*

Apărută din nevoia evidentă de comunicare în cadrul eparhiei Caransebeșului, publicația „Foaia diecezană" a reprezentat, vreme de mai bine de șase decenii, mijlocul prin care enoriașii erau informați despre evenimente din toate sferele vieții: religie, limbă, literatură, medicină, administrație etc.[1] De altfel, obiectivele exprimate în articolul program, obiective stabilite și de alte publicații ale vremii în articolele lor program[2], vor fi respectate întru totul de-a lungul timpului, acest lucru fiind posibil și datorită redactorilor și colaboratorilor. Legătura pe care publicația din Caransebeș o stabilește cu Țara, prin prezența a numeroase articole preluate din reviste apărute aici: „Convorbiri literare", „Candela", „Telegraful român", „Biserica și școala", „Gazeta Transilvaniei" etc., conferă o largă deschidere către ideile care animau societatea românească la vremea respectivă.

Prin apariția „Daciei literare" și, mai apoi, a „Convorbirilor literare", publicația Junimii, s-a demonstrat prețuirea folclorului de către scriitori, Alecsandri, Russo și Eminescu fiind doar câteva dintre numele demne de menționat. Acesta din urmă avea să menționeze în „Timpul" din 28 martie 1882: „Credem că nicio literatură puternică și sănătoasă, capabilă să determine spiritul unui popor, nu poate exista decât determinată ea însăși la rândul ei de spiritul acelui popor, întemeiată adică pe baza largă a geniului național".

De altfel, activitatea de la Junimea nu le era străină oamenilor de cultură din Banat. Episcopul Ioan Popasu, întemeietorul publicației „Foaia diecezană", nu era altcineva decât unchiul dinspre mamă al lui Titu Maiorescu, relația acestuia cu Banatul și bănățenii putând fi analizată din trei perspective: a prietenilor sau apropiaților tatălui său, Ioan Maiorescu, a rudelor sale și, în sfârșit, a colaboratorilor săi[3].

Ioan Paul, unul dintre autorii articolelor, își îndemna colegii să considere Junimea un model de limbă, iar culegerea folclorului și valorificarea tradițiilor, deziderate majore ale tuturor oamenilor de cultură.

Elena Voronca a publicat articolul *Să nu stricăm datinile și obiceiurile poporului nostru* (20, 21/1892), în care constată, cu părere de rău, tendința de renunțare la datinile și tradițiile poporului: „E trist a vedea cum de secole clasa inteligentă și privilegiată la noi, Românii, a fost

[1] „Foaia diecezană" nr. 1, 5/17 ianuarie 1886, p. 1-2.
[2] „Propășirea" (Iași, 9 ianuarie-19 octombrie 1844), „Curierul românesc" (1 iunie 1829).
[3] Vasile Petrica, *Titu Maiorescu și Banatul*, Timișoara, Editura David Press Print, 2014, p. 117.

totdeauna gata a-și părăsi datinele, obiceiurile, limba, portul, ba și legea dacă ar fi fost de trebuință și le-ar fi cerut interesele ori moda". Dacă ele totuși există, e meritul poporului, creația populară fiind aceea care s-a transmis, de-a lungul timpului, din generație în generație, sporind astfel avutul național: „Și de n-ar fi fost poporul să ni le păstreze cu sânțenie, noi azi n-am avea nimic al nostru. Lui trebuie să-i mulțămim că avem o limbă curată care ne arată originea, lui trebuie să-i mulțămim că se mai găsește la noi un port frumos, cu care ne putem mândri în lume, la superstițiile, povestele și obiceiurile lui alergăm pentru a ne descoperi urmele istoriei de sub dărămăturele timpului, iar cântecele, melodiile și producțiunile geniului său sunt fala geniului nostru național" (p. 6).

Este prezentă și în acest articol ideea de „geniu al limbii", idee răspândită în epocă începând cu Școala ardeleană. O altă idee este aceea a unității naționale pe care o conferă datinile și obiceiurile: „Să nu stârpim credințele din inima sa, să nu stricăm datinile și obiceiurile [...], să nu sfărâmăm hramurile, jocurile și petrecerile lui, cari l-au întărit și unificat" (p. 5). Dominația străină de-a lungul timpului asupra Țărilor române n-a făcut altceva decât să ne izoleze de lumea civilizată; aceasta pare a fi, în concepția E. Voronca, explicația tendinței de renunțare la credințele din inima poporului: „Și aici zace tot răul: e nenorocire că am fost depărtați de Apus, că n-a străbătut mai demult civilizația în țările noastre și acum suntem crescuți în spirit străin, nu în felul caracterului nostru". (nr. 21, p. 4).

Tocmai de aceea, pentru a-și recâștiga identitatea națională, se impune întoarcerea către popor, către spiritul limbii populare: „Aruncați-vă cu nesaț asupra poesiei populare, ea ne va arăta fizionomia cea mai fidelă a spiritului poporului nostru, ea ne va spune ce iubește poporul nostru și ce urăște el, ea ne va arăta idealul poporului nostru. [...] Căci un popor care și-a uitat de datorințele sale n-are drept să existe nici înaintea lui Dumnezeu, nici înaintea oamenilor". Aceasta este părerea lui G. Pop, exprimată în nr. 46/1892, p. 6-7.

Superstițiile reprezintă un subiect dezbătut în paginile publicației „Foaia diecezană". Articolul *Despre superstițiuni* al lui Emilian Voințchi se dovedește un studiu temeinic, științific. Stăpânind „viața poporului nostru într-un mod contrar moralei și științei, superstițiunea e una din cele mai importante și în multe sfere mai mare decât însăși religiunea", ea avându-și originea „în viața spirituală a oamenilor" și fiind, în fapt, „o calamitate morală"[4]. Catalogată astfel, „superstițiunea nu e numai pentru sine o rătăcire grea și păcătoasă, pentru că ea înseamnă deodată negațiunea credinței și rațiunii, ci ea face și pe om brutal și îi impune cele mai sângeroase jertfe, tocmai pentru că ea e o religiune a temerii și a spaimei și în urma corupțiunii sale fataliste împedecă și privirea în condițiunile naturale ale vieței omenești și distruge energia și voința" (41/1892, p. 5). Autorul face o clasificare a superstițiilor, prin raportarea acestora la trei factori. Astfel, „superstițiunea privitoare la raportul omului față cu natura" abordează cunoașterea semnelor sorții din astrologie; observarea semnelor lunii; numărul 13; starea somnambulismului; epilepsia, isteria; formulări de tipul Abracadabra; formule de vrăjitorie. La capătul acestor considerații, autorul formulează următoarea concluzie: „Pe lângă o necunosciință grosolană a legilor și forțelor naturei, lumea bâlbăe de amulete, simboale, talismane, filacterii, formule cabalistice și alte producte de artă de acest fel" (42/1892, p. 5). „Superstițiunea în privința raportului omului cu lumea spiritelor" face referire la vampiri, descoperirea de comori („iarba ferelor" fiind cea care are puterea de a descuia toate încuietorile), spiritele necurate nefiind decât sufletele morților. În sfârșit, „superstițiunea relativă la Dumnezeu și la cele dumnezeiești" are în vedere apa botezului, „cu efect

[4] În *Enciclopedia română* a lui C. Diaconovici, vol. III (1904), p. 1043, explicația este: „Superstițiune (*lat.*) sau *credință deșartă* este acea formă de credință care, contrar adevăratei credințe religioase și legilor firei și dreptei cugetări, atribuie unui lucru, unor cuvinte ori semne oarecare putere, ce nici după firea lor nu pot să o aibă nici le este dată lor de la Dumnezeu. S. se opune adevăratei credințe. S. este *teoretică*, când determină modul de cuprindere a nexului cauzal din natură și din viață; *practică*, când determină voința și lucrările. Ca forme particulare de S. se consideră; vrăjitoriile, descântecele, farmecele, magia, astrolatria, închinarea la idoli, căutarea norocului, invocarea duhurilor rele sau demonice. Culmea S.-urilor moderne este Spiritismul etc. (cf. Pfleiderer, Theorie des Aberglaubens)".

vindecătoriu la boale de copii" și „mușchii ce cresc pe biserici au efect vindecătoriu", iar „cu încingătoarea unui călugăr omul poate să bată pe dracul" (44/1892, p. 5).

Cu toată activitatea pe care a desfășurat-o, Enea Hodoș este considerat „în primul rând un folclorist. I se atribuie pe bună dreptate această calitate, ținându-se seama de părerile sale cu privire la literatura noastră populară și de preocupările folclorice pe care le-a avut"[5]. Raportându-se și la alte popoare, E. Hodoș este de părere că „fără poezia populară literatura cultă n-a luat nicăieri un avânt mai puternic. Literatura populară nescrisă este lucrarea unui popor întreg sau a mai multora și se naște involuntar, iar literatura scrisă e a unui individ și se naște premeditat... Producțiile literaturii populare nescrise ne dau forma pentru o limbă adevărată națională bazată pe expresiuni și ziceri frumoase românești"[6]. Multe dintre părerile sale au putut fi cunoscute la sfârșitul secolului al XIX-lea și datorită publicației „Foaia diecezană", care i-a publicat, între altele, articolul *Cântece poporale din Bănat* (44, 45/1892), ca parte din prefața unor *Poesii poporale* ce se aflau la vremea respectivă sub tipar. Aici prezintă autorul aspecte fonetice ale graiului țăranului din Banat, evidențiind satira din cântecele populare, cele mai înțepătoare fiind strigăturile și chiuiturile; majoritatea poeziilor din volumul prefațat sunt poezii de dragoste: „Țărance și țărani, la șezători, la lucrul câmpului, la jocuri și nunți își cântă fericirea dragostii sau jalea ei, când în versuri pline de gingășie, când în versuri puternice, fără perifraze" (45/1892, p. 6).

Sărbătoarea cea mai îndrăgită de români este Nașterea Mântuitorului nostru Iisus Hristos. Preluat din „Gazeta Transilvaniei", articolul *Din datinile de Crăciun* (1/1901, p. 2-6) încearcă o clasificare a datinilor legate de evenimentul amintit. Astfel, N. Sulica semnalează: **a.** credințele religioase: pomana cu împărțirea de colindețe, umblarea cu icoana, steaua; **b**. datini în viața domestică: tăierea porcilor, libertatea dată servitorilor; **c.** viața publică: colindele la moș-ajun, vicleemul-brezaia; **d.** moravuri tradiționale: ospătarea bună, împărțirea de daruri în lucruri de mâncare. Reținem și îndemnurile din finalul articolului: „Nouă ca creștini și în același timp cu sânge latin în ale noastre vine, aceste moravuri ni-s scumpe, ni-s cel mai prețios tezaur, ni-s razele ce ne luminează originea cu o dulce aureolă, ne sunt sigilul, semnul de distincțiune al latinității noastre, precum limba ni-e un semn de nobleță în mijlocul barbarilor, cum zice Edgar Quinet. Deci să nu le uităm, să nu lăsăm a se șterge aceste datine, aceste instituțiuni, căci ar fi să ni se stingă însăși viața noastră națională", această ultimă frază aparținând lui G. D. Teodorescu.

Tot legat de sărbătoarea Nașterii Domnului este articolul *Colinda. Originea și însemnătatea ei astronomică și calendarică*, studiul lui Simeon Mangiuca, în nr. 50, 51 și 52 din 1902. Îndemnat de Atanasie M. Marienescu să studieze mitologia, Mangiuca era convins că românii au păstrat vechea mitologie greco-romană de-a lungul veacurilor. În felul acesta el încearcă să explice și să identifice toate datinile, sărbătorile, descântecele și poveștile poporului român cu cele din mitologia clasică[7]. Simeon Mangiuca explică: „Originea colindei trebuie căutată chiar în înțelesul cuvântului acestuia în limba română. Verbul *a colinda* înseamnă pretutindeni în graiul românesc «a umbla giur împregiur», «a încongiura» un loc căutând ori lucrând ceva".

În acest sens, autorul recurge la exemplificări din folclor: „Astfel, în poveștile (basmele) române se zice cum că feciori de împărat au colindat toată lumea, umblând după Ileana Cosângeana ori alte zine spre a le lua loru-și de soție. Dar în graiul de toate zilele, se zice despre orișicine, care umblă împregiurul unui loc căutând pe cineva, ori ceva: cum că a colindat tot locul respectiv și nu a aflat ce a căutat. Drept aceste, ideea și conceptul *colindei* este și nu poate fi altul, decât «a umbla giur împregiur» căutând ori efeptuind ceva. Acest concept al *colindei*

[5] Victoria D. Popa, *Viața și activitatea folcloristului Enea Hodoș.* Reșița, Editura Tim, 2005.
[6] *Ibidem*, p. 43.
[7] I.D. Suciu, *Literatura bănățeană de la început până la unire (1582-1918)*, Timișoara, Editura Regionalei bănățene Astra, 1940.

se adevereşte şi din acea împrejurare, cum că *colinda* şi *a colinda* este cult de soare şi nu înseamnă alt ceva, decât soarele personificat ca Zeu în curgerea sa giur împregiur prin zodiac". Prin urmare, considerate un cult de soare, colindele poate fi, din punctul de vedere al autorului, clasificate astfel: **a.** colinda colindătorilor; **b.** colinda plugușorului; **c.** colinda pițereilor ori pizereilor; **d.** colinda colindeților; **e.** colinda junilor. Țurca (Turca), Cerbuțul, Bresaia și Vâsilca țin și ele de cultul de soare, adică de cultul colindei, dar cuprinzând în sine mai mult o propunere dramatică, decât colindare în înțelesul strâns. Colinda este definită ca „o propunere retorico-lirică a cultului de soare, a soarelui personificat ca Zeu, iară Țurca (Tiurca), Cerbuțul, Bresaia și Vasilca formează mai mult partea dramatică a colindei, adecă a cultului de soare".

a. **Colinda colindătorilor** în înțeles restrâns. Aceștia, „după datina din Bănat unde umblă și «pițierei» spre desclinire sunt juni și oameni în vârstă, ba și moși bătrâni, cari în decurs de 50-60 de ani în viața lor, totdeauna la Crăciun au umblat în colindă. Colindătorii colindează în seară și noaptea spre Crăciun". Urările colindătorilor „se acomodează mare parte după împrejurările familiare și a averei omului, așa d. e. fetelor mari se grătulează măritare cu feciori frumoși; [...] bătând unul dintre colindători pe un feliu de coabză, adecă pe un instrument anumit – cam în formă de jumătate de dobă, ori pe un ciur cu mâna (degetele) tactul, în noaptea spre Crăciun sub timpul până când umblă colindătorii și colindează la toate ferestrile cu luminări iluminate, așteptând pre colindători, carii după colindare devin dăruiți".
b. **Colinda plugușorului**. „Domnul Teodorescu, *Colinde, datini şi moravuri ale poporului român*, București, 1874, pag. 59, ne spune, cum că în orașe băieții, iară la țară junii colindează cu plugul. Băieții își fac un plug în miniatură, imitând pe cât se poate adevăratul plug, îl înfrumusețează cu artii (hârtii) colorate și flori, și-i pun un clopoțel sau doaue în coarne, iară junii de la țeară iau chiar adevăratul plug, cu un clopot mai mare, îl târăesc, și astfeliu merg la fieștecare casă de urează următoarea colindă:

Hăi, hăi!
Plugușor cu doi-spre-zece boi
Hăi! hăi !
Plesniți, măi !
Hăi ! hăi !
Plecarăm într-o sfântă joi
Cu plugul cu doi-spre-zece boi :
Boii din nainte,
Cu coarnele poleite
Boii din mijloc
Cu coarnele de foc,
Boii de la roate
Cu coarnele belciugate.
în frunte străinei
în coade codălbei
Se aibă (cutare) parte de ei!
Hăi, hăi !
Trosniți, măi! Etc.

c. **Colinda pițereilor ori pizereilor**. „Aceștia sunt copii, băieți (școlari) până la 12-14 ani. Pițereii ori pizereii colindează începând des de dimineața (pe aiurea încă de după mezul nopții) în ziua ajunului până pe la ameazi ori și până seara. «Pițerei» se numesc în Bănat și în părțile muntelui Vulcan din Transilvania, și în munții Abrudului. «Pizerei» se numesc în mai multe părți ale Transilvaniei, anume în tot comitatul Unedoarei și în valea Hațegului apoi pe Ternave în părțile Blajului, în comitatul Sibiului și în părțile

Făgărașului. Acești «pițerei» se împart în mai multe cete, alegându-și fiește care ceată câte un vătav (conducătoriu), și asemenea colindătorilor umblă giur împregiur prin sat, de la casă la casă, poftind și gratulând ziua lui «Ajun», adăugând: «că-i mai bună a lui Crăciun». Pițereii de regulă devin sloboziți să între în casele oamenilor, căci după credința poporului se cred aducători de norocire și fericire. Pițereii când întră în casă, deloc sgânderă (escitează) focul din căminul ori din vatra casei cu bâtele ce se afla în mânile lor, numite pre alocurea «colinde».

Numele „Pițereii" rostit cu „ț" în silaba din mijloc are în singulariu „pițerel" și se vede a deriva de la cuvântul: „pețire" cu înțeles: de bine voitoriu și poftitoriu. „Pizerei" se răspunde cu „z" ca în limba magiară, iar nu ca în limba germană.

Cuprinsul versurilor pițereilor colindători sună de regulă pre scurt cam astfel:

„Bună ziua lui ajun !
Că-i mai bună (a) lui Crăciun!
Ațâți mei, ațâți purcei
Cu copiii după ei".

d. Colinda colindeților. „Acești numai cu numirea se deschilinesc de pițerei. Se numesc astfel în părțile Făgărașului. Colindeț este evident diminuitiv de la colindă și înseamnă colindător mic. Marienescu în tractatul său «Saturnalia și Pițereii», publicat în «Familia» din Pesta 1874, p. 457, ne spune că în Ciclova Română se numește pițereul și «colindat».

e. Colinda junilor. Acești juni încă colindează în ziua de Crăciun (nu în ziua lui Ajun, nici în noaptea spre Crăciun: ca colindătorii în înțeles strâns – și ca pițereii)".

Concluzia lui Mangiuca este: „Deci iată dovedită până la evidență și revindecată originea română a colindei noastre, care mai puternic decât chiar limba mărturisește de originea romană a Românilor, deoarece serbătorile vechi, datinile și credințele unui popor sunt mai tenace și durabile decât chiar și limba".

Profesorul dr. Petru Răzuș din Caransebeș publică în nr. 52/1939 un material despre *Crăciunul românesc*. Între afirmațiile profesorului reținem: „De Crăciun, creștinii sărbătoresc un moment unic în istoria omenirii: nașterea unui Dumnezeu între noi oamenii. Divinitatea împlinește timpurile de educare ale omenirii prin propria Sa întrupare în chip de om. Crăciunul românesc are o haină a sa populară folclorică, care-l deosebește de toate celelalte sărbătoriri ale ginților. Geniul poetic și muzical poporan al poporului nostru și-au dat mâna, creând capodopere rare de armonie și frumusețe artistică. Românul de pe întreg cuprinsul Țării a colaborat solidar la înveșmântarea Nașterii Domnului în haina cea mai variată în nuanțe, melodii și forme. Românul trăiește și petrece Crăciunul cu datini și obiceiuri, care se țin lanț. El primește iată sensul adânc creștin al nașterii Domnului nostru Dumnezeu Iisus Hristos între noi oamenii: Dumnezeu nu avea nevoie să se nască, El preexistând din eternitate, lumea avea nevoie, însă, de naștere, de libertate și de viață. [...]

Impresiunile hereditare ale unei lumi păgâne, de dinaintea fenomenului creștin al nașterii, răbufnesc în creații alăturea spiritului creștin, dar care în caracteristice distincte rasiale, pe Moș Ajun cu: „Ian, sculați și nu dormiți" e colindă de ziua întâia a lui Crăciun, umblă toate sărbătorile cu steaua și Vicleimul, se produce pe marea scenă a tuturor străzilor și caselor cu Irozii, binevestește și urează de Anul Nou și Sân-Vasile, brăzdează simbolic glie mănoasă cu Plugușorul, bineventează cu Sorcova, ori hălăduiește după preot „chiraleisa" de Bobotează. Românul la toate participă, cântând, colindând și primind cu duioșie colindă la geam, stea în casă și pe masă, irozii cu teatrul, vicleimul cu nașterea. Voci tinere ori bătrâne, minți fragede ori serioase colaborează împreună la mitificarea și la Introducerea în basm și legendă a Nașterii Domnului Nostru Iisus Hristos. Rare sunt colindele unde a intervenit Biserica cu norma ei autoritară de credință. Și de astă dată receptivitatea poporului a fost uimitoare:

Naşterea Ta, Hristoase, Dumnezeul nostru,
Răsărit-a lumii lumina cunoştinţei;
Că întru dânsa cei ce slujeau stelelor,
De la stea s-au învăţat să se închine
Ţie soarelui dreptăţii
Şi să Te cunoască pe Tine, Răsăritul cel de sus,
Doamne, mărire Ţie,

Colinda aceasta se întâlneşte peste tot pământul românesc: în Ardeal şi-n Bucovina, în Muntenia ca şi-n Basarabia. Ea cuprinde în sine sinteza tuturor cuprinsurilor folclorice din jurul Crăciunului, cât şi sinteza cultă a doctrinei creştine.

Naşterea lui Dumnezeu între oameni este lumina cunoştinţei noi faţă de negura întunericului păgân. Ţăranul român nu trivializează, nici nu scoboară ideea religioasă în cadre nepermise. Decenţa caracteristică poporului nostru nu îmbracă Naşterea Domnului decât cu plugăritul, decât cu oieritul sau păstoritul, o altă scenă nu admite decât viaţa sătească, alţi actor nu foloseşte de cât cei biblici, la care adaogă câte un plugar, sau un cor de păstor. Nota specifică poporană rămâne şi în ceea ce priveşte preocupările: Moş Ajun urează de bine plugarilor şi ară brazdă nouă, steaua vesteşte roadă multă, la fel sorcova, în Bădica Traian, cel cu grânarele bogate, face pâne multă, pentru mari şi mici. Câteva exemple vor fi şi mai grăitoare: în ele colindătorii se adresează celor bogaţi, anunţându-le vestea cea mare. Nota socială, natural, nu lipseşte, săracul face şi aici comparaţia indirectă cu belşugul, chiar cere direct:

Bună dimineaţa la Moş Ajun,
Ne daţi ori nu ne daţi;
Sculaţi, sculaţi boieri mari,
Că vă vin colindători,
Noaptea pe la cântători,
Să v-aduc pe Dumnezeu
Să vă mântuie de rău...
sau plânge:
Moş Crăciun, moş Crăciun,
La casa de om sărac
S-a gătat făina-n sac
Şi n-avem să-ţi dăm colac
Moş Crăciun, moş Crăciun...

Geniul poporan nu şovăie să cânte în formă de colindă chiar Balada Mioriţei. Şi iată, că geniului divin, ce află deslegare problemei mântuirii în naşterea unui Dumnezeu sub timpuri, i-se alătură geniul poporan, care cântă acest eveniment cu creaţia sa supremă.

Ambele, într-o fericită acordare, colaborează la o colindă, cum nu o cântă nici un neam de pe pământ Domnului nostru Iisus Hristos. Rare sunt popoarele cu atât de fericite posibilităţi artistice ca poporul român, de aceea şi rare sunt creaţiile artistice, care să fie asemenea alor noastre. De aceea şi Crăciunul românesc este şi sinteza cea mai profundă adoratoare şi fericită ca espresie a unui popor, faţă de evenimentul crucial în viaţa omenirii: Naşterea Mântuitorului său. Dar, să ne sfârşim modestele noastre încercări de prezentare a sărbătorii Naşterii Domnului printr-o prismă curat românească, cu vorbele poetului:

Colinde, colinde,
E vremea colindelor,
Când ceriul se-ntinde,
Asemeni oglindelor ..."

În concluzie, trebuie să remarcăm preocupările românilor din această parte de ţară aflată sub Imperiul Austro-ungar de a descoperi, interpreta şi valorifica literatura populară, prin publicarea rezultatelor cercetărilor în presa timpului sau în volume de poezii şi proză populară.

Ele se aliniază în acest fel preocupărilor existente la nivel național. Să menționăm și contribuția adusă astfel de bănățeni la sporirea tezaurului literaturii populare naționale, în acest sens „Foaia diecezană" rânduindu-se la loc de cinste între publicațiile vremii în ceea ce privește „găzduirea" producțiilor literare populare.

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CIORAN, THE SCHOLAR-READER: FROM THE COLLECTION OF MATERIALS TO READING-WRITING

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Abstract: *The study examines the portrait of Cioran (1911-1995) as a reader, focusing on the practices and mechanisms of his interaction with other texts, as recorded in his reading notes and Cahiers 1957-1972 (1997). According to the Romanian-born French writer, reading is a deliberate approach to collecting materials rather than just an act of survival and it is inextricably linked to and prolonged by writing. The analysis focuses on Cioran's formal note-taking techniques, such as the inscription of citations (often in the original language and sometimes translated) and the use of underlining to select elements based on stylistic quality or intellectual interest. A significant aspect of this practice is the personal commentary that follows the recorded fragments, serving as an ironic sentence, an immediate critical response or a thoughtful explanation of his reading method. By applying the model of reading gestures (solicitation, accommodation, highlighting and ablation) as defined by Antoine Compagnon, the article demonstrates that Cioran's reading is a selective act of appropriation that involves a necessary decontextualization of fragments that are then re-inscribed into his own work, with new meanings, conforming Cioran as an 'uchronic' reader who systematically reactualizes memory and intertextuality.*

Keywords*: Cioran; reading practices; citation and commentary; intertextuality.*

Le rapport de Cioran à la lecture est fondamentalement double : il constitue à la fois un « exercice de survie » et une stratégie active de recherche et de collecte de matériaux pour son œuvre à venir. En étudiant la figure du lecteur[1] Cioran, tel que révélé par l'examen de ses *Cahiers 1957-1972* (1997) et notes de lecture, il est possible d'identifier les éléments d'une personnalité de lecteur expert, méthodique, rigoureux, qui ressemble à un véritable « érudit » de la lecture. Nous nous proposons d'analyser les mécanismes précis par lesquels Cioran s'approprie les textes lus, prolongeant de cette manière l'acte de lecture par une pratique d'écriture visiblement intertextuelle. Suivant la problématique soulevée par Roland Barthes autour de la « *Notatio* », nous prendrons d'abord en compte les pratiques formelles de Cioran, comme la prise de notes, la consignation des citations (en langue originale ou en traduction) et les soulignements. Notre attention se concentrera ensuite sur le rôle du « commentaire » personnel qui accompagne souvent les citations dans l'espace des *Cahiers*, que ce soit dans le but d'exprimer des impressions, de formuler une critique ou de proposer des synthèses des ouvrages lus. Enfin, en s'appuyant sur les cinq figures de lecture identifiées par Antoine Compagnon (la sollicitation, l'accommodation, le soulignement, l'ablation et la signification), nous démontrerons que la lecture chez Cioran représente un processus créateur qui conduit à une décontextualisation et une réactualisation constante de la mémoire et de l'intertextualité, faisant de l'auteur un véritable lecteur « uchronique ».

En rappelant la signification que le verbe « lire » avait pour les Anciens, Julia Kristeva insiste sur l'importance de l'acte de lecture en vue d'une meilleure compréhension de l'acte de création : « 'Lire' était aussi 'ramasser', 'cueillir', 'épier', 'reconnaître les traces', 'prendre', 'voler'. 'Lire' dénote, donc une participation agressive, une active appropriation de l'autre.

[1] Voir aussi nos études : Baron, Dumitra, « Bréviaire des lecteurs – Cioran et les enjeux du lire », in *Transilvania*, no. 10, 2021, p. 57-60 ; « Vivre comme on lit - Cioran et la bibliothèque vécue », in *Lire et vivre - Études sur l'expérience de la lecture* (sous la dir. de François Soulages, Anikó Ádám et Anikó Radvánszky), Paris, L'Harmattan, 2019, p. 105-118 et *Variations po(ï)étiques – Les matériaux intertextuels anglo-américains dans l'œuvre de Cioran*, Sibiu, Cluj-Napoca, Editura InfoArt Media, Editura MEGA, 2011.

‘Écrire’ serait le ‘lire’ devenu production, industrie : l’écriture-lecture. » (Kristeva, 1969 : 181) Notre regard portera seulement sur la première partie de la citation, c’est-à-dire sur les aspects concernant la lecture comme geste de collecte des matériaux.

Pendant ses lectures, Cioran fait toutes sortes de notations, de commentaires qu’il marque dans des agendas, des blocs-notes, des carnets et des cahiers ou sur des bouts de papier. Il « avait l’habitude, dans une écriture à peine lisible, de griffonner ses pensées, des impressions, des réminiscences de lectures » (Cioran, 2000 : 7), écrivant dans ses *Cahiers* des citations en original, qu’il s’efforçait de les traduire en français. Ainsi l’auteur prolonge-t-il la lecture par l’écriture : « il notera des lieux, constituera des carnets de citations ou des supports de mémoire (les *hupomnèmata*), autant de traces de ses lectures qui serviront sa méditation. » (Piégay-Gros, 2002 : 29)

Dans l’opinion de Roland Barthes, la pratique de « noter » se situe à plusieurs niveaux : le « réel » (quoi choisir), le « dire » (« quelle forme, quel produit à la *Notatio* »), le temps et le sens : « La *Notatio* apparaît d’emblée à l’intersection *problématique* d’un fleuve de langage, langage ininterrompu : la vie – qui est texte à la fois enchaîné, filé, successif, et texte superposé, histologie de textes en coupe, palimpseste – et, d’un geste sacré : *marquer* (isoler : sacrifice, bouc émissaire, etc.). » (Barthes, 2002 : 46) Nous retrouvons cette problématique au sein des *Cahiers* cioraniens qui représentent l’endroit où l’écrivain inscrit des *citations*, des *commentaires* ou des *projets* de textes, ainsi que brèves caractérisations, voire des *synthèses* des livres lus. Pour Cioran, noter se traduirait par marquer, cocher, souligner, mais aussi par « écrire pour mémoire », consigner, enregistrer. La notation suppose en même temps un indice à fonction de « nota bene », un jalon de lecture.

Cioran est un lecteur attentif à tous les indices des livres, les titres bien formulés l’attirent, malgré le contenu qui se révèle parfois illisible : « *The Anatomy of Melancholy* de Robert Burton. Le plus beau titre qu’on ait jamais trouvé. Qu’importe après que le livre soit illisible ? » (Cioran, 1997 : 39) Après la lecture du livre de Ruskin, *Ethics of the Dust*, Cioran prend la décision de ne jamais lire un livre qui est en dessous du titre, « si beau qu’il se suffit à lui-même et vous dispense de lire le livre » (Cioran, 1997 : 887). Ces titres répondent aux attentes de Cioran car ils contiennent des termes qu’il apprécie (la mélancolie, la poussière) et correspondent parfaitement à sa vision de vie. Pourtant, le contenu n’est pas à la hauteur du titre et la déception est d’autant plus grande.

En tant que lecteur acharné, il fait la lecture des revues et des magazines dont il saisit les éléments qui suivent ses préoccupations intellectuelles. Il lit pour s’informer sur des sujets de civilisation, domaine auquel il a accordé toujours une importance particulière : « J’ai lu dans une revue anglaise la liste des monuments démolis par le fait du baron Haussmann. Ce qui est effarant, c’est que la population l’ait laissé faire, qu’il n’y ait pas eu d’émeutes, etc. – On n’a jamais défiguré, *en temps de paix*, une ville autant que Paris. » (Cioran, 1997 : 205) Il cherche des informations sur les auteurs et sur les personnages historiques qui l’intéressent : « Dans le *Sunday Times* de cette semaine je viens de lire un article de Raymond Mortimer *contre* Marc Aurèle, qui aurait été un « prig » (pédant), un philistin, un hypocrite. Évidemment on peut tout dire. Je me suis foutu en colère et j’ai failli écrire une lettre d’insultes à l’auteur. Puis *en pensant à l’empereur*, je me suis calmé. Quel besoin aussi de lire des journaux ? » (Cioran, 1997 : 381) On doit remarquer la tendance de Cioran de suivre le modèle choisi dans les gestes et les attitudes. Parfois, il s’arrête sur les images qui parlent d’elles-mêmes et qu’il décrit et commente en adoptant la posture de critique de civilisations : « Sur la première page du *Herald Tribune*, une photo : dans une école du Sud, aux États-Unis, des enfants blancs, autour d’une table ; à une autre table, une petite négresse seule, le regard infiniment triste. Ces écoliers blancs la rejettent, ne veulent pas lui adresser la parole. Un jour l’Amérique devra payer cher ce préjugé terrible, explicable et pourtant inadmissible. » (Cioran, 1997 : 783)

La lecture des articles sur divers auteurs le fait réfléchir davantage sur ses écrits, parfois c'est une occasion de se repentir de ses actions passées : « 30 décembre Lu hier avec le plus grand malaise dans une revue anglaise, une 'exécution' d'Eliot qui ressemble à celle que j'ai faite de Valéry. C'est vraiment trop commode d'être injuste. Comment ai-je pu commettre si allègrement un tel *péché de facilité* ? » (Cioran, 1997 : 891) Cioran fait évidemment allusion à la « condamnation » écrite qu'il a infligée à Valéry, lors de la rédaction d'une préface aux œuvres de Valéry traduites en anglais, article demandé par un éditeur américain. La fameuse « affaire Bollingen » finit par le refus de la part de l'éditeur de publier une telle préface ; pourtant, cet article a été repris et publié par Cioran dans le livre *Exercices d'admiration* (1986). En fait, il déteste son engouement pour l'œuvre de Valéry, son ancien modèle, et pratique un exercice de défascination. On voit aisément, qu'il catalogue cette entreprise comme un « péché de facilité », en argumentant qu'il est plus facile de commettre des injustices que de garder une position neutre lors de l'exercice d'une lecture critique.

Dans ce contexte, nous insisterons sur la manière dont l'écrivain « cite » ses lectures, en retenant pour l'instant les procédés formels. Les citations notées sont accompagnées au moins par le nom de l'auteur : « … 'Hope without an object cannot live'[2] - (Coleridge) » (Cioran, 1997 : 86). Parfois, les références du livre sont indiquées ou seulement le titre est précisé sans aucun autre indice relatif au nom de l'auteur[3].

La lecture et la prise de notes des fragments des œuvres anglo-américaines ne diffèrent pas de celles appliquées aux œuvres françaises ou allemandes. Il faut observer que Cioran lit tantôt dans la langue originale (« Dans un livre sur le bouddhisme zen de A.W. Watts, je lis ceci : 'But the anxiety-laden problem of what will happen to me when I die is, after all, like asking what happens to my fist when I open my hand, or where my lap goes when I stand up' » (Cioran, 1997 : 283-284)[4], tantôt dans la traduction (« Dans son essai sur *Poe et la France*, Eliot écrit : 'Une complète inconscience du style peut signifier que la poésie n'a pas encore fait son apparition ; une complète indifférence au sujet peut signifier que la poésie est arrivée à sa fin'. » (Cioran, 1997 : 769)[5] Les notes qu'il prend des écrivains anglais renvoient aux citations en original, accompagnées parfois d'une traduction française (officielle ou faite par Cioran) ou directement aux ouvrages traduits. Les citations sont marquées typographiquement par des guillemets, ou, s'il s'agit d'un syntagme ou d'un seul mot retenu en langue étrangère, ils sont mis en *italiques* : « A. qui a proposé mes 'Définitions de la Douleur' à une revue anglaise s'est vu répondre : 'It's too *depressing*' » (Cioran, 1997 : 210) ou entre *guillemets* : « […] Un texte aussi passionné ne peut être 'cursory', je l'ai porté en moi pendant des années. » (Cioran, 1997 : 533)

Pendant l'acte de lecture et de prise de note, Cioran écrit de petits commentaires qui portent soit sur ses impressions de lecture, soit sur la critique de la citation. Le commentaire figure parmi les quatre types de discours critique que Tzvetan Todorov analyse dans le chapitre « Comment lire ? » du livre *Poétique de la prose* (1971). Ces quatre discours, la projection, le commentaire, la poétique et la lecture, sont « tous hétérogènes au discours littéraire lui-

2 « L'espoir sans objet ne peut vivre » dans *Work without Hope* (1828).

3 « Il est dit dans le *Zohar* : 'Tous ceux qui […]' (dans Franck, *La Kabbale*, p. 183) » (Cioran, 1997 : 169) ; « 'Je suis un lâche, je ne puis supporter la souffrance d'être heureux.' (Keats) à Fanny Brawne » (Cioran, 1997 : 177).

4 « But the anxiety-laden problem of what will happen to me when I die is, after all, like asking what happens to my fist when I open my hand, or where my lap goes when I stand up », *The Way of Zen.* Pantheon, 1957, p. 56. « Me demander avec angoisse ce qu'il adviendra de moi quand je mourrai revient, après tout, à me demander ce qu'il advient de mon poing quand j'ouvre la main, ou de mon giron quand je me lève. » (Alan W. Watts, *Le Bouddhisme Zen*, PB Payot, 1960, traduit de l'anglais par P. Berlot, p. 24).

5 Nous pensons que Cioran a lu directement la version traduite, puisque le fragment correspond parfaitement à celui qui figure le volume français : *Essais choisis*, Paris, Seuil, 1950, trad. Henri Fluchère, p. 405. Il s'agit de la conférence prononcée à la Faculté des Lettres d'Aix, en avril 1948 par T. S. Eliot, portant sur « Edgar Poe et la France ». Cioran a lu cet article en 1969, à l'époque de la rédaction de son texte sur Paul Valéry. D'ailleurs, même si la citation en cause n'est plus reprise dans ses livres publiés, l'article sur Paul Valéry contient certaines traces de cette lecture.

même », c'est-à-dire qu'ils permettent de « lire un langage à travers un *autre* » (Todorov, 1971 : 252). Le commentaire ne doit pas être regardé comme un texte secondaire, un « après-coup », un « discours d'accompagnement », car « toute l'activité de commentaire renouvelle sa visibilité » (Schlanger, 1992 : 144). Il représente un texte à statut propre, bien défini, la lecture attentive d'un livre n'étant qu'un « commentaire continu, une succession de *notes* échappées à la voix intérieure. Les notes marginales sont une partie des notes purement *pensées* »[6]. Prenons un exemple de citation suivie par un commentaire fait par Cioran : « Dans le livre d'Alan Wood sur Bertrand Russell, je trouve ceci : 'Bertrand Russell was a child who began asking questions, as soon as he could speak – in fact, three days after he was born, his mother wrote that 'He lifts his head up and looks about in a very energetic way.[1]' Quand on veut à tout prix avoir de l'humour, on tombe inévitablement dans la niaiserie. » (Cioran, 1997 : 323) (1. « Bertrand Russell enfant commença à poser des questions dès qu'il put parler – en fait, trois jours après sa naissance, sa mère écrivait : 'Il lève la tête et regarde autour de lui de façon très énergétique' »)

Observons qu'il introduit très brièvement la citation, après avoir toutefois précisé le livre et l'auteur qu'il cite ; il est intéressant de voir déjà dans cette introduction très expéditive que l'écrivain désapprouve le fragment choisi, la phrase « je trouve ceci » indiquant déjà au lecteur une certaine méfiance de sa part. La citation est donnée dans la langue d'origine et le commentaire qui s'en suit ressemble à une sentence ironique, signe de son penchant pour condamner de cette façon la pratique de certains biographes d'ajouter à leur œuvre des détails insignifiants ou ridicules sur la vie des auteurs qu'ils décrivent.

Pour en rester à Bertrand Russell, Cioran considère que la conclusion-testament de son *Autobiographie* (livre publié en 1967) n'est pas en concordance avec son attitude existentielle : « Que de naïveté de la part de quelqu'un qui, toute sa vie, a fait profession de scepticisme. » (Cioran, 1997 : 797) Davantage, il développe des commentaires en partant d'une pensée de jeunesse de Bertrand Russell. Ces considérations sont introduites seulement par le marqueur qui indique le nom du philosophe américain, le livre étant complètement ignoré. Cioran se résume à présenter cette pensée : « Jeune, il écrivit qu'il allait exterminer le plus grand nombre de gens possible, pour que la somme de conscience *diminue* dans l'univers. » (Cioran, 1997 : 941) Cet exemple lui apparaît comme « la plus belle et la plus forte » que Bertrand Russell ait conçue : « Pour moi, elle a plus de poids que le reste de son œuvre, pourtant considérable. (Vingt-cinq mille articles !) » (Cioran, 1997 : 941) Nous pouvons voir la tendance de l'écrivain d'accorder de la valeur à un livre s'il y trouve une phrase ou une pensée digne d'être retenue. De tels fragments sont en mesure de sauver le livre : « Dans le *Journal d'exil* de Trotski, entre des opinions politiques qui datent forcément, il intercale cette remarque, qui rachète tout le reste : '*La vieillesse est la chose la plus inattendue de toutes celles qui arrivent à l'homme*'. » (Cioran, 1997 : 991)

Après la lecture de chaque livre, Cioran écrit presque toujours ses conclusions personnelles : « L'écrivain véritable aime passionnément les apparences, il ne cherche pas la Vérité. (Après avoir lu quelques pages de Saint-Simon). » (Cioran, 1997 : 138) Nous constatons qu'un rapport productif et créateur, accompagné d'un effet esthétique, s'instaure entre le texte et le lecteur. Celui-ci indique ses incertitudes relatives à l'auteur d'un certain fragment (citation inscrite dans ses *Cahiers* ou citation de mémoire) : « Ma passion pour ce que je croyais être des découvertes m'a fait négliger les règles élémentaires de la prudence ; et puisque je ne me suis pas refusé les satisfactions habituelles des inventeurs, il n'est que juste que j'éprouve aussi leurs déboires ». (Hume (?) (Cioran, 2008 : 23) On constate aussi l'inscription de se *réminiscences de lecture* notées dans un souci de vérification professionnelle : « Quel roi wisigoth qui, au VI[e] siècle, écrivit un commentaire sur

6 *Fragments des* Marginalia *d'Edgar Poe*, traduits et commentés par P. Valéry, Montpellier, Fata Morgana, 1980, p. 26.

l'Apocalypse ? Le manuscrit a été publié, par qui et quand ? Souvenir vague d'une fiche lue en hâte dans je ne sais plus quelle bibliothèque. » (Cioran, 1997 : 38)

Dans ces commentaires, Cioran essaie de proposer une explication de sa méthode de lecture. Ainsi « « écrire, lire et écrire sur la lecture sont des actes créateurs qui relient l'homme à la vie » (Béguin, 1973 : 9), Cioran faisant l'expérience de ces aventures profondément ontologiques, expériences inséparables de sa conscience artistique.

Certains livres sont lus superficiellement en raison du fait que l'écrivain et le sujet ne comptent pas beaucoup à ses yeux : « Je viens de feuilleter un livre sur Bernard Shaw. Quand on pense qu'on le comparait avant la guerre à Shakespeare ! Les auteurs à succès devraient, pour devenir modestes, pratiquer ce genre de biographies. Il n'y a pas un atome de poésie dans la vie, ni dans l'œuvre de Shaw. » (Cioran, 1997 : 748) En se référant à l'écrivain anglais, ses propos portent en général sur le refus de toute ressemblance entre l'œuvre de celui-ci et celle de Shakespeare. Les écrits du premier manquent la « poésie », élément fondamental chez le deuxième. À ses yeux, Shaw n'est pas un poète, comme Shakespeare, ni un grand écrivain, comme Tacite, ni même un littérateur, mais plutôt un « journaliste extrêmement doué », chez qui l'humour était « *automatique*, presque à l'état de réflexe ». (Cioran, 1997 : 748)

Toutes ces observations montrent d'une façon exemplaire que la lecture occupe une dimension fondamentale pour l'existence et pour l'œuvre de Cioran, ce qui nous amène à nous interroger sur les mécanismes proprement dits de la lecture.

Si la poïétique concerne notamment les gestes de l'écriture, de la création, la lecture, en tant que « création dirigée » (Sartre, 1948 : 48), comprend à son tour plusieurs mouvements, orientés eux aussi vers l'écriture. Le découpage et le collage constituent ainsi des « expériences fondamentales du papier » (Compagnon, 1979 : 16) accompagnant le geste de lecture et le prolongeant par un geste d'écriture.

Dans son livre portant sur les mécanismes et sur les fonctions de la citation, Antoine Compagnon identifie quatre figures distinctes de la lecture. Dans l'ordre chronologique, la *sollicitation* est celle qui intervient d'abord. Elle se définit comme « un petit coup de foudre parfaitement arbitraire, tout à fait contingent et imaginaire » et représente plutôt une affaire de chance, de hasard : elle est « essentiellement fortuite » (Compagnon, 1979 : 17) et peut s'exercer par plusieurs indices d'un livre : le titre, un certain mot ou un certain syntagme. Chaque élément peut donner lieu à une attirance inexplicable, à un désir d'approche de la part du lecteur.

La sollicitation est suivie par l'*accommodation*. Le fragment qui a retenu l'attention du lecteur doit être repéré et marqué en tant que lieu de reconnaissance et de retour. C'est grâce à ce genre de rencontre hasardeuse que la lecture peut devenir créatrice : « En un sens donc l'événement de lecture – ou ce que j'appelle ainsi et que je retiens en essayant de l'analyser, en l'écrivant – est déjà écrit ou plutôt inscrit dans le texte que je lis, comme programme par la disposition des phrases, des mots, des lettres. Mais, en un autre, c'est mon regard lisant qui le fait éclater : que de fois ai-je lu cette page sans que rien ne se produise. L'espace de l'événement, le faisceau du regard parcourant la page, le regard, un lieu incertain mobile, labile *entre* les yeux qui lisent et la page lue, un écart, où ces yeux ouvrent un intervalle sous leurs pas désaccordés. » (Marin, 1999 : 16)

Une fois le fragment choisi mentalement, se produit une autre opération : le s*oulignement* (d'habitude mental, car, en tant que lecteur respectueux du livre, nous ne voulons pas le tacher par le crayon et nous mémorisons une phrase, une expression, un mot). Quand même, « lire, un crayon à la main, comme le recommandait Érasme dans le *De duplici copia*, ainsi que tout l'enseignement de la Renaissance, (…) est un geste récurrent qui paraphe, qui surcharge le texte de ma propre trace. » (Compagnon, 1979 : 19-20)

Après la consultation du fonds Cioran[7] et en nous appuyant sur les informations trouvées dans les études portant sur quelques-unes de ses notes de lecture[8], nous pouvons affirmer que l'écrivain lisait le crayon à la main, tout en prenant des notes sur des calepins ou sur des bouts de papier. Il faisait parfois des soulignements directement sur le livre et les transcrivait ultérieurement dans ses cahiers. Il est intéressant d'observer que ces soulignements portent parfois sur des extraits qui ont dû avoir été choisis en fonction de leur pertinence syntaxique, des modèles de paragraphes bien écrits, des formules, voire des styles d'une bonne écriture. Ainsi, dans la première étude de Charles Darwin, *De l'origine des espèces par sélection naturelle*, en deux volumes, nous identifions peu de soulignements. Du point de vue du thème, l'hérédité compte parmi les sujets auxquels Cioran s'est beaucoup intéressé, néanmoins, compte tenu des soulignements opérés, il nous semble que l'écrivain avait lu ce livre pour des raisons stylistiques également. Nous identifions à la page 3 du premier volume le fragment suivant : « Ils n'ont raison qu'en un sens très limité, comme nous le verrons bientôt ». Cette phrase contient plutôt des expressions générales à employer dans la rédaction logique d'un essai que des idées fondamentales sur la question générale de l'ouvrage. Vers la fin du même paragraphe dont est extraite la phrase précédente, nous observons un autre soulignement : « [Il est évident] qu'on ne saurait attribuer la structure de ce parasite, et ses rapports si compliqués avec plusieurs êtres organisés distincts, à l'influence des conditions extérieures, des habitudes, ou de la volonté de la plante elle-même. »[9]

Cioran était probablement déjà attentif aux problèmes linguistiques de la langue française, son penchant pour le repérage des phrases bien construites, voire grandiloquentes, étant évident. La façon même de souligner est sélective, dans un fragment choisi, car il existe des syntagmes omis, comme c'est le cas du texte choisi par Cioran à la page 4 du même livre : « Nous verrons ainsi qu'une somme considérable de modifications héréditaires est au moins possible, [et, ce qui est au moins important], nous verrons tout ce que peut l'homme en accumulant, au moyen de sélections successives, [des variations légères] ».

En ce qui concerne l'autre ouvrage qui comporte la signature autographe de Cioran, William James, *Précis de psychologie* (traduit par E. Baudin et G. Bertier, 7e édition, Paris, Marcel Rivière, 1927), nous pouvons nous appliquer à une étude plus vaste des techniques de soulignement pratiquées par l'écrivain lecteur. Les soulignements sont plus fréquents cette fois-ci et il est évident que la lecture a été faite notamment dans des buts d'apprentissage des notions et des phénomènes de psychologie. Cioran s'intéresse aux citations d'un certain professeur Ladd (dont il souligne aussi le nom), citations qui définissent par exemple la psychologie (ch. I, p. 1). À part les soulignements, le lecteur écrit de petites notices, une sorte d'aide-mémoire afin de pouvoir mieux se repérer dans le livre. On peut voir à la page 3 du livre, les deux postulats de la psychologie, que Cioran souligne, au même niveau spatial du premier postulat, dans la partie de gauche, il inscrit « Postulats Psh ». Parfois le soulignement est signe de non-compréhension du sens du terme, le mot étant marqué afin qu'il puisse ensuite être recherché dans les dictionnaires. C'est le cas de « roucoulements », nom souligné et comportant en-dessus l'explication en roumain. Le soulignement n'est plus toujours horizontal, suivant phrase après phrase, mais il est aussi vertical, indiquant par une barre verticale un certain paragraphe.

7 Les livres proviennent de la bibliothèque du frère de l'écrivain, Aurel Cioran qui les avait légués à la Bibliothèque « Astra » de Sibiu. Quelques-uns de ces volumes portent la signature autographe de Cioran : Charles Darwin, *De l'Origine des espèces par sélection naturelle ou des lois de transformation des êtres organisés*, 2 vol., trad. Clémence Royer, Paris, Flammarion, 1872 et William James, *Précis de psychologie*, traduit par E. Baudin et G. Bertier, 7e édition, Paris, Marcel Rivière, 1927.

8 Il s'agit de l'analyse de quelques-unes des notes de lecture de Cioran datant de la période où il fut étudiant en philosophie à l'Université de Bucarest (1928-1932). Nous renvoyons précisément à l'étude d'Eugène van Itterbeek, *Cioran, lecteur de Spengler* (2002) et à l'article « Cioran et le romantisme allemand. Notes de lecture sur Georg Mehlis, *Die deutsche Romantik* » (2000).

9 Nous avons mis entre crochets les syntagmes qui n'ont pas été soulignés.

Nous ne devons pas absolutiser cette pratique, il est clair que le soulignement est une façon de marquer l'acte de lecture, de choisir les éléments qui lui attirent l'attention, mais Cioran ne l'applique pas de manière systématique. Il existe des fragments du livre de William James, qui ne comportent aucune trace de lecture et pourtant on les retrouve d'une manière fragmentaire, incomplète, imprécise même dans ses écrits. Il est possible, qu'une partie de ces fragments ait été directement notée dans des fiches de lecture et qu'ensuite, en travaillant ses propres textes, il les ait consultées ; ou, vu leur caractère fragmentaire, inexact parfois, qu'il les ait inscrites dans sa mémoire et qu'elles revenaient dans son texte comme une sorte de réminiscences de lecture. Pour illustrer cette deuxième hypothèse, nous proposons la lecture d'un fragment du livre de William James, fragment qui ne comporte aucune marque de lecture de la part de Cioran : « Au contraire, un jour où l'on ne fait qu'attendre et désirer quelque événement nouveau qui ne survient pas dure une éternité. *Tœdium*, *ennui*, *Langeweile*, *boredom* sont des mots dont l'équivalent se retrouve sans doute dans toute langue humaine, pour exprimer l'état d'une conscience qui, n'ayant rien d'autre à quoi s'occuper, porte toute son attention sur le passage du temps lui-même ; on attend anxieusement du neuf, on s'y prépare, mais rien ne vient qu'un temps vide ; de telles expériences indéfiniment répétées nous donnent une conscience effroyable de la longueur du temps. » (p. 371)

Nous retrouvons une partie des concepts écrits en italiques dans le texte original, dans un fragment des *Cahiers* de Cioran : « *Boredom, Langeweile, aburrimiento, plictisealã*, - n'ont pas de valeur poétique ; seul *l'ennui* a réussi à conserver ses multiples fonctions. » (Cioran, 1997 : 853) Nous observons comment Cioran fait usage des quatre mots-clés mis en exergue par William James : « *Tœdium*, *ennui*, *Langeweile*, *boredom* ». Ils sont décontextualisés, Cioran garde seulement trois des quatre termes, il change leur ordre, leur ajoute des équivalents en espagnol et en roumain, et les recontextualise dans son écriture, tout en se référant à leur valeur poétique, qui n'a plus rien à voir avec leur signification dans le contexte d'origine.

Cette étape de soulignement représente, selon Antoine Compagnon, « l'épreuve préliminaire de la citation (et de l'écriture), un repérage visuel, matériel » (Compagnon, 1979 : 21), le droit du lecteur sur le texte et anticipe le mouvement d'*ablation*. Que signifie le soulignement sinon une ablation, une excision du fragment élu, isolé de son contexte, qui se convertit lui-même en texte : « non plus en morceau de texte, membre de phrase ou de discours, mais morceau choisi, membre amputé, organe découpé, mis en réserve, pas encore 'greffe'. » (Compagnon, 1979 : 18) Choisir un mot ou fragment du texte signifie déjà que la lecture procède par « coupure, incision », « opération quasi-chirurgicale » (Lisse, 2001 : 25) qui a trait à une certaine volonté de violenter le texte. C'est une violence qui surgit du besoin ressenti par le lecteur d'approfondir la signification du morceau choisi, d'en comprendre la totalité de sens. À ces quatre gestes de lecture (sollicitation, accommodation, soulignement et ablation), Antoine Compagnon ajoute un cinquième, nommé « la cinquième roue du carrosse », qui est représenté par la *signification* (le sens) : « La sollicitation fait partie du sens, de la valeur dont j'investis le texte : elle en est une composante authentique, produite par l'acte de lecture. » (Compagnon, 1979 : 26) Le plaisir de lecture est lié au plaisir de la signification d'un passage qui retient l'attention du lecteur, en lui faisant désirer sa présence dans son propre espace (celui constitué par la notation) : « qu'est-ce que citer sinon produire un lieu ? – 'lieux d'énonciation', c'est-à-dire où la virtualité énonciative s'énonce en pro-duisant, en énonçant, une figure en forme de moi du sujet qui s'énonce : ce réseau de lieux d'énonciation ou cette topique énonciative construit, 'schématise', (…), le portrait du sujet en moi. » (Marin, 1999 : 117-118) La « solli-citation » et l'« ex-citation » contiennent le geste même d'appropriation : la citation. L'essentiel de la lecture est représenté par ce qui est « cité », découpé », puisque la citation « tente de reproduire dans l'écriture une passion de lecture, de retrouver l'instantanée fulgurance de la sollicitation, car c'est bien la lecture, solliciteuse et excitante, qui produit la citation. La citation répète, *elle fait retenir la lecture dans l'écriture* : c'est qu'en vérité lecture

et écriture ne sont qu'une seule et même chose, la pratique du texte qui est pratique du papier. » (Compagnon, 1979 : 27)

L'écriture serait dans ce sens la continuation logique et obligatoire de la lecture, une manière d'empêcher l'oubli et de maintenir actifs tous les souvenirs. Cioran est ainsi non seulement un lecteur herméneute, qui travaille le sens et admet la polysémie de l'intertexte, mais aussi un lecteur uchronique, parce qu'il privilégie la dé-temporalisation des textes et réactualise systématiquement sa mémoire à partir des lectures actuelles ; dans ce sens, il s'agit de l'actualisation de la mémoire, d'une intertextualité qui ne date pas, d'une « fusion des horizons » de sa « bibliothèque intérieure » (Samoyault, 2001 : 71-72).

En conclusion, l'étude des pratiques de lecture de Cioran, telles qu'elles se manifestent dans ses gestes de notation, de soulignement et de commentaire, confirme la dimension fondamentale et existentielle que la lecture occupe pour l'homme et pour l'œuvre. Loin d'être un simple exercice passif de réception, la lecture cioranienne est une stratégie de survie et une quête d'appropriation, faisant du lecteur un « érudit ». Le processus s'apparente à une véritable poïétique de la lecture : le choix attentif des indices formels (titres, phrases bien construites) est suivi par l'ablation du fragment élu, une opération qui l'isole de son contexte d'origine pour mieux l'investir d'une nouvelle signification. Cioran se révèle ainsi un lecteur uchronique et herméneute, il décontextualise et détemporalise les textes et les réactualise dans ses *Cahiers*, où la citation, le commentaire et la sentence personnelle s'entremêlent pour former un espace de méditation et de production. En marquant le texte pour mémoire, Cioran construit non seulement une œuvre, mais schématise également son propre portrait de lecteur, où le texte de l'autre devient un lieu d'énonciation pour sa propre pensée.

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ASPECTS OF THE BIOGRAPHY OF SAINT MAXIMUS THE CONFESSOR IN THE CONTEXT OF THE MONOTHELITE CRISIS

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Abstract: *Saint Maximus the Confessor was without doubt the most important Christian writer of the seventh century and, at the same time, one of the most profound patristic authors of all time. He centered the entire existence of the world on its relationship with God. He succeeded in constructing an effective theology, with concrete exemplifications, in an academic language that bears the imprint of the symbiosis between the great classical culture and the Christian tradition, especially in the field of Christology. He distinguished between the natural will and the gnomic will, developed theories concerning the logoi of created things, the divine energies, and the deification of man—all in a mystical-Christological manner. With him, one era of Christian theology comes to an end and another begins.*

Keywords: *Maximus the Confessor*; *biography*; *theology*; *symbiosis*; *God.*

Preliminary Remarks

In 1997, in an essay, Andrew Louth perceptively and objectively identified the essential role of the Palestinian connection in relation to both the inspiration and shaping, as well as the subsequent Byzantine destiny and reception, of Maximus' thought and work. The Palestinian monastic tradition indeed played a decisive role in configuring Maximus' theology and writings. Yet the English historian leaves us with two unresolved clarifications: he does not specify the precise spiritual content of the Palestinian monastic tradition, beyond its simple fidelity to Chalcedon and to the origins of its founders; nor does he provide a convincing explanation of the concrete manner in which the *Palestinian connection* was realized in the biography of Saint Maximus. Closely interrelated and far from being mere archaeological details, the resolution of these issues is of decisive relevance for any substantive evaluation of Maximus' theology.

I. Reassessment of a Constantinopolitan Hagiography

All contemporary scholars agree that we know discouragingly little about the biography of Saint Maximus prior to his involvement in the Christological controversies around the year 630. On the other hand, as shown by the chronology established by Dom Polycarp Sherwood (1952), the overwhelming majority of Saint Maximus' great theological and spiritual works - "Ambigua", "Responses to Thalassios", and the "Mystagogia"- were certainly written before 634, more precisely within a span that can be approximately set between 626 and 634. With the exception of a few extremely brief and interpretable hints present in Maximus' own letters and writings, the beginnings of his monastic life and theological activity remain shrouded in a mystery that both irritates and provokes scholars. Admittedly, we have at our disposal the "Greek Life"[1], but the scenario of Maximus' early monastic and theological years proposed there is far too summary and far too stereotypically hagiographic to provide conclusive clarifications.

The personal life of Saint Maximus reflects the ecclesiastical situation of his time. For him, as for the entire epoch, it was clearly a matter of choosing between political compromise and martyrdom for the true faith and its confession. Nevertheless, to consider him fundamentally

[1] In Migne PG 90, col. 68-109.

only as a dogmatician and polemicist who served the ecclesiastical power interests of his age would be to misinterpret the symbolic relevance of his life. He secured a special and authoritative place in Christian consciousness as a contemplative monk and theological visionary. Indeed, the distinctive feature of his life lies in the fact that his enemies from ecclesiastical and political circles accused him more of political offenses than of heresies, since his spiritual theology, monastic status, and integrity as a thinker were so widely recognized that any accusation of heresy would have been ineffective and would have seemed simply ridiculous[2].

According to the account of the "Greek Life", Saint Maximus, sometimes also known as Maximus of Chrysopolis[3], was born around the year 580 in Constantinople, at a time when the Byzantine Empire enjoyed a relative state of harmony that softened existing tensions and conflicts. There he led a life devoted to imperial service, monastic practice, and ecclesiastical politics, marked by profound theological insight and traversed by dramatic events.

According to his first biographer, the Studite monk Michael Exabulites, who lived in the IX-th century[4], Maximus came from a devout and wealthy family directly in the service of the imperial household[5]. From the same biographer we learn that he received a complete classical education (in other words, he fully completed the cycle of encyclopedic formation characteristic of Late Antiquity and the early Middle Ages, consisting of the disciplines included in the so-called trivium-quadrivium). During his training he devoted himself with great interest and dedication especially to the study of philosophy[6]. Indeed, his own works testify to the quality of his studies in rhetoric and philosophy, which proved to be at the highest level of his time[7].

His good reputation eventually attracted the attention of Emperor Heraclius I (610-641), who elevated him to the rank of his chief secretary (*protoasekretis*)[8]. It is possible that during this period he also won over Anastasius, the private secretary of the empress, as his disciple[9].

Nevertheless, after some time, around the year 614, Saint Maximus left the imperial palace to devote himself to monastic life, entering the monastery of Chrysopolis, founded in 594 by Philippikos, the brother-in-law of Emperor Maurice (582-602), located on the Asiatic shore of Constantinople. He nevertheless maintained good relations with those at the imperial court, as we can deduce from his correspondence with John the Chamberlain. The motivations for this decision to leave the imperial court seem to have been the inner dissatisfaction of the young nobleman of Constantinople both with the restless life at court (which he preferred to exchange for a life of quiet, *ἡσυχία*), and with the increasingly ambiguous theological developments and tendencies toward compromise in the official imperial and ecclesiastical policies promoted by Emperor Heraclius I and Patriarch Sergius. These favored efforts to restore the

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[2] Lars Thunberg, *Omul şi cosmosul în viziunea Sfântului Maxim Mărturisitorul*, translated by Remus Rus, București, Institutului Biblic și de Misiune al Bisericii Ortodoxe Române Publishing House, 1999, p. 15.

[3] Today, the town of Scutari (in Turkish, Üsküdar), located on the eastern shore of the Bosphorus and now an Asian district of Istanbul.

[4] Robert Devreesse, „La vie de S. Maximus le Confesseur et ses recensions", in *Analecta Bollandiana*, 46, 1928, p. 44, establishes that the first redaction of this Life dates approximately from the period of the VI-th Ecumenical Council (680–681).

[5] S. Maximi Confessoris, *Vita ac certanem,* in Migne PG 90, col. 69 A.

[6] *Ibidem,* col. 69 C.

[7]Based on recent research, Polycarp Sherwood has shown that when the biographer stated that Saint Maximus received the *ἐγκύκλιος παιδεύσις*, this meant that his education lasted from the age of six or seven until the age of twenty-one, and included grammar, classical literature, rhetoric, and philosophy (including arithmetic, music, geometry, astronomy, logic, ethics, dogmatics, and metaphysics). It also comprised his first encounter with Aristotle and with the Neoplatonic writers (through the commentaries of Proclus and Iamblichus). See also Polycarp Sherwood, „Notes on Maximus the Confessor", in *American Benedictine Rewiew*, I, 1950, p. 347.

[8] *Ibidem,* col. 72 C. His biographer goes further, stating that Saint Maximus was exceptionally gifted, perceptive of the demands of any situation, able to offer sound advice, and well prepared to express his opinion without hesitation. Thus, both the emperor and his court delighted in his presence and were deeply impressed by his personality.

[9] Lars Thunberg, *op. cit.*, p. 15.

politico-dogmatic unity of the Empire at the cost of sacrificing the doctrinal rigor of Chalcedonian Christology. In the monastery, his zeal for the ascetic life was fully rewarded and stirred even greater admiration in the hearts of the other monks[10]. Even though Monothelitism - in the form of Monoenergism - can be found as early as before the year 619[11], it could not have had any significant influence at the time when Saint Maximus became a monk. In this context, it is noteworthy that his biographer, when describing his life in the monastery, places no emphasis on his well-known struggle against the Monothelite heresy, but rather on his remarkable progress in asceticism and in the life of prayer[12]. Following his biography, we find an account of how his fellow monks, deeply impressed by his religious zeal, persistently tried to persuade him to accept becoming their abbot, and eventually succeeded in convincing him, though with considerable reluctance on the saint's part. Yet it seems that this account is not entirely accurate[13].

It is not known exactly how long he remained in this monastery; what is certain, however, is that he stayed for a time at the Monastery of Saint George in Cyzicus, which he left after the years 626–627, due to the Persian invasion that had reached the gates of the Byzantine capital[14]. Thus, in 632 we find him in North Africa, at Carthage[15], after a sea voyage together with his disciple Anastasius, during which he passed through Greece, probably visited the islands of Cyprus[16] and Crete[17], and also traveled through Egypt. In Carthage he lived, most likely, in a monastery called Eucratas (*οἱ Εὐκρατάδες*), where Saint Sophronius was abbot and where other exiled monks were also present. Saint Sophronius was to be elected, in 634, Patriarch of Jerusalem, being the first to oppose the Monothelite heresy. Saint Maximus and Saint Sophronius lived there together for a time, before the latter departed for Alexandria to take part in the discussions concerning the "Tome of Union" in 633[18]. It appears that, as a disciple of Saint Sophronius, Saint Maximus himself was drawn into the theological protest initiated by

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[10] S. Maximi Confessoris, *op. cit.,* col. 72D-73A. His biographer tells us that Saint Maximus subjected his body not only through fasting and other ascetic exercises, but also by standing in prayer throughout the entire night. Concerning the year of his entry into the monastery, an earlier chronology drawn up by E. Montmasson, "La Chronologie de la vie de saint Maxime le Confesseur", in *Échos d'Orient*, XIII, 1910, pp. 149-154) places his monastic profession around the year 630. This view was convincingly refuted by Venance Grumel, "Notes d'histoire et de chronologie sur la vie de Saint Maxime le Confesseur", in *Échos d'Orient*, XXVI, 1927, pp. 24-32; see also col. 128. The year 614 was also accepted by Polycarp Sherwood, *op. cit.*, p. 349.

[11] Martin Jugie, "Monothélisme", in *Dictionnaire de Théologie Catholique*, A. Vacant, E. Mangenot, E. Amann (Eds), t. X/2: *Messe-Mystique*, Paris, Letouzey et Ané, 1929, col. 2316.

[12] In Migne PG 72D-73A.

[13] It is hard to believe that Saint Maximus held an office or was anything other than an ordinary monk, though one who was highly respected. Those who argue the opposite base their claim on the well-known fact that Saint Maximus was called *abba* Maximus in the monastery. Cf. Venance Grumel, art. cit., p. 32.

[14] Regarding the time of Saint Maximus' settlement in Africa, E. Montmasson, in art. cit., p. 113, states that he left the monastery temporarily, going to Alexandria in 633, and then definitively, departing for Africa in 640. Venance Grumel, *op. cit*., pp. 24-32, is not entirely certain about this date, but believes that it took place around the year 633. The issue was definitively clarified by Robert Devreesse, "La fin inédite d'une lettre de Saint Maxime: un Baptême forcé de Juifs et des Samaritains à Charthage en 632," in *Revue des Sciences Religieuse* 17, 1937, pp. 25-35, who demonstrates that the year of his settlement in Africa is 632.

[15] Information provided by the previously unpublished ending of *Epistola 8*, PG 91, col. 440 C-445 B, edited by Robert Devreesse, art. cit., here, p. 31, *apud* Lars Thunberg, *op. cit.*, p. 16.

[16] Polycarp Sherwood, *op. cit.*, pp. 5, 34.

[17] S. Maximi Confessoris, *Opuscula theologica et polemica* 3, in Migne PG 91, col. 49C. Here, Saint Maximus mentions a discussion he had with the Severian bishops of Crete. See also *Epistola 21*, in Migne PG 91, col. 604B–605B, in which Saint Maximus addresses an unnamed bishop from the Cretan city of Kydonia.

[18] J. D. Mansi, *Sacrorum Conciliorum Nova et Amplissima Collectio*, vol. XI, Leipzig, 1925, col. 564-568. The victory of Emperor Heraclius I over the Persians (627-628), confirmed by the peace of the year 630, brought back into the Empire the Monophysite provinces of Syria and Egypt, which the Empire had lost for more than a decade. In order to reconcile these heretics with the Church, Patriarch Sergius of Constantinople (610-638) proposed, as a formula of agreement, the confession that "*in Christ, after the union of the two natures, there exists only a single will and a single energy*". This formula was accepted by the Egyptian and Syrian Monophysites but was rejected by Saint Sophronius, the future Patriarch of Jerusalem, as well as by many monks and clerics who considered it heretical. In the year 633, the formal pact between the Orthodox and the Monophysites was concluded in Alexandria through the acceptance of this heterodox formula.

the Alexandrian hierarch against the Monoenergist compromise represented by the union of Alexandria (633) and the imperial decree called „Ekthesis" of 638.

Saint Maximus lived as a monk in Africa for quite a long time. We have no indications suggesting that he left the monastery there for several years. He maintained good and close relations with the imperial governors in Africa, such as Peter the Illustrious and George, who held power from around 634[19] until the years 642/643[20].

Following the death of Saint Sophronius on March 4, 639, in the Holy City - occupied in February 638 by Arab troops under Caliph Omar - Saint Maximus became the soul of the Orthodox resistance against the Monothelite heresy.

After the death of Emperor Heraclius I in 641, his son and successor, Constans II (641-668), attempted to resolve the Monothelite controversy by promulgating the "Typos" (648), drafted a year earlier by Patriarch Paul II of Constantinople (641-653). Yet earlier, in July 645, Saint Maximus had engaged in a disputation, probably in Carthage, with Paul's predecessor, Pyrrhus (638-641), who was then in exile. As a result of this debate, Pyrrhus admitted defeat and returned to Orthodoxy, being recognized as patriarch by the bishop of Rome. However, in 646 Pyrrhus once again changed his position, despite several synods held in the same years that condemned the Monothelite heresy. At the end of that same year, Saint Maximus arrived in Rome, where he quickly distinguished himself as the most important opponent of Monothelitism. He succeeded in mobilizing the Church of Carthage and of Africa against Constantinople. Pyrrhus[21] was also in Rome, where he was excommunicated by Pope Theodore I (642-649) once it became clear that he had altered his stance. Despite this, in 654 he was reinstated, for a short time, as Patriarch of Constantinople, leading to a complete rupture between Rome and Constantinople[22].

The new pope, Martin I (649-655), went even further than his predecessor and, at the suggestion of Saint Maximus, convened in October 649 a synod in the Lateran Palace, at which Saint Maximus participated as a simple monk[23]. This synod condemned the Monothelite heresy and anathematized those who adhered to it. The decisions of the synod were sent throughout the Christian world[24].

Emperor Constans II reacted immediately, but the exarch sent to Rome to take the necessary measures adhered instead to the papal doctrinal line. This meant that both the pope and Saint Maximus were not arrested until June 653. Eventually, both were brought to Constantinople, where the pope was tried in 654, exiled to Cherson in 655, and died in September of that same year[25].

The trial of Saint Maximus, together with that of his disciple Anastasius, took place in three stages: 654, 656, and 662. It seems that the authorities sought to impute to him political charges rather than heresies, and this required much time[26]. All these efforts failed completely, yet Saint Maximus was exiled to Bizya in Thrace[27]. A new attempt to persuade him to adopt a more flexible attitude was undertaken at Bizya in 656 by a court bishop, Theodosius, who had been sent by Peter, the new Patriarch of Constantinople. But Saint Maximus did not change his convictions[28]. On September 8, Saint Maximus was summoned to the Monastery of Saint Theodore in Rhegion, where he was asked to renounce his uncompromising stance, but he

[19] *Epistola 13*, in Migne PG 91, col. 509B-553A.
[20] Polycarp Sherwood, *op. cit.*, pp. 49-52.
[21] In Migne PG 90. col. 112C, cf. Polycarp Sherwood, *op. cit.*, p. 18.
[22] Robert Devreesse, art. cit., p. 17.
[23] J. D. Mansi, *op. cit.,* col. 910.
[24] M. W. Peitz, „Martin I und Maximus Confessor", in *Historisches Jahrbuch der Görresgesellschaft*, 38, 1917, p. 225.
[25] Robert Devreesse, art. cit., p. 23, nota 1.
[26] Louis Bréhier, in A. Fliche, V. Martin, *Histoire de l'Église,* t. V, Paris, 1938, p. 173.
[27] *Relatio motionis*, in Migne PG 90, col. 109C-129C.
[28] *Acta* II, in Migne PG 90, col. 136D-172B.

refused[29]. He was then sent a second time into exile at Perberis, also in Thrace, where he remained for six years[30].

The final attempt by the imperial court to persuade Saint Maximus and his disciples - Anastasius the apocrisiarius and another monk named Anastasius - to abandon their position took place at a synod in Constantinople in 662. When they refused, they were condemned and tortured (their tongues and right hands were cut off so that they could no longer speak or write against Monothelitism). They were then exiled, this time to the southeastern shore of the Black Sea, in the region of Lazica.

Saint Maximus died in suffering, at nearly 82 years of age, on August 13, 662, in the fortress of Schemalion, near the present-day town of Muri[31]. His life remained an example of steadfastness in true faith. He was a resolute monk who preferred suffering and death rather than abjuring the true faith concerning the person of our Lord Jesus Christ, in whom subsist two natures, divine and human, corresponding to two wills and two operations or energies.

As noted above, the life and theological activity of Saint Maximus is relatively better known beginning around the year 630; by contrast, the indications offered by the Greek Life for the earlier period fail to clarify in any way an essential stage in the formation of Maximus' thought and work.

II. A Hagiographic Version from the Palestinian Sphere and the Data It Reveals

In this context, an unexpected light came from a document discovered and published in 1973 by the Oxford professor of Syriac literature, Sebastian Brock, under the title "An Early Syriac Life of Maximus the Confessor"[32]. This Syriac "Life" of Saint Maximus is preserved (unfortunately not in its entirety, as the end of the manuscript is damaged) in a single manuscript housed at the British Museum in London (B.M. Add. 7192, ff. 72b–78b), dated to the end of the seventh century and the beginning of the eighth. This "Life" concludes a manuscript that also contains three other opuscula of clearly Maronite origin: an anonymous text entitled "Why Do We Censure the Sixth [Ecumenical] Council?" and two sets of problems-questions to be posed to the Maximians concerning their belief in two wills and, respectively, two operations in Jesus Christ.

The author of this "Life" gives his name twice: *Grygwry* [Gregory] of Reshaina and *Gywrgy* [George], presenting himself as a disciple and, respectively, as a bishop under the jurisdiction of Patriarch Sophronius of Jerusalem (634-638). In the editor's opinion, this is none other than Bishop George of Reshaina, known as the author of a Monophysite and Monothelite florilegium, also preserved at the British Museum (B.M. Add. 14535, ff. 1–20). The author was therefore an adversary of Saint Maximus, whom he considered responsible for drawing their common teacher, Sophronius of Jerusalem, into the anti-Monoenergist and anti-Monothelite polemic[33].

The purpose of composing this *biography* - which undoubtedly belongs to the genre of anti-heretical contra-hagiography - was the systematic denigration of its *hero*: Maximus is presented as the generic product of an adulterous union between a Samaritan merchant and a Persian slave (thus belonging to a marginal community) and as the result of a theological-spiritual formation deemed heretical (Origenist). Clearly, none of these claims can inspire confidence in an objective researcher. On the other hand, one of the principal characteristics of George of Reshaina's "Life" - beyond its heretical clichés - is its remarkable

[29] In Migne PG 90, col. 160 ş. u

[30] Polycarp Sherwood, *op. cit.*, pp. 21 ş. u.

[31] Constantin Voicu, Nicu Dumitraşcu, *Patrologie*, manual for theological seminaries, Bucharest, Institutului Biblic şi de Misiune al Bisericii Ortodoxe Române Publishing House, 2004, p. 262.

[32] In *Analecta Bollandiana*, XCI, 1973, nr. 3-4, pp. 299-346.

[33] Ioan I. Ică jr., *Mystagogia Trinitatis. Probleme ale teologiei trinitare patristice şi moderne cu referire specială la triadologia Sfântului Maxim Mărturisitorul*, Sibiu, Deisis Publishing House, 1998, p. 254.

care in specifying his sources of information concerning the Palestinian childhood and youth of Saint Maximus, which he reports concisely, with details explicitly stated as verifiable by contemporaries. It is also clear that the author of the Syriac "Life" was himself Palestinian, a very good connoisseur of the province and of Jerusalem, and an important local figure. In some of the events described - such as the synod of Cyprus (634) - it is evident that he was an eyewitness. Much less precisely informed, however, does the author of the "Life" appear with regard to the frequent and extended wanderings of Saint Maximus throughout the Mediterranean basin that followed the Arab invasion of Palestine in 638. The date of composition of the "Life" is placed somewhere between the death of Saint Maximus (662) and the Sixth Ecumenical Council (681). It is possible that it was written precisely in proximity to the Sixth Ecumenical Council, probably with the aim of demythologizing and discrediting Saint Maximus. Indeed, the name of Saint Maximus never appears in the official acts of the Council of 680-681. An explanation could also lie in the political character of his condemnation and in the desire of the synodal fathers to spare the memory of its principal instigator, Emperor Constans II (641-668), father of Constantine IV Pogonatus (668-685), who convened and presided over the council[34].

If we set aside the uncharitable formulas customary in controversies with those considered heretics, we must acknowledge that the information supplied by the author concerning the youthful years of Saint Maximus remarkably clarifies both numerous aspects of his thought and certain relationships that he continued to maintain, especially with the monk and future Patriarch Sophronius[35], and even more so with Anastasius, who remained inseparable from him in his doctrinal struggles until death.

In essence, the Syriac "Life" relates the following: that he was born in 580 in the town of Hesfin in Tiberias (northern Palestine), as the product of an adulterous union between the Samaritan merchant Abna of Sychar and a Persian slave belonging to a Jew named Zadok of Tiberias. The two married but being unable to remain in Samaria - where they were threatened with death by the merchant's relatives - they came to Hesfin. There they stayed for two years with the priest Martyrios, who baptized them both, changing their names to Theonas and Maria, while also offering them protection, being related to Gennadios, governor of Tiberias. The fruit of their love received at baptism the name Moschion. At the age of nine, the boy's father died of dropsy, and only a year later his mother also died. Then the priest Martyrios took the young Moschion to the monastery of the Old Lavra, entrusting him to the care of Abbot Pantoleon. In memory of his own nephew who had died young, the abbot changed the boy's name from Moschion to Maximus[36].

Abbot Pantoleon initiated the young Maximus into Origenism. By his sharp intelligence, the young Maximus attracted the attention of the venerable monk Sophronius, who for a time resided in the Old Lavra[37]. Moreover, it is said that Sophronius later took Maximus as his theological adviser in his undertakings. The author of the Syriac "Life" gives a detailed account of one of these initiatives of Maximus: the attempt undertaken by Sophronius - probably already Patriarch of Jerusalem, though recognized as such only by Rome - to achieve reconciliation with Constantinople, which for decades had been engaged in supporting a

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[34] *Ibidem*, pp. 254-255.

[35] Christoph von Schönborn, *Sophrone de Jerusalem. Vie monastique et confession dogmatique* (Theologie historique, 20), Paris, 1972, pp. 72-78. In the Maximos' writings there are three important explicit references to Sophronius of Jerusalem, expressed in a tone of filial affection and reverence, in: *Epistola 13*, în Migne PG 91, col. 532D; *Opuscula theologica et polemica*, 12, in Migne PG 91, col. 143CD and *Disputatio cum Pyrrho*, in Migne PG 91, col. 333AB.

[36] The hypothesis of the Palestinian, rather than Constantinopolitan, origin and formation of Saint Maximus the Confessor has also been accepted by Romanian theology. Dumitru Stăniloae, in *Introducere* to the work "Ambigua", in *Scrieri* – Partea întâi, col. „Părinți și Scriitori Bisericești", vol. 80, follows this version. We can find it also to Olivier Clement, *Source. Les mystiques chrétiens des origines*, Paris, 1982, p. 332.

[37] All the chronologies of the life of Saint Sophronius clearly attest that between the years 594 and 603 he was in Palestine, visiting the Fathers of the Jordan desert, from the Lavra of Saint Sabbas to the New Lavra.

unionist policy with the Monophysites of the Empire on the basis of Monoenergist (later Monothelite) formulas, against which he had protested both in 633 and through the Synodicon of 634. Sophronius now wished to ease the tensions between the Palestinian and Constantinopolitan hierarchies by means of a synod convened on the island of Cyprus. The Syriac "Life" describes at length the proceedings of this synod. Following its failure and the officialization of Monothelitism through the imperial decree of 634, Maximus is said to have shut himself in a small cell together with his disciple Anastasius, until the appearance of the Arabs in Syria and Palestine. After the invasion of these provinces, Maximus departed for Africa, the homeland of his disciple Anastasius, and later went to Rome, where he succeeded in stirring ecclesiastical resistance and political revolt in these provinces against the authorities of Constantinople. As a result of these subversive acts and incitements to rebellion, Maximus and Pope Martin I were arrested and brought to Rome, where they were accused of treason and of facilitating, through their destabilizing actions, the Arab occupation of the East and North Africa. The "Life" breaks off with the account of Maximus' anti-imperial and anti-hierarchical actions in Constantinople while awaiting his trial. The lost portion of the "Life" can, however, be reconstructed from the summary preserved in two later Syriac chronicles. These describe the condemnation and the well-deserved end of Maximus but indicate as the reason for his condemnation not his Christology, but his Origenism[38].

The significance and documentary value of the Syriac "Life" is connected - as its editor affirms - *"…to the dramatic difference between the Syriac and the Greek Life in the account of Maximus' early years. According to the 'Greek Life', he was born in Constantinople into an aristocratic family, after a solid education being called into imperial service as chief secretary; later he became a monk in a monastery at Chrysopolis (situated on the Asiatic shore of the Bosphorus). In the 'Syriac Life', by contrast, he is of humble origin, born and raised in Palestine, where he became a monk in the famous monastery of Saint Hariton. We are now in possession of two sources, one written by an admirer, the other by an enemy, and in principle each must be treated by the historian with equal suspicion … My impression is - and its subjective nature must be emphasized - that there are no obvious reasons to reject the author's credentials, and that the overall tone of the account seems in perfect consonance with his claims*"[39].

Despite its polemical accents and undeniable subjectivity, the general framework composed of objective events - thus verifiable even by contemporaries - is far too well documented to be dismissed as mere defamatory fiction and therefore has every chance of being real. The author of the Syriac "Life" is an adversary of Saint Maximus, but one who is documented and, above all, contemporary and compatriot with him; whereas the Constantinopolitan author of the Greek "Life", though favorable to the saint, does nothing more than fill a considerable documentary gap concerning the first five decades of Maximus' existence outside Constantinople with a scheme compiled from the commonplaces of monastic hagiography, clearly modeled (in its first part) on the "Life" of Saint Theodore the Studite. It must therefore be acknowledged that the scheme offered by the Studite hagiographer Michael Exabulites neither satisfies scientific curiosity nor explains the necessary framework for the emergence of one of the most remarkable theological works of patristic and universal thought.

Upon closer reading, and when correlated with all the historical data available from other sources concerning Maximus' biography, it becomes evident that the Syriac "Life" is something more than "*a mixture of bizarre, even impertinent details*," as Robert Devreesse characterized its summary from the Syriac chronicles in 1928[40]. Clearly, "*much depends on whether one accepts or not the author's claim to have been a contemporary of Maximus. If one*

[38] Ioan I. Ică jr. *op. cit.*, p. 256.
[39] Sebastian Brock, art. cit., pp. 340-341.
[40] „La vie de Saint Maxime le Confesseur et ses recensions", in *Analecta Bollandiana* 46, 1928, p. 7.

accepts it - and to me there seems no valid reason to reject it - then the Syriac 'Life' is a source of great importance regarding the events of Maximus' life and age, since it must have been composed only within a few decades, at worst, after his death. Even if the author's credentials are not accepted at the value of his claims, the Syriac 'Life' is nevertheless not a late compilation, for it is found in a manuscript plausibly dated to the eighth - or even the seventh - century, and thus must be placed at least on the same level as the panegyric we have in the Greek Life"[41].

Despite its heretical provenance and its tendentious character as *contra hagiography*, and being practically contemporary with the age of Saint Maximus, the Syriac "Life" succeeds, through the quantity of precise information it provides, in *revolutionizing* our knowledge concerning the exact location of Maximus' origins and spiritual formation. At the same time, it presents certain previously ignored details regarding the practically unknown period of five decades in which Saint Maximus was spiritually and intellectually formed, and during which his great biblical and patristic exegeses were composed.

All these assumptions remain, unfortunately, uncertain in the absence of more precise attestation. We are reduced to gleaning a few plausible indications, which are at least strikingly convergent: the particular attention devoted to Origenist texts, as well as the remarkable knowledge of the scriptural interpretations of the great Alexandrian; the familiarity with the thought and works of the Cappadocian Fathers - not only with Saint Gregory of Nazianzus, explicitly and abundantly cited and commented upon, but perhaps even more with Saint Gregory of Nyssa, discreetly employed in several places in his work. The same figure demonstrates an exceptional mastery in handling Aristotelian terminology and methods of argumentation which, however, must already be qualified as scholastic.

It is further established that, during most of the sixth century, the Palestinian monasteries were astonishingly vibrant and often effervescent centers of philosophical and theological speculation, as well as of meditation on the great scriptural themes, nourished by the works of Origen and Evagrius. Indeed, the entire thought and work of Saint Maximus Spring forth precisely from these sources.

Rather, therefore, than continuing to search in Constantinople for the framework in which this thought might have been formed, it seems preferable to grant at least relative confidence to what is reported by a contemporary, however hostile he may be and however questionable some of his assertions might appear[42].

Conclusions

Saint Maximus the Confessor is one of the most important Fathers of the Eastern Church and without doubt one of the most profound Christian thinkers. He left us a vast and exceptionally valuable body of work, at a time when many of the teachings of the Christian faith had not yet been clearly defined by the Church.

Thus, "*the vision of the world that Maximus the Confessor has left us in his writings is, in more than one respect, the summit and the synthesis of Greek thought, both theological and mystical, as well as philosophical*"[43].

The rediscovery of the true dimensions and authentic depth of the theological thought of Saint Maximus the Confessor is a relatively recent phenomenon, due in large part to the historical, philological, and theological investigations of the past century. These investigations

[41] Sebastian Brock, art. cit., p. 346.
[42] Irénée-Henri Dalmais O. P., „La vie de Saint Maxime le Confesseur reconsidérée?", in *Studia Patristica*, vol. XVIII/1,1982, p. 30.
[43] Hans Urs von Balthasar, *Liturgie Cosmique, Maxime le Confesseur*, traduit d'allmand par L' Haumet et H. - A. Prentout, Paris, Aubier, 1947, p. 11.

have led to the unanimous recognition that Saint Maximus represents the culmination, the unparalleled giant of the Greek patristic tradition, comparable only to Saint Augustine or Thomas Aquinas in the West. In this light, the enormous discrepancy between the theological achievement embodied in Maximus' work and its comparatively limited influence in both the Christian East and West remains an especially enigmatic phenomenon.

The entire theology of Saint Maximus is a great hymn dedicated to the unity of all things, accomplished through the creative and saving love of God: the union of man with God and of God with man, the union of all creation in man when he fulfills his vocation of being at once microcosm and mediator - that is, the one in whom all created things are lifted up to God, from whom they came.

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DOCTOR VICTOR SEGALEN, PRECURSOR OF EXISTENTIALISM

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Abstract: *The French linguist and physician Victor Segalen (1878–1919) is a good example of the intertwining of interests in science and literature. At the same time, the Frenchman Segalen was concerned with archaeology, ethnography and became an appreciated literary critic. Born in western France, in Brest, Segalen attended the medical faculty in Bordeaux. He spent most of his life in Polynesia and China. The 19th century brought to literature a new genre - exotic literature by writers who recounted their travel experiences. Among them we mention the naval officer Pierre Loti who described Istanbul, Gérard de Nerval who described his travels in Cairo, Constantinople, Malta and Italy in Voyage en Orient (1851), François-René Chateaubriand who described the native Amerindian populations in Voyage en Amérique (1826), etc. In this social and cultural context, Segalen was aware that he had to bring a breath of novelty to his travel diaries. And the literary path that the doctor adopted was that of authenticity, of immersion in the cultures visited and of familiarizing the Western reader with these exotic cultures. But, the literary merit of the doctor is that of having dressed these travel diaries, true ethnographic memories, in the scholarly form of novels without losing anything of the essence of sacredness.*

Keywords:*, literature; anthropological value; literary existentialism; authenticity; symbolism*

Segalen's first literary work (1902) is his final thesis for medical studies and is an original approach that combines medicine and literature *L'observation médicale chez les écrivains naturalists*. Initially, this thesis was conceived, as the author admits, as an attempt at medical-literary criticism in order to ultimately take the form of highlighting the value of neuroses considered artistic materials. Even if Segalen's experience in writing had not been evident, his thesis demonstrates an extraordinary sagacity. Starting from science, which in the mid-19th century aimed to bring people useful and pragmatic knowledge of the truth, Segalen moves on to aesthetic values, sensing the need for society to free itself from the utilitarian tendencies of science. Thus, according to Segalen, the new scientific methods were to be applied in art. A particularly fertile category, full of pathological documents that the French doctor analyzed is the literature of naturalists.

The explanation is obvious - the naturalists exploited the anxieties of the human being in their literature, were interested in pathological cases and based much of their writings on medical casuistry. Segalen, without limiting himself to this literary trend, also includes in his analysis the writings of Shakespeare, Wagner and Ibsen, applying in his thesis the clinical technique to an entire literary school. A first similarity of literary writings with science is the capacity of the authors selected by Segalen to detach themselves, since the naturalists showed impassiveness and objectification. In the case of literature, Segalen observes, we are dealing not with a lack of sensitivity, but with a transmutation of values, becoming meta sensibility. The common denominator of art and medicine is justice and goodness, both of which converge towards the consolation of suffering. This parallelism between medicine and literature is compensated by differences. Thus, if the sole purpose of medicine and science in general is to identify the truth, literature turns Objective Reality into an artistic instrument.

Another difference is that the doctor takes into account all the details, because they could be relevant in establishing the diagnosis, while the writer makes a decantation of the elements, retaining only what his work can highlight. And these selection criteria applied by writers over the centuries create what we call literary schools. Segalen managed in this thesis

to combine the medical clinic with the philological study, more precisely "a clinique objective, la clinique subjective et la documentation indirecte."[1]

Among the naturalists that Segalen analyzes are Gustave Flaubert, Xavier Aubryet, Adolphe Belot, Alphonse Daudet, Edmond de Goncourt, Sainte-Beuve who even worked in the hospital for a year, Henrik Johan Ibsen, Émile Zola, Jean Richepin, etc. Degalen perceives medicine as an intellectual gymnastics that endows the writer with the power of deduction, with objective analysis and with a suite of analytical tools without which literature would be poorer. The conclusion of Segalen's study of naturalistic literature is that these authors succeeded much better than other literary movements in applying impartiality in their writing, based on objective observation; naturalistic writers have a precision and clarity that approaches scientific language. The writings of naturalists have the character of clinical documents and through precision and veracity these writers become, as Segalen calls them, "authentic clinicians of literature."[2]

In the same year, Segalen published *Les Synesthésies et l'école symboliste* (1902) where he analyzed the authenticity of synesthesia facts with applicability in literary symbolism. Thus, Segal identified sensory correlations with literary applicability since the Vedic era.[3]

The next to attempt to interconnect the senses, according to Segalen, was the abbot Bertholon de Saint-Lazare (1741–1800), a Jesuit priest, mathematician, and scientist who created the Magnetic Harpsichord, an early acoustic carillon-type instrument, operated by magnetic attraction inspired by the Ocular Harpsichord of the Jesuit Louis Bertrand Castel (1688–1757), a French naturalist philosopher and writer. Segalen goes through the history of literature and comes to another writer who implemented synesthesia in his writings - Goethe in The Theory of Sounds and Colors (1810). Goethe perceived the sound of the cello as indigo blue, the violin was ultramarine blue, the clarinet was yellow, the trumpet was bright red, the flute was kermes red, the oboe was pink, the flageolet was purple, and the hunting horn was purple.[4]

Segalen leaves aside synesthesias as a medical manifestation of these unique associations and analyzes them from an artistic point of view. This is precisely the novelty that the French doctor proposes - the way in which synesthesias become from a clinical manifestation of artistic technique "d'efficaces et bénins excitants aux cerveaux de poètes sommés toujours d'exprimer du Nouveau, de faire œuvre créatrice ; quelque chose, en un mot, comme des forceps figurés, aidant à l'enfantement parfois douloureux de nouveaux Êtres, dans le monde des Idées et des Sensations."[5] Segalen focuses his analysis on how synesthesias become aesthetic material, more specifically the expressive power of correlations.[6] The one who poetically experienced these novel associations was the precursor of symbolism - Arthur Rimbaud. What Segalen observes is the subjective character of these synesthesias. None of the associations can be reproduced identically by another author because it is intimately connected o the individuality of the one who emits it, like an egoistic music as the French doctor expresses it.

In 1902 Segalen embarked as a doctor on board the ship La Durance. His journey would last three years and included exotic places - California, then the Pacific, which he traveled until 1904 in the footsteps of Gauguin. He returned from the trip via Ceylon, India and Egypt. His travel diary, *Journal des Îles Suivi de Vers les sinistrés* (1903), is not only an account of the

[1] Victor Joseph-Ambroise Desire Segalen, *L'observation médicale chez les écrivains naturalistes*, Bordeaux, Imprimerie Y. Cadoret, 1902, p. 26
[2] Idem, p. 84
[3] Victor Joseph-Ambroise Desire Segalen, *Les Synesthésies et l'école symbolist*, in *Mercure de France*, 1902, p. 58
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[5] Victor Joseph-Ambroise Desire Segalen, *Les Synesthésies et l'école symbolist*, in *Mercure de France*, 1902, p. 60
[6] Idem, p. 65

French doctor's journey but also a documentation of the lifestyle, geography and people he met. During his stay in Tahiti, in 1903, the French doctor visited Hiva-Oa, the place where Gaugain had lived. At the same time, the doctor met with the people the painter had met in order to reconstruct the thread of the experiences of the post-impressionist who had died only a few months before Segalen's arrival in Tahiti. The following year, in 1904, Segalen published *Gauguin dans son dernier décor* in the *Mercure de France* (June 1904). Segalen was deeply impressed by Gaugain's life. The words the doctor uses to describe the post-impressionist may shock the reader, but as we delve deeper into the painter's description, we can identify the veneration that Segalen had for Gauguin: "Gauguin fut un monstre. C'est-à-dire qu'on ne peut le faire entrer dans aucune des catégories morales, intellectuelles ou sociales, qui suffisent à définir la plupart des individualités. Pour la foule, juger c'est étiqueter. On peut être honorable-négociant, magistrat-intègre, peintre-de-talent, pauvre-et-honnête, jeune-fille-bien-élevée ; on peut être « artiste », voire « grand artiste ». Mais c'est déjà moins permis, et il est impardonnable d'être autre chose que tout cela ; car il manquerait, pour être classé, le cliché requis. Gauguin fut donc un monstre, et il le fut complètement, impérieusement. Certains êtres ne sont exceptionnels que dans un sens, vers un axe autour duquel tourbillonnent, semble-t-il, l'ensemble de leurs forces vives ; et, pour le reste, la vie courante (…) mais il apparut dans ses dernières années comme un être ambigu et douloureux, plein de cœur et ingrat ; serviable aux faibles, même à leur encontre ; superbe, pourtant susceptible comme un enfant aux jugements des hommes et à leurs pénalités, primitif et fruste ; il fut divers, et, dans tout, excessif.[7]

The doctor's fascination probably came precisely from this dual nature of Gauguin, from his ability to be sublime and vulgar, sentimental and primitive at the same time. But the painter delighted his viewers with his color palette, Segalen managed to translate this enchantment of color into words. The way in which the doctor manages to express Gauguin's paintings in writing is the measure of his literary mastery. The finesse of feeling combines with the lively color, the metaphor with the personification, making the citator a spectator of a grandiose spectacle that combined the visual with the bookish "Et dans ces barrières strictes, un fouillis de masses vertes, de palmes ocreuses frissonnant au vent, de colonnades arborescentes hissant vers la lumière les efflorescences pressées. De l'eau bruit partout, crève sur la montagne, détrempe le sol, serpente en rivières au lit de galets ronds. Tout vit, tout surgit, dans la tiédeur parfumée des étés à peine nuancés de sécheresse, tout : hormis la race des hommes."[8]

Segalen was impressed by the painter's ability to break ties with civilization, to live in solitude, and to create art for the sake of beauty. Tribute to his scientific training, Segalen has the ability to be objective, however, and to describe Gauguin as he was a personality driven by instinct, with a primordial vitality, willing to compromise. Beyond his admiration for post-impressionist art, Segalen was a defender of the individuality of the colonies. In his essay *Essai sur l'exotisme* (1904), Segalen opposes colonialism and assimilationism to exoticism because for the doctor it is diversity that ensures human survival and not uniformity. Segalen supported Gauguin's art because he discovered in the painter a supporter as fervent as he was of the uniqueness of each people. The world of European conventions that the doctor himself tried to avoid is exotic in the painter's case. Segalen was in search of authenticity, and this is given by the indigenous and individual character of art, both on a personal and national level.

Proof of the doctor's strong attachment to anti-colonial values is the fact that he dedicated two other works to Gauguin, *Le Maître-du-Jou*ir and *Les Immémoriaux* (1907). For Segalen, the implications of the encounter with Gauguin's art are much deeper, reshaping the doctor's inner landscape that proceeds to a further step - a break with the colonialist tradition

[7] Victor Joseph-Ambroise Desire Segalen, *Gauguin dans son dernier décor*, in *Le Mercure de France*, volume VI, juin 1904, p. 680
[8] Idem, p. 685

of the Sal country in an attempt to support peripheral cultures, left in a shadow by central domination. For Segalen, Gauguin is a dissident who defends authenticity against colonial change. *Le Maître-du-Jouir*, although never finished by the doctor-writer, is a eulogy to Gauguin's complex spirituality and, from a bookish point of view, is built as an ensemble based on ancient Maori culture and the attraction to an artist's ability to defend their work and individuality. What Segalen shared with Gauguin is the deep sadness of seeing people disappearing before their eyes. Both understood that this civilization was doomed to extinction through Europeanization. And perhaps the doctor's regret is deeper than the painter's because he sees how the one who imported the soul of the natives onto canvas has also disappeared "Tous deux notent que la race, peu à peu dépouillée de ses traditions, de ses dieux, de ses idoles, de sa joie de vivre, tombe sous la loi étroite du prêtre, du pasteur et de l'administration."[9]

Les Immémoriaux was begun in 1904 and published in 1907 and is the story of a young Maori, Térii, a teenager who helplessly witnesses the death of his traditions. Térii, haèré-po, is in the process of learning to become Arioï, who in Maori tradition had the role of perpetuating the historical and religious stories of his people. The Maori, not having a written language, relied exclusively on the oral transmission of folklore. Segalen's story takes place at the end of the 18th century. Segalen wanted to highlight the fact that those cultures that did not have a tradition of transmitting culture in writing had suffered the most because the colonialists did not encounter resistance and the identities of these cultures were easier to eradicate. The French doctor also focuses on the conflict that arose between Tahitian traditions and the Protestant religion brought by the British colonists. In a desperate attempt to save his cultural identity, Térii embarks on an initiatory journey from which he returns to Tahiti after two decades. In this short interval, his fellow countrymen had already become captives of the new customs brought by the colonists. The novel has a sad ending because this sole representative of the old culture is also seduced by the Christian hierarchy and becomes a deacon. Thus, the last bastion of the struggle for identity gives way. Even if Térii survives physically, he fails in his mission. Segalen presents his readers with not only a story of Maori culture in decline and eventually annihilated. The stakes of his writing are much higher - in fact, any culture encountered in the path of European occupiers (English, French, Spanish or many others) was annihilated both in identity and physically where opposition arose.

If from a literary point of view the book is not special, its novelty comes from the way in which the French doctor managed to capture the essence of Maori culture. The impeccable documentation, the fact that Segalen based his literary pages on direct observation and the way in which the smallest details of this special culture are presented to the reader make *Les Immémoriaux* a true anthropological study. In fact, Segalen became an ethnographer and explorer as his travels brought him into contact with distant cultures such as the Chinese, Polynesian and Russian. Unlike other writers who presented the occupied peoples from the point of view of Westerners, Segalen managed to identify the essence of the countries he visited and surprise the reader with the accuracy of his descriptions. In order to maintain his authenticity, Segalen uses Tahitian names and an entire hierarchy to describe the social categories of the natives.

Segalen's novel is a true ethnographic study and, if we refer to the criteria listed by Peter Metcalf of Harvard University[10] when referring to ethnographic research, we discover that the French doctor did anthropological work because he lived with the Maori, learned their dialect, beliefs and traditions and lived as the Tahitian community did. Segalen manages to introduce the reader into a world that has existed since time immemorial, full of strangeness and the sacred and to confer veracity, the author creates the narrator at the intersection of these

[9] Etienne M. Manac'h, *Gauguin et Segalen*, in *Revue Des Deux Mondes*, May 1978, p. 335
[10] Peter Metcalf, *Anthropology. The Basics*, London, Routledge, 2005, p, 9

two worlds - the local and the Western, as an intermediary who translates the actions of the staff for the uninitiated reader.

The doctor was aware that Western society had lost its deep connection with spiritual values, with the divine, and that the way of life he had encountered in Polynesia needed a translation for Western readers. The feeling of total immersion is masterfully created by Segalen through the use of local terms and expressions, thus leaving the door open for the entire Tahitian culture to invade the book space. Even the braid used by Térii to remember the stories he must convey is a real one in Maori culture, as Segalen had met an elderly native woman on his journey who used a braid called a totekao to keep track of a family's genealogy. Segalen simply adapted this braid to the entire Tahitian culture, giving it a broader meaning to give veracity to his novel. By using this interweaving, the reader is presented with the origin of the Maori people, and these small details make Segalen's novel leave the area of pure ethnography and enter that of bookishness.

The Western system of thinking and relating to reality is confronted with a totally different vision in Segalen's novel. The Maori are indebted to the creator, the ancestors and nature in their becoming. They relate to a cosmology different from that proposed by Europeans. Immersion in these traditions that bring man into a different relationship with divinity constitutes the central theme of the novel by this doctor who managed to dress his ethnographic descriptions in a bookish way. The author appeals to an adolescent character to recreate the authenticity of an entire culture but also to an omniscient narrator who translates for the reader the entire procession of symbols.

In 1906, Segalen published the essay *Le Double Rimbaud* in *Mercure de France*. As in the case of Gauguin, Segalen followed in Rimbaud's footsteps, in Djibouti. The novelty that Segalen brings is the unique side that he discovered in his fellow surrealist. Far from Segalen is the thought that he would discover another personality of the poet in Africa - that of a merchant. The essay signed by the doctor is dedicated precisely to this dichotomy. This Bovarism, as it is cataloged by Segalen, is what amazes. Rimbaud had had the gift of writing from an early age and the life he led in Africa seems to have no connection with his literary period. The duality that Segalen intuited in the poet's personality refers to his ability to combine an innovative poetic spirit with the practical ability to trade and be financially successful.

Dans un monde sonore (1907) is a short story dedicated to the senses, synesthesia, creation and the creator who seems crazy, radical sensory experience. The narrator of the short story visits a friend, André, who lives in seclusion with his wife Mathilde. André lives in a world of sound while his wife in a world of tactile and visual sense. For the protagonist of the short story, hearing takes on a special dimension, being the very constitutive element of existence. André lives in a special world, "fortifié dans son château de l'âme écoutante."[11]

The ending is unexpected, however, as the friend André gives in to social conventions and gives up his uniqueness, conforming. What Segalen brings new through this short story is his ability to explore the surrounding world through sounds. Exegetes could argue that the short story stems from Segalen's friendship with Claude Debussy. It should be noted that Segalen dedicated one of his writings, *Voix Mortes: Musiques Maories*, to the composer who was also his friend. Segalen brings sound into his literature as a literary material, perception as a boundary between the inner and outer worlds, between nature and morality. The idea that the doctor tried to convey to his readers is that music can transform, has the ability to reconfigure Reality. Music has the ability to rewrite the surrounding nature, as in the myth of Orpheus, son of the Thracian king Oeagrus and the muse Calliope, the renowned musician manages to bring his wife, Eurydice, out of the Underworld. *Dans un monde sonore* represents the literary materiality of the radical synesthesias that Segalen experienced.

[11] Victor Segalen, *Dans un monde sonore*, in *Mercure de France*, t. 68, no. 244, 15 août 1907, p. 668

Stèles (1912) is a reprise of the philosophy of synesthesia. Therefore, the mixture of senses is used to describe his experience in China. Breaking conventions, categories and the way of experiencing existence specific to the ontic metaphysical thought system are extremely important for Segalen. Conventions only sink the individual into a dull reality, devoid of the depth that synesthesia can bring to the individual. Perceiving reality through other senses than those that society requires us to use is a game but also a way of existing for some of us "Cela, c'était l'hypothèse, l'essai, un jeu, un « défi », disait l'auteur « pour le plaisir de métaphysiquer… ». Et il advenait que j'étais mis en contact — non ! encore un faux emploi de ces mots tactiles… — en résonance, avec ce nouveau mode de concevoir le monde autour de nous ! J'avais entendu un vivant vivre dans ce monde ! Et la théorie, jetée comme une gageure par le psychologue du fond de son laboratoire ou de son encrier, voici qu'elle se réalisait à vif, en prenant même, — mais ce n'était là qu'un épiphénomène, — la forme d'un drame douloureux entre deux sensibilités discordées."[12]

Synesthesias occupied a central place in Segalen's literature. This is due, on the one hand, to the influences of symbolism on the doctor, but, on the other hand, to his interest in exploring the limitations imposed by perceptions and medical studies. Segalen perceived the surrounding world through senses that only musicians and painters possess. And all these experiences were merged into unique pages of literature at the beginning of the last century. Segalen seems to be the missing link between the senses and the citator, serving as a translator of these deep emotions aroused by sounds and images. The doctor's literature is a deeply philosophical vision of the whole of existence.

In 1916 Segalen published *Peintures*. This work is clearly influenced by his trip to China. *Peintures* represents a step forward in Segalen's literary formation. The book is based on descriptions of imaginary Chinese paintings ingeniously intertwined with lyricism and philosophy. Segalen tried to test his own limitations, to see if literary descriptions could describe painting. Segalen's fascination with Chinese culture translated into a personal struggle to keep this ancient culture intact. The French doctor was aware that the West would contaminate Eastern culture by trying to assimilate it. Each of the described paintings is based on a deep experience of the writer who manages to translate into words what a painting can evoke in the soul of the viewer. The historical, philosophical and literary digressions that Segalen puts on the written page make this work an encyclopedic one. This collection of prose poems are not only graceful literary descriptions of imaginary paintings but also an opportunity for the French doctor to philosophize on the theme of cultural differences, of the wonders that Chinese culture has to offer the entire human civilization. Segalen's literary mastery is to create the atmosphere of a museum without the reader being directly presented with any painting. Everything is built from the author's poetic imagination and addresses the reader's imagination.

The novelty that *Peintures* brings is that of a different kind of synesthesia. The author explores the way in which paintings can come to life in front of the reader not through colors but through words. Literature becomes, under Segalen's pen, not just fiction but a brush with which he paints on canvas. The French doctor set out to test the limits of language but also its power to color and draw strokes of a special sensitivity. Recreating the images is up to the reader's imagination. Segalen's great merit is to recreate mental art, to arouse the imagination and to give a new definition to perceptions and to experiment with various ways of expression. The tone of this lyrical prose oscillates between poetic and bookish. Segalen anticipates the surrealist movement through his writings precisely through the eclecticism of his writing - art,

[12] Idem, p. 667

meditation and philosophical exploration of perception and even metaphysics "« Que rUnivers, et tous les êtres qu'il contient, sont issus de deux Principes, coéternels, infinis, distingués, mais inséparables, nobme et MATIÈRE. « Qu'il n'y a pas, entre ces deux Principes, antécédence ou postériorité d'origine, mais de Raison, — et une dignité. (La Norme ne tombant point sous les sens, la Matière les supportant.) « Que l'une et l'autre, sans âme ni contour, s'individualisent dans la chair dont chacun de nous est fait, et qui, pour un temps, limite une portion de Norme, laquelle, à son heure, s'en retourne à l'infini quand le fini dans la chair se dissout, se décompose."[13]

Victor Segalen places himself halfway between the classical symbolists who opposed naturalism and romanticism and the currents of the 20th century by cultivating synesthesia, ambiguity, allusions, concordances and excessive sensitivity. But the French doctor's approach also aims to reveal how colonialism destroys the identity of the nations it dominates. The magnifying glass he delivers to maintain the identity of the people politically dominated by his country is doubled by the fascination for the exotic and metaphysical, which places him at the forefront of the symbolist wave between the two world wars.

At the same time, Segalen combines the values of French symbolism from the beginning of the last century with oriental, Chinese and even Buddhist cultural references. For the French doctor, the word is more than an instrument for transmitting feelings, it becomes an anthropological value in itself and the meanings of words emerge from the womb of literary aesthetics and resonate with music and even painting. Segalen's need for authenticity, the anxiety of discovering it, the tragedy of human existence, and the search for freedom and truth place Segalen as a precursor of literary existentialism.

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[13] Victor Segalen, *Peintures*, Paris, Nouvelle Collection, 1916, p. 190

SOME PARTICULARITIES REGARDING CORPORATE TAXATION IN THE EUROPEAN UNION

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***Abstract**: The revenues recorded by a company represent a significant source for the formation of public financial resources. The concern that the corporate income tax represents the main direct tax at the level of any fiscal system requires the taking of measures aimed at determining legal entity taxpayers to concern themselves with obtaining a positive financial result and to understand the role of taxation in economic growth and development. If, initially, the way of determining a company's result (and implicitly the definitions of profit) determined the creation of the classic taxation system, when the profit tax was considered only a possibility of generating public money, with the opening of economies, with the impact of taxation on the way and level of development of a company, significant changes were made in the way of establishing and collecting the profit tax. Without claiming an exhaustive approach, through this article we will capture some particularities of the establishment and collection of corporate taxation, at the level of EU member states, taking into account recent changes.*

***Keywords:** corporate taxation; fiscal autonomy; fiscal harmonization; cross-border taxation; fiscal competition*

1. Introduction

Corporate taxation in the European Union is a complex subject, situated at the intersection of the fiscal sovereignty of the Member States and the objectives of European economic integration. In the absence of a common corporate tax, the EU operates on the basis of a fragmented tax system, in which national legislation coexists with European directives designed to provide a minimum framework for harmonization. This dual structure produces, on the one hand, a considerable diversity of tax regimes, and on the other hand, requires mechanisms to prevent market distortions and excessive tax competition.

For a modern and fair corporate taxation system in the EU, a corporate reform package was published on October 25, 2016, with three lines of action, namely: establishing a common consolidated tax base that would allow, on the one hand, to prevent and combat tax evasion and, on the other hand, to stimulate growth; adjusting dispute resolution mechanisms through international double taxation; extending the rules against hybrid mismatches with countries outside the EU (European Commission, 2016).

In this context, in order to capture the place and role of corporate taxation in the overall direct taxation and to identify some particularities for EU member states, we will draw attention to aspects such as: fiscal autonomy; European tax harmonization initiatives; rules governing cross-border taxation; taxation of the digital economy.

- **Fiscal autonomy of EU member states**

The fiscal autonomy of the Member States of the European Union is one of the essential pillars of the European institutional architecture, as the founding treaties did not assign the Union direct powers to set corporate tax rates. This fiscal independence is closely linked to the principle of subsidiarity, according to which decisions should be taken as closely as possible to the citizen, namely by national governments, which have a superior knowledge of the domestic economic context. Thus, national tax systems reflect different legal traditions, distinct levels of economic development and varying political priorities, which leads to considerable diversity in the approach to corporate taxation (European Commission, 2025).

Within this fiscal autonomy, Member States can adjust the level of tax rates to meet macroeconomic objectives, such as stimulating investment, reducing unemployment or increasing international competitiveness. The specialized literature provides multiple evidence that a high corporate tax rate determines a reduction in the level of foreign direct investment (Desai, 2004), which is why some states adopt fiscal policies aimed at attracting foreign capital, and through a low tax rate encourage the relocation of investments and the location of regional headquarters of multinational companies. In contrast, other Member States have maintained significantly higher tax rates over time, reflecting their orientation towards a fiscal model with a redistributive role, designed to finance extensive social systems and complex public infrastructures, based on the fact that for direct taxation, a harmonization of tax bases is much more important than a harmonization of tax rates (Sinn, 1990).

The fragmentation of the European tax system is amplified by the diversity of tax treatments applicable to deductions, depreciation, tax losses and tax credits. Although two states may have similar nominal corporate tax rates, the tax base may be radically different, leading to significant variations in the effective tax rate. Thus, the national tax system of each Member State is often influenced by the situations in other tax jurisdictions, especially to the extent that they offer tax advantages, and a form of tax competition is visible through national tax measures (European Court of Auditors, 2024)

Globally, corporate tax rates vary widely by region. In 2024, South America had the highest average statutory corporate tax rate (28.38%) and Asia the lowest (19.74%), with larger, more industrialized nations tending to have higher corporate tax rates than smaller nations (Tax Foundation, 2024a).

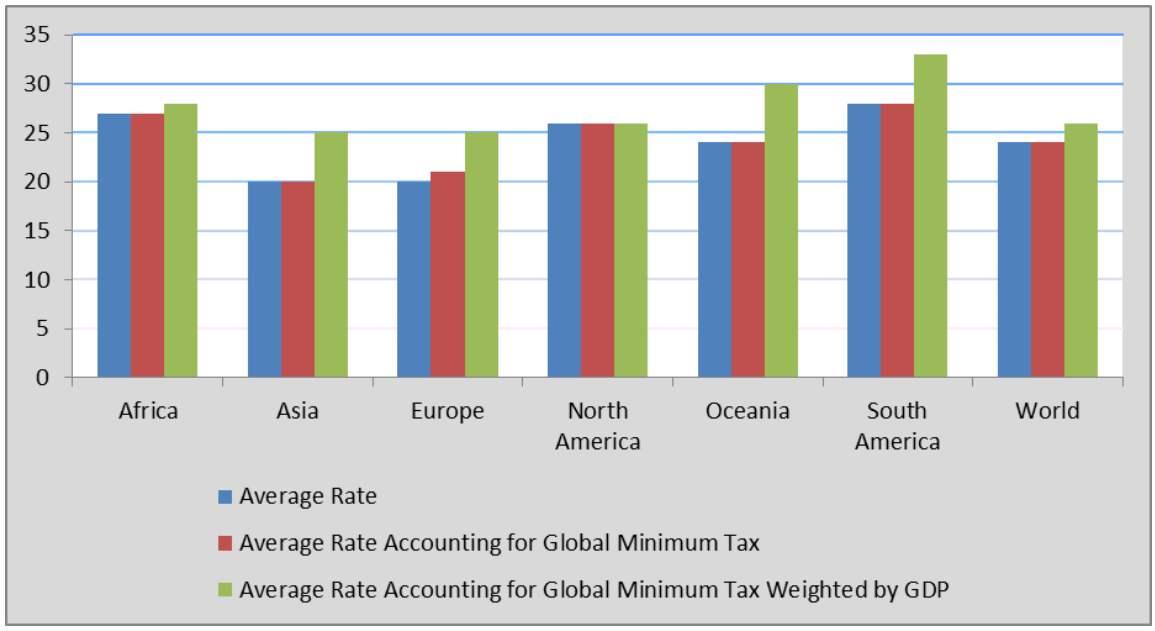

Fig. no. 1 Average Corporate Tax Rate by Region, 2024
(Source: Tax Foundation, 2024a)

Based on data published by Tax Foundation, in 2025 it is found that the states in Europe practice different corporate tax rates, with values ranging between 9% and 35%, with an average of 21% (Tax Foundation, 2025a). As can be seen in the following figure, Hungary, Bulgaria, Cyprus and Ireland practice the lowest tax rates (9%-12.5), at the opposite pole being Italy, Germany, Portugal and Malta (27.8%-35%).

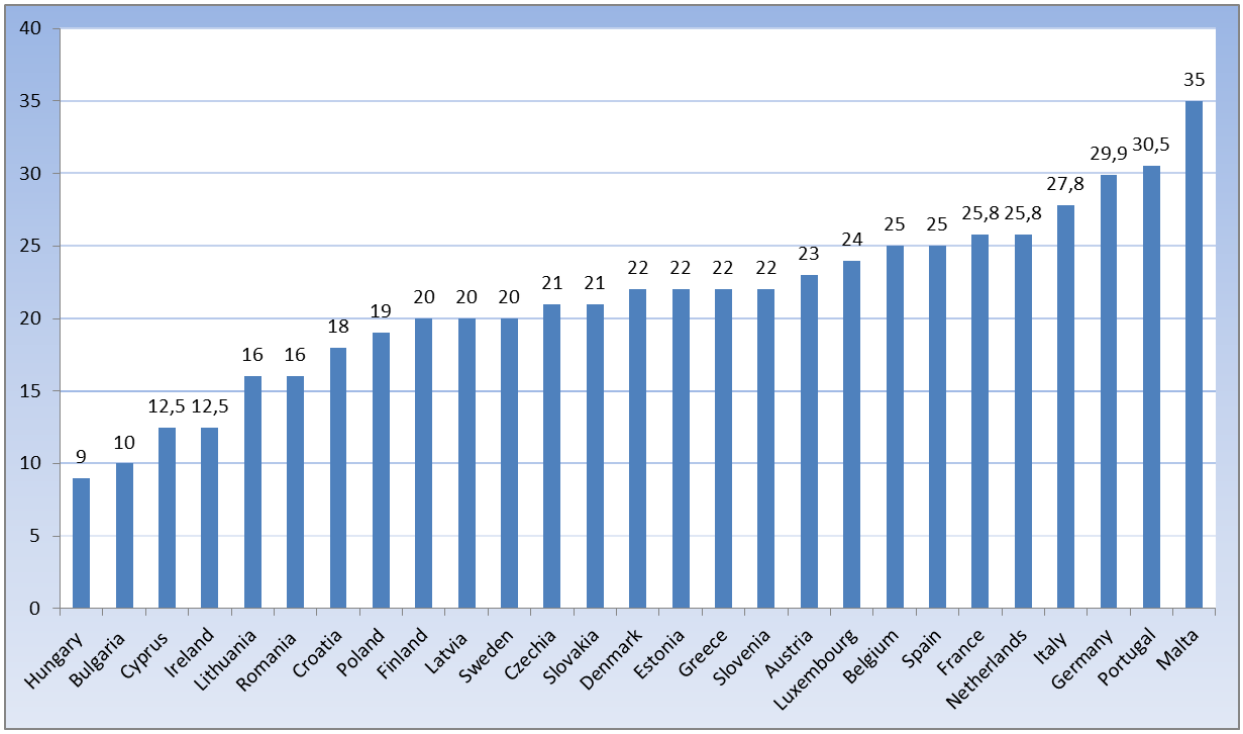

Fig. no. 2 Combined Statutory Corporate Income Tax Rates in EU Countries, 2025
(Source: Tax Foundation, 2025a)

If 40 years ago, worldwide, most states practiced a high corporate tax rate (40%-50%), its significant decrease has been observed, currently the most common rates being between 20% and 25%.

Corporate taxation is a key indicator taken into account for the International Tax Competitiveness Index Rankings, because in today's globalized world, capital is highly mobile, and corporations may choose to invest in a variety of countries to find the highest rate of return. According to data for 2024, it is found that although with a different tax rate at the corporate level, certain EU member states occupy a leading position among OECD member states. (Tax Foundation, 2024b)

Tab. no. 1 The Corporate tax place in Tax Competitiveness Index Rankings

Country	Overall Score	Corporate Tax Rank	Individual taxes Rank	Consumption Taxes Rank	Property Taxes Rank	Cross-Border tax rules Rank
Latvia	92,2	1	3	21	5	7
Estonia	100	2	2	18	1	9
Lithuania	79,5	3	10	27	7	16
Hungary	77,5	4	5	36	23	3
Ireland	57,4	5	37	35	18	34
Sweden	73,2	6	18	23	9	12
Finland	65,2	7	27	24	19	22
Czech Republic	77,3	8	4	32	6	11
Slovenia	64,9	9	12	30	24	20

(Source: Tax Foundation, 2024b)

Essentially, fiscal autonomy gives subnational governments more control over their own financial policy, promoting more tailored and accountable governance, with potential benefits

including: better resource management, in line with the specific needs of the community; better accountability to taxpayers; and the emergence of more creative and efficient fiscal solutions.

- **The European tax harmonization initiatives**

Tax harmonization in the European Union is an essential strategic objective for the functioning of the Single Market, given that significant differences between corporate tax regimes can distort competition and create opportunities for artificial profit shifting.

Even though EU member states have the power to design their own tax systems regarding corporate taxation (who is subject to taxation, what elements are taken into account for taxation, what tax rate applies), they must comply with EU initiatives and directives, designed to prevent, on the one hand, international double taxation and tax evasion, and on the other hand, to promote administrative cooperation. In this context, it is worth noting (European Commission. (2025):

- Business in Europe: Framework for Income Taxation (BEFIT) - legislative framework, with common rules regarding the determination of the taxable result for members of a group operating in the internal market;
- Head Office Tax System for SMEs (HOT) - allows the interaction of SMEs operating cross-border with a single tax administration, respectively the one related to the head office;
- Transfer Pricing - the existence of a common approach regarding transfer prices;
- Debt-Equity Bias Reduction Allowance (DEBRA) - the existence of the same tax treatment for equity and debt, in order to improve financing;
- Unshell Proposal - establishing the guarantee that those companies that do not carry out activity do not benefit from tax advantages and do not impose financial burdens on taxpayers;
- Faster - improves the procedures for withholding tax at source, in order to ensure efficiency and safety, both for investors, as well as for tax administrations;
- Minimum Corporate Taxation – ensuring a global minimum level of taxation for multinational enterprise groups;
- Anti-Tax Avoidance – binding legal measures to combat tax evasion and aggressive tax planning;
- Dispute Resolution Mechanism (DRM) – clear rules for the rapid and efficient resolution of disputes concerning the application and interpretation of tax treaties;
- Parent-Subsidiary – provisions on the taxation of groups of companies across the EU;
- Merger – regulations on taxation in the event of cross-border reorganization, namely mergers, divisions, transfer of assets or share exchanges;
- Interest & Royalty – establishing the manner in which cross-border payments of interest and royalties are made.

In addition to binding legislative instruments, the EU also uses soft-law procedures, such as recommendations, technical guides and regular monitoring of Member States' tax policies. The annual corporate tax report analysed by the European Commission assesses tax developments, identifying risks of tax avoidance and legislative inconsistencies. Although these instruments are not binding, they exert significant political pressure on Member States and promote the gradual convergence of tax systems.

The role of the Court of Justice of the European Union also has a major impact on tax harmonization, as its case law sets the limits within which states can adopt restrictive tax measures. The CJEU rulings have eliminated numerous discriminatory practices and strengthened the principle of freedom of establishment. This case law indirectly contributes to

harmonization, as it obliges states to amend their legislation in order to make it compatible with EU rules (Institute for Austrian and International Tax Law, 2025).

- **Rules governing cross-border taxation**

In modern tax systems, businesses play a key role in collecting taxes. The question is often asked: Why should companies be taxed? Analyzing the place and role of tax in general and corporate taxation in particular, the specialized literature specifies that (Fuest and Neumeier, 2023): corporate tax can be considered a mechanism to guarantee the taxation of individual income; corporate tax is considered a tax that companies pay for public services provided by governments; corporate taxes can be seen as a tool to tax economic rents or excessive profits; corporate taxes are often seen as a tool to tax the rich, especially when other tax instruments targeting the rich, such as wealth taxes, are not available.

In recent years, countries have debated significant changes to international tax rules affecting multinational companies. In October 2021, after negotiations within the OECD, over 130 member jurisdictions agreed on a plan for new tax rules, the Pillar II.

The EU adopted the Pillar II implementing directive, obliging Member States to introduce this minimum threshold into national legislation. This measure limits the possibility for States to compete with very low corporate tax rates and contributes to creating a fairer tax environment. The global minimum tax also reduces incentives for the artificial relocation of headquarters and profits to low-tax jurisdictions (Tax Foundation, 2025b).

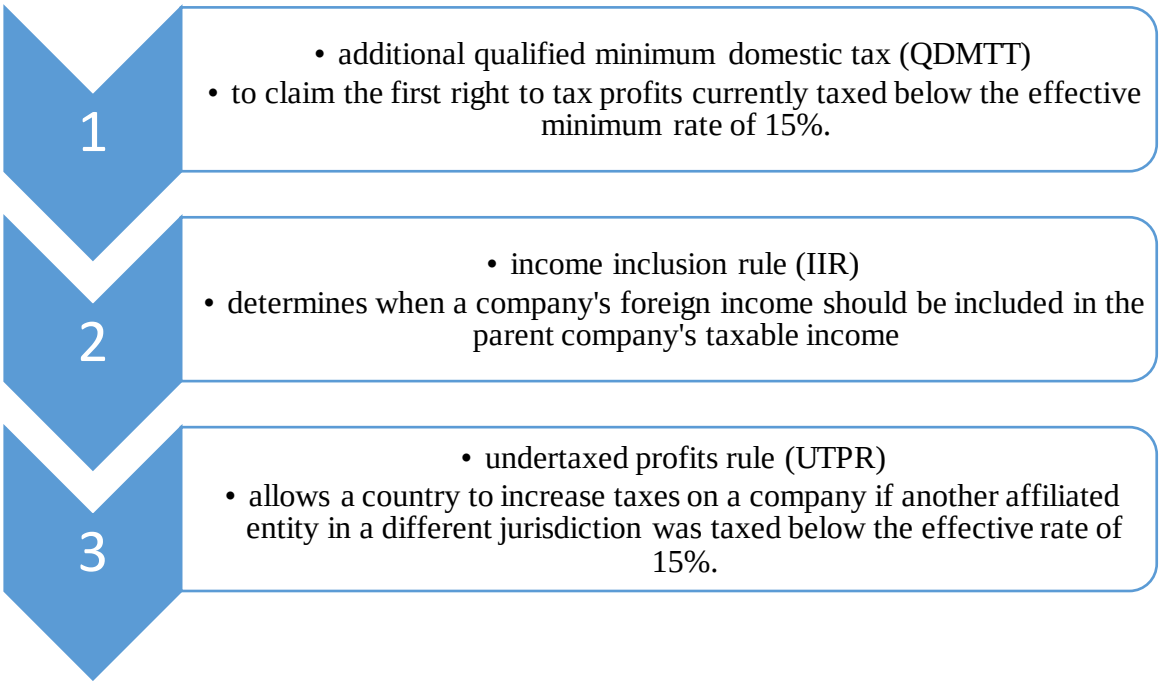
1
• additional qualified minimum domestic tax (QDMTT)
• to claim the first right to tax profits currently taxed below the effective minimum rate of 15%.
2
• income inclusion rule (IIR)
• determines when a company's foreign income should be included in the parent company's taxable income
3
• undertaxed profits rule (UTPR)
• allows a country to increase taxes on a company if another affiliated entity in a different jurisdiction was taxed below the effective rate of 15%.

Fig. no. 3 The main rules that determine the global minimum tax
(Source: Tax Foundation, 2025b)

The EU Pillar Two Directive obliges Member States with more than 12 multinational groups included in the scope of the Directive to implement the IIR from 31 December 2023 and the UTPR from 31 December 2024. Member States with up to 12 multinational groups included in the scope of the Directive may choose to postpone the implementation of both rules by six years under Article 50 of the Directive.

Therefore, by 2025, most European states had joined the Pillar Two Declaration, with a significant share being recorded among states that had implemented all three rules.

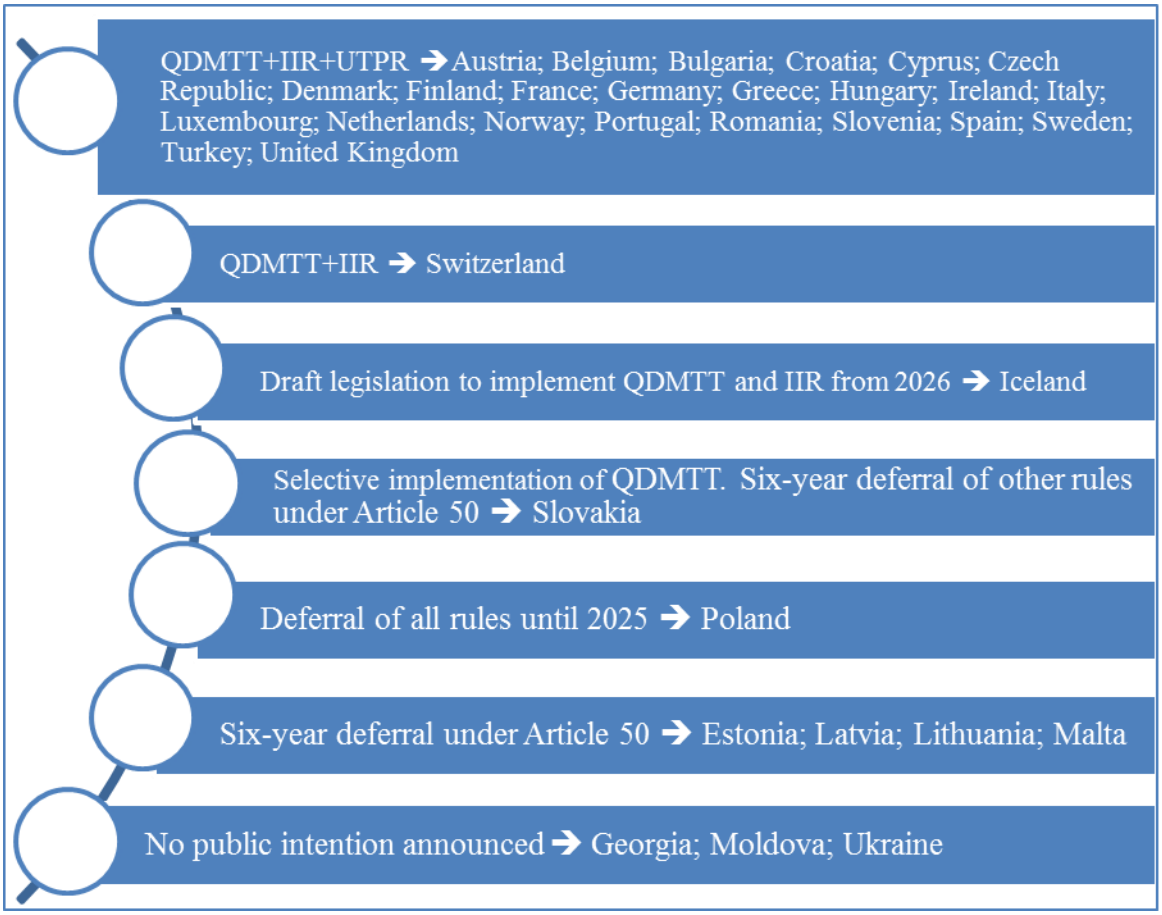
QDMTT+IIR+UTPR → Austria; Belgium; Bulgaria; Croatia; Cyprus; Czech Republic; Denmark; Finland; France; Germany; Greece; Hungary; Ireland; Italy; Luxembourg; Netherlands; Norway; Portugal; Romania; Slovenia; Spain; Sweden; Turkey; United Kingdom
QDMTT+IIR → Switzerland
Draft legislation to implement QDMTT and IIR from 2026 → Iceland
Selective implementation of QDMTT. Six-year deferral of other rules under Article 50 → Slovakia
Deferral of all rules until 2025 → Poland
Six-year deferral under Article 50 → Estonia; Latvia; Lithuania; Malta
No public intention announced → Georgia; Moldova; Ukraine

Fig. no. 4 Pillar Two Implementation in Europe, 2025
(Source: Tax Foundation, 2025b)

Twenty-two of the 27 EU Member States implemented the QDMTT, IIR and UTPR in 2025, while five did not. Five EU Member States can opt for a six-year postponement of the implementation of Pillar Two, and all have done so, with Estonia, Latvia, Lithuania and Malta postponing all rules until 2029, while Slovakia selectively implemented only a domestic additional tax in 2024. Four EU Member States - Cyprus, Poland, Portugal and Spain - implemented Pillar Two rules late, despite the obligations under the EU Directive. In these countries, the rules apply retroactively to 2024.

- **Taxation of the digital economy**

Taxation of the digital economy has become one of the most debated tax policy topics both in the European Union and globally. Traditional taxation models are based on the criterion of physical presence (permanent establishment), but digital companies can carry out extensive economic activities in a jurisdiction without having a physical structure. This situation generates major tax gaps and reduces the ability of states to collect revenues proportional to the economic activity carried out on their territory (OECD, 2015).

The European Union was among the first regulatory areas to identify the need to redefine the concept of permanent establishment to include notions such as "significant digital presence". This allows the taxation of profits generated by digital platforms even in the absence of a physical presence, based on indicators such as the number of users, the volume of data collected and revenues from advertising or digital transactions (European Commission, 2018).

In parallel with its own initiatives, the EU is actively participating in the OECD international framework, in particular in the Pillar I reform, which aims to reallocate taxing rights to countries where digital companies generate value. Pillar I introduces a new mechanism

for distributing the profits of very large companies, going beyond the conventional limits of taxation. This reform represents a major structural change in the architecture of international taxation (OECD, 2020). Pillar II, on the other hand, establishes a global minimum tax rate of 15% for large multinational groups, limiting the tax advantages obtained by locating profits in very low-tax jurisdictions. This mechanism indirectly contributes to the fair taxation of digital companies, as they are among the entities with the most sophisticated tax optimization structures. The implementation of the Pillar II directive in the EU represents one of the most ambitious recent legislative projects (European Commission, 2022).

In the absence of an immediate international solution, several EU member states have unilaterally adopted digital services taxes (DSTs), including France, Italy, Spain and Austria. These taxes apply to revenues generated from advertising, digital intermediation and the sale of user data, and are designed as transitional measures before a global reform. However, these DSTs have generated trade tensions with the United States, which are accused of disproportionately affecting American companies (European Parliament, 2025).

In this context, elements of unilateral digital taxation at the level of EU member states can be exemplified (Tax Foundation, 2024c), namely:

- As of January 2020, Austria has implemented a Digital Value Tax (DVT) at a rate of 5% on online advertising revenues provided by companies that have worldwide revenues exceeding €750 million and Austrian revenues exceeding €25 million.
- On 31 January 2025, five Belgian political parties agreed on an agreement on the taxation of digital services. Thus, if no consensus is reached at European or international level by 2027, Belgium will independently introduce a digital services tax.
- The finance ministers of Denmark, Finland and Sweden issued a joint statement on digital taxation, indicating that the digital economy, like the traditional economy, should be taxed where value is created.
- France introduced the digital services tax in July 2019, retroactive to January 2019, at a rate of 3% on gross revenues generated from digital interface services, targeted online advertising, and the sale of data collected about users for advertising purposes.

- **Conclusions**

Corporate taxation in the European Union reflects a delicate balance between the fiscal sovereignty of Member States and the objective of economic integration. Although differences in tax rates and regimes persist, European directives and international initiatives are moving towards gradual harmonization, particularly in areas such as the digital economy, combating tax avoidance and administrative cooperation. In the future, the pressures of globalization and digitalization will continue to shape European tax policies, requiring the adoption of fairer and more efficient systems.

The analysis of fiscal autonomy demonstrates that Member States use their sovereign prerogatives to create tax mixes tailored to their own economic, social and political objectives. However, this autonomy cannot operate in isolation, as excessive differences can distort competition and create opportunities for fiscal arbitrage. Thus, the balance between fiscal freedom and European coordination is essential for the stability of the system.

Tax competition continues to be a structural element of the EU, reflecting a combination of legitimate differences between economies and aggressive investment attraction strategies. Preferential regimes have had mixed effects: on the one hand they have stimulated innovation and investment mobility, and on the other hand they have created risks to tax fairness and the stability of public revenues. However, harmonization through Pillar II reduces the extreme attractiveness of these practices.

Looking ahead, corporate taxation in the EU will be influenced by three major megatrends: accelerated digitalization, increased economic integration and the need for a fiscal transition

towards sustainable models, in line with European climate policies. A modern tax system must be able to tax cross-border digital activities, prevent tax base erosion and stimulate investment in strategic sectors.

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INNOVATORS OF MODERN ART: VINCENT VAN GOGH AND PAUL GAUGUIN

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Abstract: *The Impressionists used a wide variety of colors, enveloped in light and shadow. The artists who followed them sought other ways to express their art. Several directions were addressed, included in a broader framework, entitled post-impressionism. Vincent Van Gogh initiated expressionism, and Paul Gauguin was associated with symbolism. Both artists had tragic destinies: the value of their work was not recognized during their lifetime. Van Gogh committed suicide at the age of 37 and Gauguin died poor and alone on a Pacific Island.*

Keyords: *post-impressionism; expressionism; symbolism; impressionism; modern art; painter; innovations*

Postimpresionismul: distanțarea de impresionism (1880 – 1906)

În prezent, cei mai cunoscuți postimpresioniști sunt Vincent van Gogh, Paul Gauguin, Georges Seurat și Paul Cézanne. Însă, ei nu s-au denumit niciodată în acest fel. Această titulatură le-a fost acordată, în anul 1910, de Roger Fry (1866 – 1934), artist, critic de artă și curator britanic. El căuta un nume comun care să cuprindă mai mulți artiști, pe care îi alesese în cadrul unei expoziții ce urma să fie organizată la Grafton Galleries din Londra, pentru a atrage atenția presei și a dobândi, totodată, acceptarea din partea comunității artistice.[1] Pe de altă parte, Roger Fry întâmpina o mare dificultate. Nu exista un pronunțat element de legătură între cei patru pictori. Era la curent cu faptul că Seurat și van Gogh au fost catalogați neoimpresioniști, Cézanne era un reprezentant al impresionismului iar Gauguin fusese asociat mișcării simboliste. Totodată abordările artistice ale celor patru evoluaseră diferit, ajungând să aibă din ce în ce mai puține elemente în comun. Fry a decis includerea în expoziție a lui Édouard Manet din cauze comerciale și care țineau de istoria artei. Curatorul britanic intenționa să prezinte publicului londonez o serie de pictori moderni care au preluat ideile lui Manet, dar și-au creat propriul limbaj artistic. Expoziția a primit titlul *Manet și postimpresioniștii*. Numindu-i pe van Gogh, Gauguin, Seurat și Cézanne postimpresioniști, Fry avea în vedere faptul că aceștia plecaseră de la impresionism, curentul artistic inspirat de Mannet".[2]

Termenul de postimpresionism a fost acceptat, însă expoziția s-a dovedit a fi un eșec răsunător. Într-o scrisoare adresată tatălui său, Fry afirma că s-a confruntat cu numeroase critici venite din presă. Cronicile apărute în ziarele vremii (de exemplu *The Morning Post*), proliferau insulte care semănau cu acelea adresate anterior impresioniștilor. Ideea centrală a criticilor putea fi rezumată în interogația: „Asta se poate numi artă?". Criticii i-au pus la îndoială lui Fry gustul pentru artă.

Însă, existau și opinii diferite. I-au apreciat inițiativa artiști precum Duncan Grant (1885 – 1978), Vanessa Bell (1879 – 1961) și sora sa Virginia Woolf. La 1909 în *Eseu despre estetică*, a catalogat postimpresionismul drept „descoperirea limbajului vizual al imaginației".[3]

[1] Will Gompertz, *O istorie a artei moderne: tot ce trebuie să știi despre ultimii 150 de ani*, Iași, Polirom, 2014, p. 63.
[2] *Ibidem*, p. 64.
[3] *Ibidem*, p. 65.

Expresionismul lui Van Gogh

Vincent van Gogh (1853-1890), s-a născut în Olanda, fiind fiul unui pastor care mai avea alți cinci copii. La 16 ani, cu ajutorul unchiului său, a fost angajat la o galerie de artă din Haga (Goupil & Cie). Ulterior, la aceeași companie, s-a angajat și Theo, fratele său mai mic. După ce a fost concediat, convingerile sale religioase intrând în contradicție cu interesele materialiste ale negustorilor din domeniu, van Gogh a decis să devină artist, ca urmare a sfatului primit de la fratele său. De altfel, a fost susținut din punct de vedere financiar de acesta pentru a învăța să picteze. A rămas, totuși, în primul rând, un autodidact.[4]

Dezamăgit de faptul că pasiunea pentru Kee Vos, verișoara sa văduvă, nu a fost împărtășită, van Gogh a avut o relație cu Sien Hoornik, o prostituată. Aceasta era însărcinată cu al doilea copil. La început, Sien Hoornik a fost model pentru van Gogh. Ulterior, Sien și van Gogh s-au mutat într-o locuință din Haga, împreună cu cei doi copii ai ei. Își doreau să se căsătorească, însă, s-au despărțit după doar un an, ca urmare a presiunilor exercitate asupra lui van Gogh de familie și prieteni, care dezaprobau această relație. Dezamăgirea fiind prea puternică pentru artist, acesta a părăsit Haga pentru Drenthe, o zonă izolată și mlăștinoasă aflată în nordul Olandei. Doborât de singurătate, a decis să revină la părinții săi, în Nuenen. Aici, atenția sa s-a îndreptat asupra reprezentării peisajelor rurale. Acum van Gogh a realizat cea mai ambițioasă creație de la începutul carierei, respectiv *Mâncătorii de cartofi*.[5]

Realizată în 1885, prima sa pictură de referință, *Mâncătorii de cartofi*, a trecut neobservată. Fără îndoială că lucrarea a reprezentat un proiect important pentru un artist aflat la începutul carierei. Tabloul cuprinde cinci persoane, care luau cina, într-o cameră întunecoasă. Lucrarea, realizată în culori sumbre: brun, gri și albastru", prezintă viața tristă și alimentația precară a unei familii sărace, dar care continuă să spere.[6] În această pictură, domină nuanțele întunecate și umbrele.[7]

Ulterior, a studiat câteva luni la Academia Regală de Arte Frumoase din Antwerp. Aceste luni de studii nu s-au soldat cu rezultatele așteptate.[8] Artistul dorea mai mult.

În martie 1886, i s-a oferit oportunitatea de a locui la Paris. La invitația fratelui său, care se afla în capitala Franței, la birourile galeriei din această țară, van Gogh a ajuns în metropola franceză. Acolo a cunoscut operele impresioniștilor.[9]

Parisul a avut un efect puternic asupra evoluției sale artistice. A avut posibilitatea să studieze cu Fernand Cormon. Totodată, a devenit prieten cu Henri de Touluse-Lautrec și Emile Bernard, care îi erau colegi. Nu a trecut mult timp și a făcut cunoștință cu alți reprezentanți ai curentului impresionist. În această perioadă, modalitatea sa de a picta s-a transformat într-un mod radical.[10]

Van Gogh a rămas surprins, descoperind varietatea culorilor. Totodată, a început să utilizeze tehnica *impasto*, abordată de impresioniști (vopseaua era adăugată pe pânză în straturi groase, creând un efect tridimensional). A remarcat că interesul său pentru stampele japoneze era comun cu al artiștilor francezi.[11]

A fost influențat de Monet și Pissaro, tonurile întunecate specifice picturilor sale realizate în Olanda fiind înlocuite de o feerie de culori. Creațiile reprezentând peisajul rural olandez au fost uitate. Artistul a început să surprindă peisajul urban, să realizeze portrete ale prietenilor săi și numeroase autoportrete.[12]

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[4] *Ibidem*, p. 66.
[5] Andrew Graham-Dixon, *Artists who changed history*, Dorling Kindersley Limited a Penguin Random House Company, 2024, p. 258.
[6] Will Gompertz, *op. cit.*, p. 67.
[7] Andrew Graham-Dixon, *op. cit.*, p. 258.
[8] *Ibidem*.
[9] Will Gompertz, *op. cit.*, p. 67.
[10] Andrew Graham-Dixon, *op. cit.*, p. 258.
[11] Will Gompertz, *op. cit.*, p. 68.
[12] Andrew Graham-Dixon, *op. cit.*, p. 258.

Totuși, impactul Parisului a fost prea puternic, capitala Franței a sfârșit prin a-l obosi și l-a condus către un moment de cumpănă. Prin urmare, fratele său i-a sugerat să părăsească Capitala, propunându-i orașul Arles din sudul Franței, unde s-a stabilit în februarie 1888. Van Gogh a locuit 14 luni la Arles, interval în care a realizat mai mult de 200 de tablouri, printre care, capodopere bine-cunoscute: *Casa galbenă*, *Semănătorul*, *Cafeneaua de noapte*, *Vază cu floarea-soarelui*, *Noapte înstelată pe Ron*, *Camera din Arles*, toate pictate în 1888. Și *Natură moartă cu o farfurie de cepe*, pictat în 1889. Sentimentul dominant din aceste tablouri, exprimat prin culori, compoziție și lumină, era acela de relaxare.[13]

A pictat într-un ritm intens, iar efortul depus l-a adus aproape de epuizare. Spre deosebire de pictorii impresioniști pe care îi întâlnise la Paris, van Gogh nu urmărea să surprindă aparențele efectelor de lumină, ci să redea, prin intermediul culorilor, sentimente și idei.[14]

Indiscutabil, Arles a fost o alegere bună pentru van Gogh. Intenționa să creeze un „Atelier al sudului", un loc de întâlnire pentru artiști. A răspuns invitației doar Paul Gauguin (1848 – 1903). Deveniseră prieteni la Paris și amândoi erau doritori să depășească restricțiile impuse de impresionism. Au lucrat împreună șase săptămâni, interval în care au realizat o veritabilă competiție și și-au împărtășit reciproc cunoștințele. În această perioadă cei doi s-au certat, iar van Gogh și-a mutilat urechea. Pe de altă parte însă, artiștii realizaseră lucruri remarcabile: van Gogh inițiase o nouă mișcare, marcată de mai multă expresivitate, iar Gaugain a ales o cale mai exotică.[15]

Impresioniștii urmăreau să redea, cu obiectivitate, ceea ce vedeau. Pe de altă parte, van Gogh și-a propus să exploreze adevăruri profunde. Așadar, abordarea sa a fost una subiectivă, redând sentimentele sale, nu doar ceea ce vedea.[16]

În 1889, artistul olandez s-a internat, timp de un an, într-un azil de nebuni din localitatea Saint-Rémy-de-Provence, pictând, în acest interval celebrul tablou *Noaptea înstelată*. A reușit să vândă puține lucrări, dar a beneficiat de sprijinul financiar al fratelui său.[17]

Van Gogh a murit la doar 37 de ani, după ce s-a împușcat în piept. Fratele său s-a aflat lângă el. La doar câteva luni a încetat din viață și Theo, fiind doborât de sifilis. Se finaliza un parteneriat care a condus la realizarea unor opere de artă remarcabile, deși prietenul său, Paul Gauguin nu era de acord.[18]

Simbolismul lui Paul Gauguin

Arta sa nu a fost apreciată în timpul vieții, însă mai târziu mulți artiști au găsit surse de inspirație în creațiile sale. Pentru a se concentra asupra acestei pasiuni, arta, nu a ezitat să demisioneze din funcția de agent de bursă. Și-a părăsit familia, îndreptându-se către Mările Sudului, pentru a se dedica picturii într-un spațiu unde civilizația occidentală nu pătrunsese. Paul Gauguin s-a născut la Paris, în anul 1848, fiind singurul fiu al unui jurnalist francez. Mama sa avea origini peruviene. Datorită opiniilor politice radicale ale tatălui său, familia a fost nevoită să se refugieze în Peru. Din nefericire pentru Gauguin, tatăl său a decedat în timpul călătoriei. La Lima, capitala statului Peru, și-a petrecut Gauguin o parte din copilărie, iar la șapte ani a revenit în Franța.[19]

„Sunt un mare artist și știu asta", afirma Gauguin. A susținut despre van Gogh că a recunoscut faptul că a învățat de la el și nu înceta să-i mulțumească. O afirmație care reflectă aroganța lui Gauguin. În plus, nu a ezitat să-și abandoneze soția și copiii, pentru a-și desăvârși

[13] Will Gompertz, *op. cit.*, p. 68.
[14] Andrew Graham-Dixon, *op. cit.*, p. 259.
[15] Will Gompertz, *op. cit.*, p. 69.
[16] *Ibidem*, p. 70.
[17] Andrew Graham-Dixon, *op. cit.*, p. 253.
[18] Will Gompertz, *op. cit.*, p. 72.
[19] Andrew Graham-Dixon, *op. cit.*, p. 253.

creația artistică în Pacificul de Sud, alături de tinerele localnice, îmbolnăvindu-le de sifilis. Monet și Renoir erau de părere că tablourile lui erau „pur și simplu proaste". Nu a fost menajat nici de prietenul său, dramaturgul suedez August Strindberg, care i-a mărturisit: „Nu-ți pot înțelege arta, nu-mi place". Gauguin nu s-a lăsat însă afectat de astfel de remarci. Fostul agent de bursă, colecționar al tablourilor impresioniștilor, se străduia să intre în cercul lor artistic. În 1882 s-a prăbușit bursa, iar banii au încetat să devină o preocupare pentru Gauguin, întrucât era falit.[20]

Către sfârșitul deceniului 1880, a contestat raportarea impresioniștilor la naturalism, considerând acest fapt o eroare. Nu întâmplător, Monet și Renoir i-au catalogat picturile ca fiind „banale". Ei se întrebau dacă există în natură nuanțele de portocaliu, verde sau albastru utilizate de Gauguin. Categoric nu. Atât culorile vii, cât și subiectele abordate în tablourile sale, relevau distanțarea de impresionism. Van Gogh utilizase culori intense în picturile sale iar Gauguin a crescut intensitatea culorii, pentru a-l ajuta să se exprime. Pictura reprezentativă pentru perioada postimpresionistă timpurie este *Viziunea de după predică sau Lupta lui Iacob cu îngerul* (1888). Lucrarea se află doar pe jumătate în lumea pământeană. Elementul narativ cuprinde mai multe femei bretone, care experimentează o viziune sacră după ascultarea unei predici în biserică, respectiv lupta lui Iacob cu un înger. Femeile sunt reprezentate într-un mod realist, însă, restul picturii este diferit. A optat pentru o culoare neobișnuită pentru câmpul unde se luptau Iacob și îngerul, în vederea evidențierii trăirea religioasă a femeilor (un roșu-portocaliu frapant).[21]

Alegerea culorilor este strâns legată de simbolistică și impact vizual. A reprezentat alegoria teatrală, în detrimentul reprezentării riguroase a realității: o ramură împarte tabloul pe diagonală, separând fantezia de lumea reală. Realitatea și imaginația coexistă: în stânga picturii sunt prezentate femeile credincioase, care au o revelație, în dreapta, lupta lui Iacob cu îngerul.[22]

Decis să-și dezvolte talentul artistic, Gauguin s-a deplasat în Tahiti, unde și-a propus să devină, după cum singur afirma un „sălbatic, un lup din pădure, fără zgardă".[23] În Tahiti s-a văzut eliberat de presiunea familiei și a confraților din domeniul artei. Inspirația artistică regăsită l-a condus la realizarea unor tablouri inspirate de localnicii polinezieni, mai ales de tinerele indigene. Picturile se remarcă prin culoare și simplitate, fiind, în același timp, moderne și primitive.[24] Picturile realizate de Gauguin pot fi identificate cu ușurință. Se remarcă prin bogăția de nuanțe (ocru auriu, roșu, galben, portocaliu și roz), dar și prin complexitate. Cuprind drame psihologice, melancolia care îi marchează pe subiecții săi. El a respins impresionismul, readucând arta în spațiul imaginației, generații de artiști inspirându-se din opera sa.[25]

Totuși, artistul francez a rămas un necunoscut pe tărâmul artei până la sfârșitul vieții. A încetat din viață în 1903, în insula Hiva Oa din sudul Pacificului sărac și singur, marcat de frustrarea că opera sa nu era apreciată.[26]

Postimpresioniștii s-au îndepărtat de specificul artei realizată până la ei. De-a lungul istoriei, artiștii au realizat tablouri care cuprindeau elemente reale ale lumii în care trăiau. Impresioniștii au făcut un pas înainte, utilizând o gamă largă de culori, valorificând lumina și umbrele. Postimpresioniștii au mers și mai departe, întrebându-se ce altceva ar mai putea să exprime prin artă. Aceste căutări în domeniul artistic au deschis calea către mai multe direcții, toate primind titulatura de postimpresionism.

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[20] Will Gompertz, *op. cit.*, p. 72.
[21] *Ibidem*, p. 73.
[22] *Ibidem*, p. 74.
[23] *Ibidem*, p. 75.
[24] *Ibidem*, p. 76.
[25] *Ibidem*, p. 78.
[26] Antony Mason, John T. Spike, *Arta occidentală: din preistorie până în secolul al al XXI-lea*, București, Corint, 2010, pp. 96-97.

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CONSERVATIVE IDEOLOGY AFTER THE FRENCH REVOLUTION

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Abstract: *The origins of conservatism must be sought, paradoxically, in the French Revolution. With the outbreak of the Revolution, concerns arose that the revolutionary process could encompass all of Europe. Therefore, some authors have developed criticisms of revolutionary doctrines. In the 19th century, conservative thinking described society as the natural result of a long historical process. And promoting individual rights would endanger community solidarity. Edmund Burke, Louis de Bonald and Joseph de Maistre invoked history and traditions, this vision inspired numerous currents that opposed the promotion of democratic principles.*

Keyords: *French Revolution; The Old Regime; conservatism; universalism; rationalism; tradition; nation*

Critica universalismului și condamnarea raționalismului

În Franța, trecerea de la Vechiul Regim la noua societate s-a realizat pe cale violentă, în timp ce restul statelor occidentale au realizat o tranziție pașnică și mai puțin costisitoare. Revoluția Franceză a avut efecte nefaste pentru această țară, încetinind dezvoltarea societății: a condus la întârzierea dezvoltării capitaliste și la stagnare din punct de vedere demografic.[1] În niciun stat european nu a existat o diferență atât de profundă între Vechiului Regim și societatea creată de Revoluție. Absolutismul și democrația (deși încă nu era denumită astfel), se aflau în antiteză, evidențiind deținerea puterii de către o singură persoană și suveranitatea poporului.[2]

Revoluția Franceză nu s-a desfășurat în interiorul societății civile, care a fost anihilată, și nici în interiorul statului, întrucât au fost eludate toate formele acțiunii politice. Revoluționarii susțineau că restaurează statul, pentru ca acesta să cuprindă în mod echitabil societatea, dar s-au plasat atât în afara societății cât și a statului.[3]

Termenul *conservatorism* este unul echivoc; nu conduce către individualizarea unei familii politice care să manifeste aceleași convingeri. Se referă, mai ales, la manifestarea unui sentiment îndreptat către valorile tradiționale din perspectivă socială, morală sau religioasă. Totodată, noțiunea se referă la un ansamblu de doctrine și convingeri care exprimă opoziția față de programele de transformare pe plan social. Din această perspectivă, este evocat conservatorismul politic, favorabil menținerii organizării politice moștenite. Cuvântul se referă, și în prezent, în Statele Unite sau Marea Britanie, la dreapta parlamentară. Totuși, noțiunea cuprinde realități politice diferite. Ne putem referi la mai multe tipologii de conservatorism, după cum putem identifica orientări diversificate ale stângii politice.[4]

Istoria conservatorismului debutează în timpul Revoluției franceze. Procesul revoluționar din Franța a stârnit îngrijorare în întreaga Europă, iar o serie de autori au formulat un răspuns intelectual la doctrinele revoluționare. *Contrarevoluția* constituie o mișcare având caracter politic și intelectual, care se individualizează în timpul desfășurării Revoluției și continuă la începutul secolului al XIX-lea. Aceasta îi cuprinde pe cei care își propuneau să

[1] Lucian Boia, *Un joc fără reguli: despre imprevizibilitatea istoriei*, București, Humanitas, 2016, p. 56.
[2] Idem, *Mitul democrației*, Ed a 4-a, București, Humanitas, 2016, p. 9.
[3] Pierre Manent, *Istoria intelectuală a liberalismului: zece lecții*, București, Humanitas 2013, p. 145.
[4] Olivier Nay, *Istoria ideilor politice*, Iași, Polirom, 2008, p. 390.

restaureze fundamentele Vechiului Regim. Din punct de vedere intelectual, A primit susținere din partea a două personalități de marcă: Joseph de Maistre și Louis de Bonald.[5]

Contrarevoluția a constituit un răspuns la acțiunile deputaților revoluționari, originea sa aflându-se în timpul Directoratului (1795 – 1799). În acest interval, au fost publicate scrieri filosofice în favoarea Vechiului Regim, termenul de Contrarevoluție pătrunzând în vocabularul politic.[6] Aceasta îi cuprindea pe regaliști, divizați între susținătorii monarhiei constituționale și promotorii absolutismului regal. Datorită acestei diviziuni, au irosit orice oportunitate de a reintroduce monarhia în momentul în care Napoleon Bonaparte a inițiat o lovitură de stat și a instituit Consulatul (1799). Ulterior, Restaurația (1814 – 1830) le-a oferit contrarevoluționarilor (regrupați în mișcarea *Ultras*), ocazia de a marca, pentru un scurt interval, evoluția Franței. Influența exercitată de Contrarevoluție s-a făcut simțită mai ales pe planul ideilor și, în mai mică măsură, în domeniul instituțional. Filozofia contrarevoluționară constituie, în primul rând, o punere la zid a exceselor care au avut loc în timpul Revoluției. Însă, nu reprezintă o simplă doctrină reacționară, din moment ce ideile afirmate de Louis de Bonald, Joseph de Maistre și Edmund Burke prezintă o viziune asupra lumii destul de coerentă, întemeiată pe invocarea istoriei și a tradițiilor. În secolul al XIX-lea, această viziune a inspirat numeroase curente care se opuneau promovării principiilor democratice. Opoziția față de ideile liberale s-a individualizat odată cu declanșarea violențelor din timpul Revoluției: interzicerea drepturilor feudale, ghilotinarea lui Ludovic al XVI-lea, dictatura instituită de Comitetul Salvării Publice. Criticile inițiale au vizat poziționarea individului și a drepturilor acestuia deasupra societății. Filosofia individualistă se opune Contrarevoluției, întrucât afectează corpul social și elimină solidaritățile constituite de-a lungul istoriei.[7]

Filozofia contrarevoluționară respinge și intenția revoluționarilor de a implementa libertatea promovând o viziune universalistă asupra naturii umane. Promotorii săi consideră că politica revoluționară este greșită, întrucât consideră omul o ființă care nu există în realitate. Pe de altă parte, Maistre și Burke subliniază ideea că omul este strâns legat de caracteristicile sociale și culturale ale spațiului unde locuiește.[8]

Joseph de Maistre a reprezentat, alături de Louis de Bonald, unul dintre filozofii de marcă ai contra-revoluției. S-a inspirat din scrierile lui Burke și considera că, prin intermediul Revoluției franceze, s-a pus în practică, într-un mod nefericit, o concepție metafizică, respectiv suveranitatea populară evocată de Rousseau. Maistre considera Revoluția „absolut rea", dar, datorită providenței divine, ea va conduce la reinstituirea regalității.[9] Atât Joseph de Maistre cât și Louis de Bonald considerau greșită concepția referitoare la organizarea societății pe baza unui contract social, întrucât instituțiile au origini divine, datorându-se voinței Creatorului.[10]

Raționalismul este condamnat, contrarevoluționarii subliniind caracterul abstract al filozofiei revoluționare. Bonald promovează o abordare extremă: în viziunea sa, rațiunea reprezintă doar „o poluare umană". Aceasta promovează adevăruri sprijinite de religie, care au menirea de a perverti societatea. Burke nu era o persoană religioasă, așadar dezvoltă o teorie care va sta la baza tezelor tradiționale. El afirmă faptul că superstițiile trebuie combătute, însă dezvoltarea societăților nu poate fi marcată de rațiunea umană.[11]

Principiile contrarevoluționare nu se referă doar la recuperarea fundamentelor Vechiului Regim. Principalul element al discursului se referă la tradiție, termenul aflându-se la baza doctrinei. Discursul laic promovat de Burke în 1790, s-a răspândit imediat pe întregul continent. Acesta se pronunța pentru respectarea trecutului, respingea teoriile contractului

[5] *Ibidem*, p. 392.
[6] *Ibidem*, p. 393.
[7] *Ibidem*, p. 394.
[8] *Ibidem*, p. 395.
[9] Michel Terestchenko, Marile curente ale filosofiei politice, Institutul European, 2000, p. 87.
[10] *Ibidem*, p. 88.
[11] Olivier Nay, *op. cit.*, pp. 396-397.

social, afirmând că tradiția reprezintă cel mai important element al unei societăți. În Franța, evocarea tradiției a fost strâns legată de teologia creștină, alianța dintre tron (regele) și altar (Biserica). Așadar, susținătorii Vechiului Regim au urmărit revenirea la valorile creștine. Aristocrații lipsiți de titlurile și privilegiile pe care le deținuseră anterior, (Bonald și Maistre) s-au pronunțat pentru restaurarea Vechiului Regim pe baze absolutiste și creștine. Pe de altă parte, Burke s-a dovedit un moderat: a susținut reinstituirea moștenirii, dar fără revenirea la puterea absolutistă. Referitor la guvernarea politică, ideile contrarevoluționarilor în ceea ce privește actul de conducere, cuprindeau o serie de contradicții. Exista un consens în ceea ce privește faptul că sistemul monarhic ereditar asigura stabilitate și menținea vechile tradiții. Prin urmare, autorii se pronunțau pentru revenirea la monarhie, însă, unanimitatea nu mergea mai departe. Pentru Bonald și Maistre puterea trebuia să aibă un caracter absolut. Totuși, ei nu susțin despotismul, dimpotrivă îl condamnă. Regele este trimisul lui Dumnezeu pe pământ, așadar, acesta trebuie să respecte drepturile naturale. În consecință, este necesară întoarcerea la monarhia absolută, prin reîntronarea societății creștine, precum și a celor trei ordine. În ceea ce-l privește pe Burke, acesta evidențiază dezordinea politică existentă în Franța și își propune să combată tezele revoluționare. În cazul concepțiile referitoare la istorie, diferențele sunt semnificative. Progresul s-a aflat la temelia proiectului revoluționar. Prin urmare, Burke, Bonald și Maistre sunt nevoiți să se pronunțe în ceea ce privește schimbările sociale, iar francezii nu promovează ideea de schimbare. Pe de altă parte, Burke susține implementarea „echilibrului social", în contextul raportării la tradiții și la istorie.[12]

Tradiționalismul pozitivist

Noțiunea tradiționalism poate fi asociată cu aceea de conservatorism. Tradiționalismul exprimă o opțiune politică susținută de mișcări diverse, care se pronunță pentru păstrarea tradițiilor, respectiv a instituțiilor având caracter istoric. Cei mai mulți dintre apărătorii tradiției nu reprezintă un corp doctrinar închegat. Aceștia susțin religia în detrimentul filozofiei critice, idealismul tradiționalismului politic în detrimentul rațiunii.[13]

În Franța, gândirea contrarevoluționară a avut câștig de cauză odată cu revenirea pe tronul Franței a Bourbonilor în 1814 – 1815. În perioada Restaurației (1814 – 1830), promovarea ordinii monarhice și creștine a revanit unui grup intitulat *Ultras*, din cadrul căruia se remarcă Bonald, ministru al monarhului Ludovic al XVIII-lea. Însă, proiectul întoarcerii la epoca Vechiului Regim a prinds cu adevărat contur odată cu instalarea pe tronul Franței a lui Carol al X-lea (1824). În următorii ani, administrația a fost epurată, cenzura reintrodusă parțial iar religia catolică a redevenit religia oficială. Pe planul gândirii filosofice, această mișcare a fost promovată de Chateaubriand. Academicianul francez a ocupat funcțiile de ambasador apoi ministru în timpul Restaurației. S-a opus individualismului liberal și a criticat excesele Revoluției. Nu a fost însă un doctrinar; s-a alăturat opoziției liberale în 1830, dezicându-se de un regim pe care l-a sprijinit o lungă perioadă.[14]

Speranța întoarcerii la absolutism a dispărut odată cu instituirea Monarhiei din Iulie (1830 – 1848). Noul rege, Ludovic-Filip de Orléans a depus jurământul pe o chartă regală prin care monarhia autoritară era înlocuită de monarhia constituțională. Pe de altă parte, aristocrația continuă să promoveze ideile contrarevoluționare. În secolul al XVIII-lea și în debutul secolului al XIX-lea liberalii au susținut progresul, pronunțându-se pentru dobândirea de libertăți. Au optat pentru utilizarea căii parlamentare, însă, numeroși liberali au promovat o viziune elitistă în ceea ce privește relațiile sociale. În Marea Britanie, relația dintre liberalism și conservatorism nu a fost conflictuală. În intervalul 1830 – 1840, numeroși deputați liberali au optat pentru o atitudine conservatoare, în vederea menținerii ordini publice și, în special,

[12] *Ibidem*, pp. 397-403.
[13] *Ibidem*, p. 403.
[14] *Ibidem*, p. 404.

pentru a face față amplificării activismului republican. Liberalii din Marea Britanie victoriană reprezentau un amalgam de curente. Disputele politice vizau identificarea unor soluții practice în vederea rezolvării problemelor Imperiului. În secolul al XIX-lea, cele mai importante curente liberale nu vizau reformarea pe plan politic. Țara se bucura de stabilitate politică după revoluția din 1688 – 1689, monarhia fiind nevoită să colaboreze cu un parlament care deținea prima putere în stat. Elitele politice liberale nu erau interesate de proclamarea suveranității poporului, în schimbul obținerii unor concesii din partea Coroanei. Pe de altă parte, ca urmare a industrializării Marii Britanii, ideologii liberali se axau pe problematicii economice. S-au opus legislației protecționiste și au devenit susținătorii liberului-schimb. Așadar, datorită prosperității economice de care se bucura țara, liberalii au preferat să promoveze stabilitatea instituțională.[15]

Către sfârșitul secolului al XIX-lea, doctrinele tradiționaliste au cunoscut o evoluție importantă în Franța. Istoricului și filozofului Hippolyte Taine, un intelectual de marcă, deosebit de respectat în epocă, promova ideea conform căreia „credința în știință" ar trebui să înlocuiască „credința religioasă". Pe plan filozofic, susținea introducerea metodei științifice în cadrul unor discipline: istorie, filozofie sau morală. Precum alți numeroși filosofi din secolul al XIX-lea (Hegel, Comte, Tocqueville, Marx), Taine formulează „legi istorice", care, în opinia sa, marchează în profunzime dezvoltarea societăților. Identifică trei mari elemente: rasa (fiecare popor este diferit de celelalte prin calități și valori moștenite); mediul (acesta influențează obiceiurile și concepțiile oamenilor); momentul (etapa de dezvoltare a unei societăți este strâns legată de istoria acesteia). Filozoful francez era convins că în istorie acționează o serie de forțe care nu pot fi evitate și promova respectarea tradițiilor. După înfrângerea Franței la Sedan în confruntarea cu Prusia (1870) și Comuna din Paris (1871) s-a pronunțat în mod public împotriva Revoluției Franceze. A criticat democrația care, în opinia sa, afecta conducerea politică, oferind puterea masei ignorante. În opinia sa, politica trebuia să se desfășoare conform evoluției istorice a instituțiilor și caracteristicilor poporului. Nu se pronunța însă pentru revenirea la perioada Vechiului Regim, marcată de privilegii și sărăcie. Susținea implementarea unei conduceri politice care să aparțină oamenilor de știință. Era de părere că educația reprezenta o prioritate în vederea pregătirii elitelor. Societatea promovată de Taine era aristocratică, dar, totodată, și liberală; pentru istoricul francez, libertatea constituia elementul cel mai important al unei societăți.[16]

Ernest Renan și ideea de națiune

Ernest Renan a fost un specialist francez de marcă în domeniul studierii religiilor și a limbilor orientale. A criticat catolicismul roman, preferând să promoveze demersul științific. În deceniul 1860, a influențat o întreagă generație de intelectuali, care promovau libertate gândirii eliberată de religie. Susținător al distincției dintre Biserică și Stat, Renan a fost un precursor al anticlericalismului republican. La scurt timp după Comuna din Paris, Renan a decis, în mod neașteptat, să critice Revoluția Franceză și moștenirea acesteia. În lucrarea *Reforma intelectuală și morală* din 1871, acesta susține o serie de idei antidemocratice, condamnând principiul suveranității populare care oferă puterea „ignoranților" și „analfabeților". În fapt, Renan a fost promotorul unei societăți tradiționale și ordonate, dar fără influența Bisericii. Societatea imaginată de acesta este una ierarhică, în care trebuie să se afle la conducere cei mai buni. A acceptat faptul că societatea Vechiului Regim a fost una stabilă, dar nu se pronunța pentru revenirea la nobilimea ereditară. Promotor al științei, el își imagina o societate condusă de savanți, beneficiind de progresele înregistrate de știință. Către sfârșitul vieții Renan a susținut A III-a Republică, despre care a afirmat că promovează libertatea presei și afirmarea elitelor, ca urmare a politicii educaționale.

[15] *Ibidem*, pp. 405-409.
[16] *Ibidem*, pp. 410-412.

Ernest Renan a formulat „o sinteză intelectuală” în privința ideii moderne referitoare la națiune. În cadrul unei conferințe susținute la Sorbona în 1882, intitulată *Ce este o națiune?*, acesta promovează o viziune asupra națiunii care presupune adeziune. Una dintre afirmațiile sale a cunoscut un mare succes: națiunea constituie „un plebiscit de fiecare zi”. Așadar, națiunea există doar datorită consimțământului indivizilor, care își doresc să trăiască împreună. Prin demersul său, Renan a formulat baza teoretică asupra ideii moderne despre națiune în Franța. Definiția a fost formulată în contextul rivalității franco-germane de la sfârșitul secolului al XIX-lea, aceasta reprezentând un răspuns la viziunea germană asupra națiunii, formulată de Johann Gottfried Herder (*Altă filosofie a istoriei*, 1774; *Idei asupra filozofiei istoriei omenirii*, 1784 – 1791); Johan Gottlieb Fichte (*Cuvântări despre națiunea germană*, 1804); și Theodor Mommsen (*Istoria romană*, 1849 – 1856). În viziunea germană națiunea are la bază limba cultura și etnia, interpretarea justificând anexarea de către Germania a Alsaciei și a unei părți din Lorena în 1871. Așadar, locuitorii acestor regiuni erau germani, pentru că vorbeau limba germană. Respingând interpretarea germană, Renan subliniază faptul că națiunea presupune o alegere și nu se referă la limbă, etnie și cultură. În sprijinul afirmației sale, el oferă exemplul Elveției, (unde se vorbesc mai multe limbi, deși națiunea este una) sau al țărilor anglo-saxone (care vorbesc aceeași limbă, deși sunt națiuni diferite). Teoria lui Renan cuprinde elementele individualismului modern, națiunea reprezentând adeziunea individuală. Totuși, nu este lipsită de ambiguitate, intelectualul francez critică determinismul cultural german, însă nu definește națiunea utilizând criterii abstracte. El apreciază că națiunea reprezintă „un suflet, un principiu spiritual”, dar subliniază faptul că voința este insuficientă pentru ca aceasta să existe. Națiunea constituie alăturarea a două elemente, care reprezintă trecutul și prezentul: deținerea unei moșteniri comune și consimțământul din prezent.[17] Deși vorbeau un dialect al limbii germane, alsacienii aleseseră Franța în mod liber. Pentru francezi nu exista nicio îndoială în ceea ce privește apartenența lor la Franța. Însă, germanii erau de altă părere: din moment ce s-au născut germani, nu exista posibilitatea de a alege.[18]

Istoria conservatorismului, în mod paradoxal, este strâns legată de Revoluția Franceză. În perioada Vechiului Regim, doctrinele conservatoare nu au găsit un cadru propice pentru dezvoltare. Monarhul își legitima poziția de conducător al statului prin raportarea la voința divină și respectarea tradițiilor. De altfel, nu era des întâlnită contestarea autorității regale. Monarhii dețineau toate pârghiile pentru a-și păstra puterea: armata, autoritatea statului, o aristocrație fidelă și recurgerea la istoria oficială. Revoluția de la 1789 a declanșat în Europa îngrijorarea că procesul revoluționar ar putea cuprinde tot continentul. În acest context, o serie de autori au început să combată doctrinele revoluționare. Filosofia conservatoare s-a îmbogățit cu argumente și s-a dezvoltat ca urmare a declanșării Revoluției franceze.

[17] *Ibidem*, pp. 412-416.
[18] Lucian Boia, *Occidentul: o interpretare istorică, București*, Humanitas, 2013, p. 168.

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ACADEMIC LITERACY IN TEACHER EDUCATION : INTEGRATED APPROACHES TO PROFESSIONAL COMMUNICATION I

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Abstract: *Academic literacy represents a fundamental pillar in initial teacher education, as professional communication skills directly influence the quality of teaching processes and educational interactions. This article explores the importance of integrating academic literacy development strategies — reflective writing, critical analysis of sources, interdisciplinary projects, and digital feedback — into the university curriculum. These strategies support the construction of professional discourse, the development of pedagogical vocabulary, and the formation of a well-articulated teaching identity. The study argues for the necessity of a coherent and collaborative approach that strengthens the essential communication competencies of future teachers.*

Keywords: *academic literacy; teacher education; professional communication; reflective writing; pedagogical skills*

Dezvoltarea literației academice reprezintă un element esențial în formarea inițială a profesorilor, întrucât competențele de comunicare profesională stau la baza practicilor pedagogice eficiente și a interacțiunilor educaționale autentice. Studiul de față analizează modul în care strategiile integrate de dezvoltare a literației academice pot consolida abilitățile de redactare, argumentare, reflecție și comunicare ale viitorilor profesori, pornind de la necesitatea alinierii formării universitare la cerințele actuale ale mediului educațional. Articolul explorează conexiunea dintre literația academică și literația pedagogică, evidențiind rolul acestor competențe în proiectarea didactică, în comunicarea instituțională și în activitățile de mentorat.

Sunt examinate o serie de strategii didactice integrate — învățarea prin proiect, scrierea reflexivă ghidată, analiza critică a surselor, utilizarea instrumentelor digitale pentru feedback și aplicarea unor rubrici standardizate de evaluare — care contribuie la dezvoltarea comunicării profesionale. Studiul propune un cadru metodologic prin care aceste strategii pot fi implementate în programele de formare inițială, evidențiind trei dimensiuni principale: dezvoltarea discursului academic, consolidarea vocabularului profesional și formarea competențelor de comunicare interdisciplinară.

Rezultatele discuției conceptuale sugerează că literația academică nu poate fi concepută ca o abilitate izolată, ci ca un proces continuu, care necesită expunere graduală, feedback constant și integrare curriculară. Concluziile subliniază importanța adoptării unui model formativ centrat pe reflecție, coerență și colaborare, capabil să sprijine viitorii profesori în construirea unei identități profesionale autentice și articulate. Articolul oferă direcții aplicative utile atât pentru cadre didactice universitare, cât și pentru proiectanții implicați în modernizarea programelor de formare inițială.

În ultimele două decenii, literația academică a devenit un concept-cheie în analiza formării universitare, în mod particular în formarea inițială a profesorilor. În contextul în care profesia didactică presupune producerea, interpretarea și comunicarea cunoașterii, abilitatea de a utiliza discursul academic într-un mod critic, coerent și profesionist devine fundamentală (Lea & Street, 1998; Hyland, 2009). Profesorul în formare trebuie să dezvolte nu doar competențe de scriere academică, ci și competențe de comunicare instituțională, pedagogică, interdisciplinară și digitală, toate înscrise în sfera literației extinse (Mândruț & Chiș, 2016).

În România, discuțiile privind modernizarea formării inițiale a profesorilor au evidențiat importanța dezvoltării capacităților discursive și reflexive (Bocoș & Jucan, 2019; Cucoș, 2014). În cadrul programelor universitare, accentul se deplasează tot mai mult de pe simplele competențe de reproducere a cunoștințelor către abilități de analiză, argumentare și comunicare pedagogică, indispensabile unui cadru didactic modern. Comunicarea profesională nu reprezintă doar transmiterea unor informații, ci un proces complex de construcție a sensului, prin care viitorul profesor învață să interpreteze situații educaționale, să formuleze raționamente didactice și să susțină decizii fundamentate.

Din această perspectivă, discursul pedagogic se structurează ca o formă de interacțiune socială, în care competențele lingvistice, cognitive și relaționale se împletesc. Capacitatea de a comunica în mod profesionist, fie în format scris (rapoarte, planificări, reflecții, analize de caz), fie oral (prezentări, dezbateri, micro-teaching) devine un indicator al maturității profesionale și al calității formării inițiale. Beauchamp și Thomas (2009) subliniază ideea că identitatea profesională a viitorului profesor se dezvoltă prin discurs, deoarece modul în care studentul își descrie experiențele, își justifică alegerile sau își analizează performanțele reflectă trecerea de la statutul de învățăcel la cel de practician reflexiv.

Comunicarea profesională permite viitorilor profesori să participe activ la comunități de învățare, să negocieze înțelesuri pedagogice și să contribuie la crearea unui climat de colaborare. În absența unei literații academice solide, studenții întâmpină dificultăți în formularea argumentelor, în structurarea reflecțiilor sau în utilizarea adecvată a terminologiei de specialitate, ceea ce poate limita integrarea lor în cultura organizațională a universității. Prin urmare, dezvoltarea acestor abilități devine o condiție esențială pentru profesionalizarea viitorilor profesori și pentru adaptarea lor la cerințele unei educații contemporane centrate pe comunicare, colaborare și reflexivitate.

Articolul de față explorează rolul literației academice în formarea inițială a profesorilor și propune un set de strategii integrate pentru dezvoltarea comunicării profesionale. Scopul este de a demonstra că literația academică nu poate fi abordată fragmentar, ci ca o competență transversală, consolidată prin practici reflexive, evaluative și colaborative.

I. Cadru teoretic

1.1.Literația academică – repere conceptuale

Literația academică depășește simpla abilitate de a scrie corect; ea presupune dezvoltarea unui set complex de competențe care combină gândirea critică, capacitatea de argumentare, organizarea logică a ideilor, utilizarea surselor credibile și adoptarea unui ton formal, adecvat contextului academic (Wingate, 2012). Această competență nu se limitează la corectitudinea gramaticală sau ortografică, ci implică și abilitatea de a construi raționamente coerente, de a sintetiza informații din diverse surse și de a participa activ la comunități discursive, contribuind la dialogul academic și la co-crearea cunoașterii.

Modelul *Academic Literacies* propus de Lea și Street (1998) identifică trei niveluri interdependente care explică complexitatea literației academice:

1. **Competențele de scriere** – abilități fundamentale de redactare și structurare a textului;
2. **Convențiile disciplinare** – norme și stiluri specifice fiecărei discipline, care ghidează modul de prezentare a argumentelor și de integrare a surselor;
3. **Practici sociale ale discursului** – aspecte legate de contextul social, cultural și profesional în care se produc și se utilizează textele academice.

Pentru viitorii profesori, această abordare este deosebit de relevantă, deoarece profesia didactică presupune trecerea constantă între diferite tipuri de discurs: academic (la nivel universitar), pedagogic (în interacțiunea cu elevii și planificarea lecțiilor), administrativ (rapoarte, planuri, documentație școlară) și didactic (expunerea și explicarea conținutului

educațional). Capacitatea de a naviga fluent între aceste registre, păstrând coerența și claritatea mesajului, devine astfel un criteriu esențial al profesionalismului didactic și al succesului în practica pedagogică.

1.2.Literația pedagogică și comunicarea profesională

Discursul pedagogic reprezintă un registru specific de comunicare, caracterizat prin terminologie, convenții și structuri ale argumentației proprii, care diferă de limbajul cotidian sau de cel pur academic (Gee, 2015). Acest registru include, pe lângă vocabularul pedagogic specializat, modalități precise de organizare a ideilor, argumentare logică și justificare a deciziilor, precum și norme de prezentare care permit transmiterea clară a intențiilor educaționale. În formarea inițială a profesorilor, este esențial ca studenții să învețe să utilizeze acest discurs nu doar pentru a reproduce concepte și teorii, ci pentru a construi raționamente proprii, a analiza situații didactice și a fundamenta deciziile pedagogice luate în practică.

Procesul de învățare al discursului pedagogic implică dezvoltarea gândirii critice și reflexive, abilități care permit viitorilor profesori să interacționeze cu elevii și colegii lor într-un mod profesionist și conștient. Scrierea reflexivă, realizarea de rapoarte didactice, analizarea cazurilor concrete și participarea la discuții academice devin instrumente prin care identitatea didactică începe să se contureze (Ivanič, 1998). Prin aceste practici, studenții își dezvoltă capacitatea de a integra teoria și practica, de a observa efectele deciziilor lor asupra procesului de învățare și de a-și ajusta abordările educaționale în mod autonom.

Astfel, literația academică și pedagogică se transformă într-un proces formativ major, fiind nu doar un instrument de comunicare, ci și un mijloc de construire a profesionalismului și a identității didactice. Dezvoltarea acestui registru discursiv permite viitorilor profesori să participe activ la comunități educaționale, să-și susțină opiniile cu argumente solide și să dezvolte o practică reflexivă și adaptivă, condiții esențiale pentru succesul în cariera didactică.

1.3.Comunicarea profesională în formarea profesorilor

Cercetările internaționale arată că dezvoltarea competențelor de comunicare profesională este strâns corelată cu autoeficacitatea profesorilor și cu calitatea predării (Darling-Hammond, 2017; Korthagen, 2017). Profesorii care stăpânesc discursul profesional, reușesc să gestioneze mai eficient procesul didactic, să transmită clar obiectivele lecțiilor și să genereze un climat de învățare favorabil. Comunicarea profesională nu se limitează la transmiterea informațiilor, ea presupune abilitatea de a argumenta decizii pedagogice, de a negocia sensuri cu colegii și elevii și de a construi relații profesionale bazate pe colaborare și responsabilitate.

În România, tranziția spre un model de educație centrat pe competențe (Ionescu, 2010) a accentuat nevoia ca viitorii profesori să dezvolte un discurs pedagogic articulat, capabil să răspundă cerințelor curriculare, dar și să fie flexibil față de nevoile elevilor. Comunicarea profesională în acest context se manifestă în mai multe dimensiuni esențiale:

- **Proiectarea didactică:** elaborarea planurilor de lecție, a scenariilor didactice și a materialelor educaționale necesită claritate, coerență și structură argumentativă. Discursul profesional permite justificarea alegerilor metodologice și integrarea obiectivelor de competență în mod explicit.
- **Evaluare:** profesorul trebuie să comunice criteriile de evaluare, să ofere feedback constructiv și să interpreteze rezultatele într-un mod clar și comprehensiv pentru elevi și părinți. Capacitatea de a argumenta evaluările și de a explica deciziile contribuie la creșterea transparenței și încrederii în procesul educațional.
- **Relația cu elevii:** comunicarea pedagogică eficientă presupune adaptarea limbajului, tonului și structurilor argumentative la nivelul de înțelegere al elevilor, încurajând participarea activă, reflecția și gândirea critică.

- **Colaborarea interinstituțională:** profesia didactică implică dialog cu colegi, mentori, directori și alte cadre didactice. Abilitățile de comunicare profesională facilitează partajarea de resurse, rezolvarea conflictelor și dezvoltarea proiectelor comune.
- **Raportări educaționale:** redactarea de rapoarte, evaluări, proiecte și documentații oficiale necesită respectarea convențiilor academice și administrative, precum și abilitatea de a exprima clar concluzii, recomandări și planuri de acțiune.

Astfel, dezvoltarea comunicării profesionale nu este doar un obiectiv al formării inițiale, ci un proces continuu, care contribuie la consolidarea identității profesionale, la eficiența procesului didactic și la integrarea viitorilor profesori în comunitățile educaționale.

II. Strategii integrate pentru dezvoltarea literației academice

Formarea inițială a profesorilor impune dezvoltarea simultană a competențelor academice și pedagogice, ceea ce face necesară implementarea unor strategii integrate care să consolideze literația academică și comunicarea profesională. Aceste strategii urmăresc nu doar îmbunătățirea scrierii și a discursului, ci și stimularea gândirii critice, reflexive și de colaborare.

2.1.Scrierea academică reflexivă

Scrierea reflexivă reprezintă un instrument central în dezvoltarea literației profesionale, deoarece le permite studenților să transforme experiența practică în cunoaștere teoretică și să dezvolte raționamente independente (Bocoș, 2017). Exemple concrete includ:

- **Jurnale de practică pedagogică:** studenții documentează activitățile desfășurate, analizează situații problematice și identifică soluții alternative.
- **Eseuri și analize critice:** redactarea de eseuri pe teme didactice și pedagogice stimulează capacitatea de argumentare și de integrare a surselor teoretice.
- **Autoevaluări:** reflecția asupra propriilor performanțe permite identificarea punctelor forte și a ariilor ce necesită îmbunătățire, dezvoltând metacogniția.

Prin aceste activități, viitorii profesori învață să articuleze corect și coerent ideile, să argumenteze decizii pedagogice și să utilizeze un ton academic adecvat, consolidând identitatea profesională.

2.2.Învățarea prin proiect (Project-Based Learning)

Învățarea prin proiect oferă un cadru practic în care studenții aplică cunoștințele teoretice și dezvoltă abilități de colaborare și comunicare profesională (Barron & Darling-Hammond, 2008). Această strategie presupune:

- Elaborarea de **planuri de lecție interdisciplinare** și prezentarea lor în fața colegilor și mentorilor;
- **Documentare și integrare de surse academice**, stimulând gândirea critică;
- Crearea de **proiecte de grup**, care dezvoltă competențele de negociere, colaborare și comunicare orală și scrisă.

Învățarea prin proiect facilitează trecerea de la un discurs pur teoretic la unul aplicat, adaptat contextului școlar, contribuind la consolidarea literației profesionale și a încrederii în competențele proprii.

2.3.Analiza critică a surselor

Evaluarea și integrarea surselor academice reprezintă o competență esențială în literația academică. Studenții trebuie să învețe să:

- Identifice sursele credibile și relevante pentru planificarea și justificarea activităților didactice;
- Evalueze calitatea și pertinența informațiilor;

- Integreze citate și referințe corect, respectând normele academice (Chiș & Bocoș, 2018).

Acest proces nu doar consolidează discursul scris, ci dezvoltă și capacitatea de judecată critică, indispensabilă unei practici pedagogice fundamentate.

2.4.Utilizarea instrumentelor digitale pentru feedback

Instrumentele digitale permit feedback rapid, precis și personalizat, facilitând progresul continuu al studenților (Nicol & Macfarlane-Dick, 2006). Exemple de utilizare:

- **Platforme colaborative** (Google Classroom, Moodle) pentru partajarea proiectelor și comentarii pe text;
- **Rubrici digitale** pentru evaluarea pe bază de criterii de redactare a lucrărilor scrise;
- **Softuri de analiză textuală**, care identifică coerența, structura și argumentarea.

Aceste instrumente contribuie la dezvoltarea autocontrolului, metacogniției și capacității de a revizui și îmbunătăți discursul academic.

2.5.Dezvoltarea vocabularului profesional

Vocabularul specific disciplinei pedagogice este un element cheie al literației academice. Dezvoltarea acestuia se realizează prin:

- **Glosare tematice și dicționare de termeni pedagogici**, folosite atât la cursuri, cât și în proiecte practice;
- **Micro-teaching și prezentări simulate**, în care studenții aplică și consolidează terminologia;
- **Dezbateri și discuții academice**, care stimulează utilizarea coerentă și precisă a limbajului profesional (Pânișoară, 2015).

Un vocabular bine structurat și utilizat corect permite exprimarea clară a ideilor, argumentarea deciziilor pedagogice și participarea activă la comunități profesionale.

Articolul subliniază că **literația academică nu poate fi tratată ca un set de abilități izolate sau fragmentare**, ci trebuie înțeleasă ca un proces complex, continuu și integrat, care se dezvoltă progresiv pe parcursul formării inițiale a profesorilor. Aceasta presupune **expunere graduală la practici reflexive și academice**, prin activități variate precum scrierea reflexivă, analiza critică a surselor, proiecte de grup și prezentări, toate acestea contribuind la consolidarea abilităților de comunicare profesională. Procesul nu se limitează la simple exerciții de redactare; el implică integrarea constantă a feedback-ului, adaptarea discursului la diferite contexte și înțelegerea normelor și convențiilor specifice domeniului pedagogic și academic.

Modelul formativ propus în studiu se concentrează pe trei dimensiuni esențiale: **coerența, reflecția și colaborarea**. Coerența presupune dezvoltarea unui discurs academic și pedagogic bine structurat, care să permită viitorilor profesori să argumenteze decizii, să organizeze eficient planificările didactice și să transmită informații clar. Reflecția se referă la capacitatea studenților de a analiza propriile practici, de a evalua impactul deciziilor lor pedagogice și de a dezvolta o gândire critică orientată spre îmbunătățire continuă. Colaborarea include interacțiunea cu colegii, mentorii și comunitatea educațională, încurajând schimbul de idei, cooperarea și dezvoltarea competențelor sociale și profesionale necesare unui cadru didactic modern. Prin acest cadru formativ, viitorii profesori sunt sprijiniți să își construiască **o identitate profesională autentică**, bazată pe competență, responsabilitate și capacitatea de a integra teoria cu practica în mod coerent.

Formarea inițială, așa cum este conturată în articol, devine astfel un **proces complex și multidimensional**, care nu se limitează la transmiterea cunoștințelor teoretice. Aceasta vizează și **dezvoltarea abilităților de comunicare profesională**, esențiale pentru interacțiunea eficientă în diverse contexte educaționale — fie că este vorba de comunicarea cu elevii, colegii,

părinții sau alte cadre didactice și instituții. Capacitatea de a argumenta clar, de a folosi limbajul profesional adecvat și de a participa activ la comunități de învățare contribuie la succesul viitorilor profesori și la crearea unui mediu educațional reflexiv și colaborativ.

Studiul mai evidențiază și **importanța integrării literației academice în curriculumul formării inițiale**. Aceasta nu doar sprijină dezvoltarea competențelor de scriere și argumentare, ci și **formarea unei practici pedagogice fundamentate, colaborative și reflexive**, capabile să răspundă cerințelor unei educații contemporane centrate pe comunicare, competențe și profesionalism. Implementarea direcțiilor aplicative propuse — cum ar fi utilizarea rubricilor de evaluare standardizate, instrumentele digitale de feedback, proiectele interdisciplinare și scrierea reflexivă ghidată — oferă cadrele didactice universitare și proiectanților de programe educaționale un ghid practic pentru modernizarea și eficientizarea formării inițiale.

În final, concluziile subliniază că **literația academică și competențele de comunicare profesională sunt inseparabile de procesul de profesionalizare a viitorilor profesori**. Formarea acestora trebuie să fie un proces continuu, orientat spre dezvoltarea de ansamblu a studentului, care să includă atât abilități cognitive și academice, cât și competențe sociale, reflexive și pedagogice. Adoptarea unui model integrat, centrat pe coerență, reflecție și colaborare, asigură nu doar pregătirea eficientă a viitorilor cadre didactice, ci și dezvoltarea unei practici educaționale durabile, adaptabile și fundamentate pe valori profesionale solide.

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ACADEMIC LITERACY IN TEACHER EDUCATION: INTEGRATED APPROACHES TO PROFESSIONAL COMMUNICATION II

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Abstract: *Academic literacy represents a fundamental pillar in initial teacher education, as professional communication skills directly influence the quality of teaching processes and educational interactions. This article explores the importance of integrating academic literacy development strategies — reflective writing, critical analysis of sources, interdisciplinary projects, and digital feedback — into the university curriculum. These strategies support the construction of professional discourse, the development of pedagogical vocabulary, and the formation of a well-articulated teaching identity. The study argues for the necessity of a coherent and collaborative approach that strengthens the essential communication competencies of future teachers.*

Keywords: *academic literacy; teacher education; professional communication; reflective writing; pedagogical skills*

În contextul actual al formării inițiale a profesorilor, dezvoltarea literației academice reprezintă o componentă fundamentală pentru asigurarea calității procesului educațional. Competențele de comunicare profesională, manifestate prin scriere, discurs și interacțiuni pedagogice, stau la baza practicilor didactice eficiente și a construirii unor relații educaționale autentice. Articolul de față investighează modul în care strategiile integrate de dezvoltare a literației academice pot contribui la consolidarea abilităților de redactare, argumentare, reflecție și comunicare ale viitorilor profesori, subliniind importanța alinierii programelor universitare cu cerințele complexe ale mediului educațional contemporan.

Literația academică, așa cum este conceptualizată în literatura de specialitate, depășește simpla capacitate de a scrie corect din punct de vedere gramatical. Ea implică dezvoltarea unui set complex de competențe cognitive, lingvistice și sociale care permit viitorilor profesori să construiască raționamente coerente, să sintetizeze informații din surse diverse și să participe activ la comunități discursive. Modelul Academic Literacies propus de Lea și Street (1998) evidențiază trei dimensiuni interdependente ale acestei competențe: abilitățile fundamentale de scriere, respectarea convențiilor disciplinare și înțelegerea practicilor sociale asociate discursului academic. Aceste dimensiuni sunt indispensabile pentru profesorul în formare, care trebuie să navigheze între diferitele registre de discurs – academic, pedagogic, administrativ și didactic – menținând coerența și claritatea mesajului.

În România, modernizarea formării inițiale a profesorilor a accentuat necesitatea dezvoltării capacităților reflexive și discursive, deplasând accentul de la reproducerea cunoștințelor la competențe de analiză critică, argumentare și comunicare pedagogică. Comunicarea profesională, în acest cadru, nu se reduce la transmiterea informațiilor, ci presupune construirea sensului, interpretarea situațiilor educaționale, justificarea deciziilor și fundamentarea acțiunilor didactice. Prin urmare, literația academică și pedagogică se conturează ca un proces formativ continuu, esențial pentru consolidarea identității profesionale a viitorilor cadre didactice.

Articolul anterior analizează strategiile didactice integrate care sprijină dezvoltarea comunicării profesionale, printre care: scrierea reflexivă ghidată, învățarea prin proiect, analiza critică a surselor, utilizarea instrumentelor digitale pentru feedback și aplicarea rubricilor standardizate de evaluare. Aceste metode permit viitorilor profesori să dezvolte competențe de gândire critică și reflexivă, să articuleze coerent ideile și să participe activ la comunități de

învățare, consolidând astfel identitatea profesională. Studiul propune un cadru metodologic structurat pe trei dimensiuni principale: dezvoltarea discursului academic, consolidarea vocabularului profesional și formarea competențelor de comunicare interdisciplinară.

Prin această abordare, articolul anterior subliniază ideea că literația academică nu poate fi concepută ca o abilitate izolată, ci ca un proces continuu, care necesită expunere graduală, feedback constant și integrare curriculară. Modelul formativ propus promovează reflecția, coerența și colaborarea, aspecte indispensabile pentru pregătirea profesorilor în vederea unei practici pedagogice autentice și eficiente.

Dacă articolul anterior oferă o analiză complexă a rolului literației academice în formarea inițială a profesorilor, evidențiind legătura sa strânsă cu literația pedagogică și comunicarea profesională, în articolul de față se vor urmări exemple de strategii integrate pentru dezvoltarea competențelor de comunicare profesională în formarea inițială a profesorilor. În ultimele două decenii, conceptul de literație academică a devenit central în studiile privind formarea universitară, în special în pregătirea cadrelor didactice. Profesorul în formare trebuie să dobândească nu doar abilități de scriere academică, ci și competențe de comunicare interdisciplinară, instituțională, pedagogică și digitală, toate înscrise în sfera literației extinse.

Procesul de dezvoltare a literației academice și pedagogice este considerat un factor cheie în consolidarea identității profesionale. Discursul pedagogic se construiește ca o interacțiune socială complexă, în care competențele lingvistice, cognitive și relaționale se împletesc. Prin activități precum redactarea rapoartelor, planificarea lecțiilor, scrierea reflexivă și participarea la dezbateri academice, studenții învață să articuleze clar ideile, să argumenteze deciziile pedagogice și să interacționeze profesional cu colegii, mentorii și elevii. Identitatea profesională se dezvoltă astfel prin discurs, proces care reflectă trecerea de la statutul de învățăcel la cel de practician reflexiv.

Comunicarea profesională, esențială pentru eficiența procesului didactic, se manifestă pe mai multe planuri: proiectarea didactică, evaluarea, relația cu elevii, colaborarea interinstituțională și redactarea documentației educaționale. În lipsa unei literații academice solide, viitorii profesori întâmpină dificultăți în formularea argumentelor, structura reflecțiilor și utilizarea terminologiei de specialitate, ceea ce poate împiedica integrarea lor în cultura organizațională a instituțiilor educaționale.

Pentru a răspunde acestor nevoi, articolul anterior propune strategii integrate pentru dezvoltarea literației academice, care combină abordări reflexive, colaborative și evaluative. **Scrierea academică reflexivă** permite transformarea experiențelor practice în cunoaștere teoretică, dezvoltând raționamente independente și metacogniție. **Învățarea prin proiect** facilitează aplicarea cunoștințelor teoretice în contexte practice și consolidarea competențelor de colaborare și comunicare. **Analiza critică a surselor** asigură identificarea și integrarea surselor credibile, stimulând gândirea critică și argumentarea pedagogică. **Instrumentele digitale pentru feedback** susțin progresul continuu al studenților prin evaluare rapidă și precisă, iar **dezvoltarea vocabularului profesional** contribuie la articularea coerentă a discursului pedagogic și la participarea activă în comunitățile educaționale.

Articolul anterior concluzionează că literația academică nu poate fi abordată fragmentar; este un proces continuu, care necesită expunere graduală, integrare curriculară și feedback constant. Modelul formativ propus promovează coerența, reflecția și colaborarea, sprijinind viitorii profesori în construirea unei identități profesionale autentice. Prin aceste abordări, formarea inițială devine un proces complex, care nu doar transmite cunoștințe, ci și consolidează competențele de comunicare profesională și capacitatea de a interacționa eficient în diverse contexte educaționale.

Având în vedere complexitatea literației academice și pedagogice și rolul acesteia în consolidarea identității profesionale a viitorilor cadre didactice, devine evident faptul că simpla

cunoaștere teoretică nu este suficientă. Formarea inițială a profesorilor necesită abordări practice, reflexive și de colaborare, care să permită integrarea discursului academic și pedagogic în activitățile cotidiene ale viitorului profesor. În acest context, strategiile didactice integrate reprezintă instrumente esențiale pentru dezvoltarea competențelor de comunicare profesională, oferind cadrul necesar pentru aplicarea cunoștințelor teoretice, pentru stimularea gândirii critice și pentru consolidarea abilităților de interacțiune eficientă cu elevii, colegii și mentorii. Următoarea secțiune va analiza aceste strategii, evidențiind modul în care ele pot fi implementate în programele de formare inițială pentru a sprijini construirea unei identități profesionale solide și articulate.

III. Strategii integrate pentru dezvoltarea competențelor de comunicare profesională în formarea inițială a profesorilor

Dezvoltarea competențelor de comunicare profesională reprezintă o componentă centrală a formării inițiale a profesorilor, deoarece acestea influențează claritatea exprimării, capacitatea de argumentare, interacțiunea cu elevii și colegii, precum și participarea la comunități profesionale (Darling-Hammond, 2017; Korthagen, 2017). În România, trecerea spre educația centrată pe competențe a accentuat nevoia de discurs pedagogic articulat și coerent (Ionescu, 2010). Strategiile integrate prezentate mai jos urmăresc să consolideze atât literația academică, cât și abilitățile de comunicare profesională, pregătind viitorii profesori pentru rolurile complexe pe care le vor ocupa.

3.1.Jocuri de rol și scenarii simulate

Jocurile de rol permit studenților să exerseze situații reale din școală, cum ar fi gestionarea conflictelor între elevi, consilierea individuală sau comunicarea cu părinții. Prin aceste simulări, studenții învață să folosească limbaj profesional adecvat, să structureze argumente coerente și să adapteze tonul la audiență, dezvoltând empatia și abilitățile sociale (Gee, 2015; Ivanič, 1998).

3.2.Peer review și evaluare reciprocă

Evaluarea lucrărilor colegilor stimulează gândirea critică și dezvoltarea abilității de a formula feedback constructiv. Studenții învață să identifice punctele forte și slabe ale discursului altora, să argumenteze recomandările și să aplice normele academice, contribuind simultan la perfecționarea propriei comunicări scrise și orale (Wingate, 2012).

3.3.Portofolii digitale interactive

Portofoliile digitale permit studenților să organizeze și să prezinte planuri de lecție, reflecții și proiecte într-un mod coerent și vizual. Această strategie dezvoltă capacitatea de a integra diferite tipuri de documente (texte, imagini, grafice) și consolidează claritatea discursului, oferind și un instrument eficient de evaluare formativă (Chiș & Bocoș, 2018).

3.4.Dezbateri tematice și forumuri online

Participarea la dezbateri sau forumuri online stimulează argumentarea bazată pe surse credibile, gândirea critică și colaborarea profesională. Studenții învață să își susțină punctele de vedere clar și structurat și să respecte regulile comunicării academice, dezvoltând competențe esențiale pentru dialogul profesional cu colegii sau părinții (Pânișoară, 2015).

3.5.Exerciții de parafrazare și rezumare

Reformularea textelor teoretice sau a studiilor de caz în propriile cuvinte ajută studenții să transmită idei complexe coerent, să sintetizeze informația și să respecte tonul academic.

Această strategie consolidează capacitatea de structurare logică a discursului și claritatea exprimării (Lea & Street, 1998).

3.6.Reflectarea asupra discursului propriu prin înregistrări audio/video

Înregistrarea prezentărilor, micro-teaching-ului sau a activităților simulate permite analiza clarității, coerenței și structurii argumentelor. Auto-reflecția pe baza acestor înregistrări ajută la identificarea punctelor forte și a ariilor ce necesită îmbunătățire, contribuind la dezvoltarea competențelor de comunicare orală (Ivanič, 1998).

3.7.Ateliere de redactare profesională

Exercițiile de redactare a rapoartelor, notelor administrative, planurilor de lecție sau comunicărilor către părinți dezvoltă limbajul formal, structura coerentă a textelor și capacitatea de argumentare pedagogică. Aceste ateliere permit integrarea regulilor academice și pedagogice într-un context practic, pregătind studenții pentru activități reale din școală (Bocoș, 2017).

3.8.Mentorat și discuții reflexive cu cadre didactice cu experiență

Dialogul cu mentori oferă modele de comunicare profesională și feedback personalizat. Studenții învață să adapteze discursul la diverse situații și audiențe, să interpreteze normele profesionale și să integreze teoria în practică, ceea ce contribuie la consolidarea identității didactice (Darling-Hammond, 2017).

3.9.Analiza studiilor de caz și a situațiilor complexe

Discutarea deciziilor pe baza studiilor de caz reale sau simulate dezvoltă gândirea critică, capacitatea de structurare a argumentelor și comunicarea clară a deciziilor profesionale. Această strategie facilitează integrarea teoriilor pedagogice în practică și consolidarea competențelor de comunicare profesională (Korthagen, 2017).

3.10. Crearea și prezentarea de materiale vizuale și infografice

Utilizarea suporturilor vizuale în prezentări și materiale scrise clarifică mesajul, evidențiază relațiile dintre concepte și consolidează impactul pedagogic. Studenții învață să combine eficient limbajul scris, oral și vizual, dezvoltând o comunicare profesională completă și atractivă pentru diverse audiențe (Wingate, 2012).

IV. Concluzii și direcții viitoare

Formarea inițială a profesorilor implică mult mai mult decât acumularea de cunoștințe teoretice; ea presupune dezvoltarea competențelor de comunicare profesională, esențiale pentru construirea unei identități didactice solide. Analiza literaturii de specialitate și strategiile propuse în acest articol evidențiază faptul că literația academică nu se reduce la abilitatea de a scrie corect sau de a citi eficient, ci include capacitatea de a argumenta coerent, de a structura ideile, de a utiliza surse academice și de a participa activ la comunități discursive. În contextul formării inițiale, aceste competențe se corelează direct cu dezvoltarea discursului pedagogic și a comunicării profesionale, constituind instrumente fundamentale în procesul de predare, evaluare și colaborare profesională.

Implementarea strategiilor integrate prezentate, precum jocurile de rol, evaluarea reciprocă, portofoliile digitale, dezbaterile tematice, exercițiile de parafrazare, mentoratul, atelierele de redactare profesională și utilizarea materialelor vizuale, contribuie semnificativ la consolidarea abilităților de exprimare și argumentare. Prin simularea situațiilor reale, analiza studiilor de caz și exercițiile reflexive, studenții dobândesc competențe esențiale pentru proiectarea activităților didactice, comunicarea cu elevii și părinții, dar și colaborarea eficientă cu colegii. Astfel,

literația academică devine un proces formativ major, care nu doar susține performanța intelectuală, ci și dezvoltarea identității profesionale, a încrederii în sine și a capacității de adaptare la contexte diverse.

În concluzie, corelarea literației academice cu discursul pedagogic reprezintă un element central pentru pregătirea viitorilor profesori. Strategiile integrate oferă un cadru structurat care permite dezvoltarea simultană a competențelor scrise, orale și reflexive, contribuind la autoeficacitatea studenților și la consolidarea identității didactice. În perspectivă, este necesar ca cercetările viitoare să investigheze impactul fiecărei strategii asupra performanței profesionale și a dezvoltării comunicării profesionale în context românesc. Integrarea continuă a tehnologiilor educaționale, precum portofoliile digitale și forumurile online, poate sprijini acest proces, la fel cum mentoratul și participarea în comunități de practică pot facilita tranziția de la student la profesor debutant.

De asemenea, este importantă dezvoltarea competențelor metacognitive și reflexive, prin exerciții de auto-analiză a discursului și prin evaluări audio-video, ceea ce poate întări gândirea critică și capacitatea de adaptare a studenților. Formarea interdisciplinară, combinarea comunicării profesionale cu cunoștințele disciplinare și pedagogice, precum și extinderea dimensiunii interculturale, sunt aspecte care merită aprofundate în cercetările viitoare. Evaluarea formativă și feedback-ul continuu reprezintă, de asemenea, instrumente esențiale pentru ajustarea rapidă a competențelor, iar integrarea lor sistematică în formarea inițială ar putea conduce la îmbunătățirea semnificativă a calității procesului educațional.

Astfel, literația academică și comunicarea profesională sunt interdependente, iar dezvoltarea lor integrată constituie cheia pentru formarea unor profesori competenți, reflexivi și adaptabili. Strategiile prezentate asigură un cadru coerent pentru construirea identității didactice, creșterea autoeficacității și pregătirea studenților pentru provocările complexe ale profesiei didactice. În acest sens, viitorul cercetărilor și practicilor educaționale trebuie să continue să exploreze metode inovative și integrate, care să susțină simultan dezvoltarea competențelor de literație academică și a celor de comunicare profesională, pentru a răspunde nevoilor unei educații moderne și centrate pe competențe.

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ARTISTIC REPRESENTATIONS OF *LA FONTAINE'S FABLES*

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Abstract: *La Fontaine's Fables go beyond the realms of the universal literature having remained in its history, being found in arts too in the form of various visual representations. The artworks of the illustrators of La Fontaine's Fables: François Chauveau (17th century), Jean Baptiste Oudry (18th century), Gustave Doré (19th century), Eugène Grivaz (19th century), Philead Salvator Levilly (19th century), Raymond de Nezière (19th century), Salvador Dali (20th century) and Marc Chagall (20th century) go beyond the teaching and/or literary nature of the old Fables, offering the latter a new and original perspective, which greatly enhances their universal dimension.*

Keywords: *fables; La Fontaine; literature; artistic representations; illustrators; universality.*

Représentations artistiques des *Fables* de *La Fontaine*

L'auteur des *Fables* est l'un des écrivains les plus originaux du XVII-è siècle. Il voit le jour le 8 juin 1632 à Château-Thierry et quitte ce monde le 13 avril 1695 à Paris. *La Fontaine* a complété le clacissisme français, a emprunté ses sujets à l'Antiquité et au Moyen Âge; mais il les a transformés à ce point, que personne n'a jamais pu l'imiter. Héritier de Phèdre et d'Ésope (dont il s'inspire pour écrire la plus connue fable de la littérature universelle *Le corbeau et le renard*), il a su mettre dans chacune de ses fables une touche dramatique, et faire de l'ensemble un ample tableau: représenter les animaux avec l'exactitude scientifique d'un naturaliste, conformément à la tradition populaire; peindre tous les sentiments et toutes les passions de l'humanité, toutes les conditions sociales et tous les métiers. *La Fontaine* a décrit sobrement mais poétiquement les paysages de France qui servent de cadre à ses animaux. Sa morale est celle de l'expérience, un peu sceptique, mais fondée sur le sens; le lecteur n'apprend pas dans les Fables la charité, mais comprend mieux la solidarité**.** *La Fontaine* sait être tour à tour: conteur, poète épique, poète lyrique ou poète satirique. Le vocabulaire qu'il emploie est riche et varié tout comme ses thèmes, sa versification suit tous les mouvements de sa pensée.

Dès le Moyen Âge en France, la fable est un genre littéraire bien vivant: nous l'avons trouvée dans le fabliau, conte amusant et instructif, après elle s'est intégrée, sous forme de petites unités, à de plus vastes récits, chansons de geste ou romans. Aux XVI-è et XVII-è siècles, elle inspire bon nombre d'ouvrages pédagogiques. Publiée parfois sous forme de recueils, la fable inclut des symboles, des énigmes et des proverbes. *La Fontaine* a renouvelé la fable, en lui donnant une forme artistique raffinée, mélangeant poésie, critique sociale et sagesse populaire, un vrai outil de réflexion. Parallèlement à cet usage mondain, plus ludique qu'édifiant, se développe une tradition savante qui s'attache à traduire et à composer des fables à vocation pédagogique. La fable était en effet un outil pédagogique très recherché: les collégiens des jésuites ou des oratoriens ne manquaient pas d'étudier celles d'Ésope, de Babrius ou de Phèdre. Tradition savante et jeu mondain avaient donc contribué à alimenter un genre littéraire déjà enrichi d'influences antiques et médiévales, devenu célèbre et pratiqué par les contemporains de La Fontaine. Tout l'art du poète est d'avoir su renouveler un genre surexploité en intensifiant et diversifiant les rapports du récit et de la morale, mais aussi en dramatisant les scènes, en caractérisant les animaux dont il déroule le théâtre comme un miroir de la société. Les animaux de *La Fontaine* sont issus du bestiaire traditionnel de la culture française. Ils sont présents depuis l'Antiquité dans les mythes, les textes et les images, tout comme dans les rites

et les croyances. Ils étaient déjà familiers bien avant le poète, qui conserve leurs caractéristiques «psychologiques».

En 1668, Jean de La Fontaine fait paraître le premier recueil des *Fables* dans lequel le lecteur pouvait lire Le Corbeau et le Renard. Cette fable est l'une des plus connues de *La Fontaine. La Fontaine* renouvelle le genre au XVII-ème siècle en s'inspirant du grec Ésope, né vers 620 avant J-C.

Parmi les fonctions de la fable nous citons le divertissement, l'enseignement, la réflexion et la critique. La fonction de divertissement consiste dans un récit court, interrompu par des dialogues au style direct ou indirect libre, la fable tire son charme d'une concision qui, en quelques mots, crée un monde d'images et de situations concrètes. Le rythme est donné par les vers de longueur différente, par les articulations logiques et chronologiques. Les mésaventures des animaux font rire ou sourire. La mise à distance est suffisante pour éloigner les similitudes. Le lecteur de la fable est le spectateur d'une scène qui le concerne, mais dans laquelle il ne se sent pas impliqué. La fonction de l'enseignement est que toutes les fables comportent une moralité qui ouvre ou ferme le récit. Les vérités énoncées dressent une sorte de bilan de la nature humaine et des fonctionnements sociaux.

Le classicisme n'aurait pas été complet sans lui, le grand fabuliste. La Fontaine réalise une synthèse de son époque, laisse un vrai témoignage, parce qu'il peint un tableau en couleurs, un tableau frais, vivant où il peigne toute son époque. L'œuvre de La Fontaine est adressée à toutes les catégories d'esprit, à tous les goûts et à tous les âges. Le dynamisme des fables consiste dans la diversité et dans l'originalité. Cette diversité est donnée par la formation de La Fontaine, le poète étant un bon connaisseur et admirateur de la culture de l'Antiquité, de la culture de la Renaissance italienne et française, il a eu une formation érudite. En 1668, Jean de La Fontaine fait paraître le premier recueil de ses Fables, duquel est extrait Le Corbeau et le Renard. Cette fable est l'une des plus connues de La Fontaine. La fable a comme base l'imagination et en ce sens elle occupe la même place que le conte et la légende. À travers la fable nous désignons également des récits mythologiques. Dans un sens plus restreint, la fable est un petit récit allégorique en vers ou en prose qui transmet un enseignement moral par l'intermédiaire d'une expression humoristique et au moyen des jeux de mots, visant à satiriser un trait de caractère ou une attitude. Même si la fable est comparée aux proverbes ou aux maximes, elle est différente à cause de la forme prise par la sagesse universelle. Les caractéristiques de la fable sont : le mélange des genres, ce qui contribue à la diversité des thèmes. La fable n'a pas de règles fixes pour éviter la monotonie. Dans la fable sont introduits comme personnages des animaux qui parlent, ce qui construit sa dimension allégorique. À l'aide de ses Fables, La Fontaine a exploité son esprit créateur, son imagination sans limites, son esprit inventif, toute sa fantaisie, mais sans enfreindre les exigences classiques. À travers toutes ces qualités du poète, La Fontaine peut créer cet immense et amusant spectacle animalier. Il y a aussi une alternance du discours narratif et du discours dramatique qui donne le rythme et l'expressivité. Le point de départ des Fables de La Fontaine est l'homme, l'animal est un intermédiaire, un symbole, un masque de la méchanceté humaine sous les signes de l'opposition bien/mal.

Nous pourrions noter ici un artiste célèbre par son style notable: Jean-Baptiste Oudry avec son œuvre sur les Fables qui est bien influente, car elle intègre la vie et la fantaisie des animaux pour illustrer les défauts humains. Ses illustrations sont si populaires qu'elles ont été reproduites sur différents objets décoratifs et sont devenues un vrai modèle visuel.

Les Fables de La Fontaine ont inspiré une riche tradition d'illustrations à travers les siècles, impliquant de nombreux artistes célèbres. Ces représentations visent à compléter l'esprit, l'humour et la morale des textes. Les artistes utilisent différentes techniques: de la peinture à la gravure, en passant par la gouache et la lithographie.

Concernant le style visuel, les œuvres peuvent être très réalistes ou plus stylisées, avec un focus sur la simplicité et la précision du trait, comme le fait l'artiste Aractingi.

Quant à l'analyse des thèmes, les artistes se concentrent sur la morale de la fable, l'humour et la malice de La Fontaine, ainsi que sur la dualité entre l'apparence et la réalité, le bien et le mal. Les artistes peuvent adopter une approche qui met l'accent sur le côté poétique, ou au contraire, sur les aspects tragiques de la condition humaine.

De nombreux artistes/illustrateurs célèbres ont contribué à l'iconographie des Fables: le premier illustrateur sollicité par La Fontaine lui-même pour l'édition originale de ses œuvres a été François Chauveau (XVII-è siècle). Jean-Baptiste Oudry (XVIII-è siècle) était un artiste connu pour ses 275 dessins détaillés et réalistes, qui servirent de base à la célèbre édition nommée: «des Fermiers généraux». Ses œuvres sont reconnues pour leur qualité de gravure.

Nous citerons également des artistes plus récents tels que le caricaturiste Benjamin Rabier (1864-1939) qui publie en 1905 une édition des Fables qu'il a entièrement illustrée. L'ouvrage présente une mise en page nouvelle : les dessins ne sont plus présentés planche par planche, mais ils viennent le plus souvent encadrer le texte en une succession de vignettes inaugurant les débuts de la bande-dessinée. Le trait est fin, coloré, avec des pages rendant hommage aux mouvements artistiques d'alors: art déco ou art moderne. Antony Roux, collectionneur marseillais, rêve, lui aussi d'un ouvrage exceptionnel: les Fables de La Fontaine illustrées par un peintre. Impressionné par son travail, il commande au peintre Gustave Moreau (1826-1898) le soin de les dessiner. En 1884, celui-ci livre 63 aquarelles denses, romantiques et symbolistes. Si les dessins préparatoires sont conservés au musée national Gustave Moreau, l'intégralité de cette collection est aujourd'hui gardée par les héritiers d'un ami d'Antony Roux. Quelques années plus tard, Ambroise Vollard, éditeur et marchand d'art parisien, sollicite le peintre et graveur Marc Chagall (1887-1985) pour publier une édition illustrée de cent fables de la Fontaine. Entre 1926 et 1927, l'artiste produit cent gouaches avec une « interprétation naïve» des fables mêlant différentes explorations techniques.

Marc Chagall (1887-1985) fut chargé par l'éditeur Ambroise Vollard pour réaliser des gouaches qui marquaient une rupture avec son imaginaire d'origine, s'orientant vers les avant-gardes cubistes et constructivistes. L'artiste a illustré les Fables et a mis en évidence les thèmes religieux présents dans l'œuvre de La Fontaine.

Ambroise Vollard (1866-1939) fut un marchand d'art qui a préféré des peintres comme: Cézanne, Gauguin, Van Gogh, Matisse, Picasso. En 1926, il a l'idée de faire illustrer cent Fables de La Fontaine à l'aide d'un peintre de son époque et demande à Marc Chagall de réaliser cent gouaches pour ces fables. En 1929, Vollard publie dans un journal un article intitulé: « De La Fontaine à Chagall »[1] où il décrit son projet, disant vouloir donner « de l'oeuvre de La Fontaine une interprétation moins littérale, moins fragmentaire, qui fût à la fois plus expressive et plus synthétique. »[2] En 1996, une exposition organisée au Musée d'Art moderne de Céret, puis au Musée National Marc Chagall à Nice, accueille une bonne partie des gouaches illustrant les fables, et rappelle le projet. La vision des fables est sombre et un peu tragique, cherchant à susciter parfois la terreur et la pitié plutôt que le sourire. Des artistes modernes et contemporains continuent de réinterpréter les fables, comme le dessinateur Benjamin Rabier, ou des auteurs de bandes dessinées comme Joan Sfar, qui, dans son univers, reste fidèle à celui de La Fontaine.

Gustave Moreau (1826-1898) est un artiste qui a réalisé une recherche bien approfondie sur les animaux présents dans l'œuvre de La Fontaine, en visitant bien des musées, pour capturer l'exactitude de leurs poses et de leurs mouvements dans ses illustrations. C'est le plus important représentant du symbolisme dans la peinture.

[1] Cité par Jean-Pierre Moullinet, 2003, p. 64.
[2] Idem, p. 67.

Les deux principales fonctions des Fables sont « placere et docere » et cela veut dire que les deux verbes « plaire et instruire » qui sont inséparables. L'intention de La Fontaine est celle d'instruire, car il affirme : « Je me sers des animaux pour instruire les hommes » [3] Le principe est celui de lire pour apprendre et puis lire pour comprendre. Le rôle de la fable est surtout didactique : le lecteur doit faire l'effort de chercher, de comprendre et d'interpréter. La lecture des Fables permet de mêler l'utile à l'agréable. Le lecteur peut aussi apprendre à travers les illustrations des Fables de La Fontaine et nous citerons celles de Jean-Baptiste Oudry peintre animalier de la cour de Louis XV, qui est resté célèbre pour ses illustrations des fables réalisées au début des années 1730. Ses ouvrages les plus connus sont les 275 dessins qui ont servi à l'édition nommée aussi des «Fermiers généraux des Fables de La Fontaine». Au XVIII-è siècle, Baptiste Oudry propose de nouvelles illustrations, un peu plus naturalistes. Oudry fut un peintre, un créateur de tapisserie et un immense illustrateur des Fables, les critiques le considèrent le plus grand peintre français concernant les scènes de chasse et de nature morte du XVIII-ème siècle. Il a également peint beaucoup de portraits, des paysages purs et des scènes historiques. François Chaveau (XVII-è siècle) est originaire de Bourgogne, il est né en 1613. Il a étudié dans l'atelier de Laurent de La Hyre et s'est spécialisé dans l'eau-forte. Louis XIV lui attribue le titre de «Graveur du Roi» ainsi qu'une pension en 1662. Il est nommé conseiller à l'Académie royale de peinture et de sculpture le 14 avril 1663. Chauveau a laissé une œuvre de plus de 6000 pièces (frontispices, vignettes, etc)**.** Quoique très travailleur, il était d'un caractère jovial. Il improvisait chez Fagon des pièces de théâtre dans les bosquets et jouait volontiers le rôle de Pierrot en s'accompagnant de la guitare. Gustave Doré est connu pour la précision et le réalisme de ses illustrations de fables, souvent dans des décors exotiques. Gustave Moreau (1826-1898) a illustré un ensemble de fables pour un commanditaire privé, créant des œuvres riches et détaillées.

Concernant les interprétations modernes des Fables: Jean Granville a créé des illustrations satiriques, notamment dans des albums comme «Métamorphoses du Jour». Il a illustré les Fables de la Fontaine, de Swift (les Voyages de Gulliver). Certains ont vu dans cet ouvrage l'inspiration des œuvres surréalistes et contemporaines. Granville (pseudonyme de Jean-Ignace-Isidore Gérard) est un artiste, dessinateur, caricaturiste et lithographe, du début du XIX-è siècle. Son inspiration baroque lui fait traiter des thèmes inédits où la caricature la plus cruelle côtoie des illustrations visionnaires et poétiques. Ses planches satiriques sont des charges contre les contemporains. Ses dessins déplaisaient à Adolphe Thiers, qui fait promulguer, en 1835, une loi exigeant une autorisation préalable pour la publication des dessins et des caricatures. Benjamin Rabier a illustré les fables dans un style humoristique et truculent. Tout au long des Fables, Benjamin Rabier nous permet d'admirer la plupart des styles de l'époque: certaines pages sont construites dans la manière «des arts déco», à la Mucha, d'autres, plus rares, comme des arts modernes. Chaque Fable fait l'objet d'une mise en page particulière. Il se lance, à partir de 1916, dans le dessin animé et s'occupe de publicité. Pour la cinémathèque Pathé Baby, de 1922 à 1925, il crée de nombreux dessins animés ayant pour sujets certains de ses personnages d'illustrateur. Un style très particulier et personnel qui annonce la bande dessinée actuelle; René Haussman a proposé des illustrations poétiques et parfois truculentes, notamment dans les années 1960 et 1970. Thomas Tessier a créé des mises en scène humoristiques des textes dans un style contemporain. Joan Sfar a mêlé son univers de la bande-dessinée à celui de La Fontaine, offrant une approche moderne des fables. Chez Lukas Kandl (né en 1994) nous voyons très bien que sa peinture explore les fables avec une approche étrange, magique et un peu surréaliste. Les critiques apprécient son œuvre contemporaine conçue sous le signe d'un réalisme magique.

[3] Idem, p. 60.

D’autres expressions artistiques sont les peintures murales: des œuvres comme le plafond de l'Opéra de Paris par Marc Chagall qui intègre des éléments liés aux fables. Les calligrammes incluent l'utilisation de la technique du calligramme, popularisée par Apollinaire, pour dessiner des animaux avec les vers de la fable. Nous citerons aussi des œuvres sculptées ou gravées: des exemples de gravures comme celles d'Ambrosius Francken ou des appliques représentant la fable qui met en scène le renard et le fromage, sont mentionnées dans les collections du Musée d'Art et d'Histoire de Genève.

Il est clair que l’univers onirique de Moreau, grand amateur de chimères, de mythes antiques et de mirages orientalistes, se prête à merveille à ces textes peuplés d’animaux qui parlent et se transforment, où surgissent une sultane à dos d’éléphant, des dragons, la magicienne Circé et la déesse Junon, tout cela dans un décor magnifique avec des végétaux ondulants ou des paysages exotiques. La passion du peintre pour le rêve infuse chaque aspect de ces aquarelles, y compris les plus naturalistes où la magie s’exprime à travers des couleurs fortes, étonnantes et vaporeuses. Dans «L’Éléphant et le Singe de Jupiter», «Le Dragon à plusieurs têtes» et «Le Dragon à plusieurs queues», la profondeur des formes et des nuances dépasse les frontières entre paysage terrestre, céleste et subaquatique. Pour donner corps à ces rêveries animalières, l’artiste s’est rendu à la Bibliothèque Nationale, au Musée d’Histoire Naturelle et à la Ménagerie du Jardin des Plantes où, durant un mois, il dessine sur le vif des cerfs, des lions, des serpents, des éléphants et des rhinocéros et se fait même livrer chez lui des grenouilles vivantes! Le peintre va aussi au Louvre pour étudier «Le Dessert» (une célèbre nature morte de Jan Davids de Heem) et croquer des objets précieux afin de nourrir la table luxueuse et fourmillante de détails qu’il choisit comme décor pour le festin des animaux dans «Le Rat de ville et le Rat des champs» s’avérant ici plutôt proche de la gravure de Gustave Doré réalisée un an plus tôt, en 1880.

Mais, le plus souvent, son regard symboliste nourrit des compositions plus modernes qui complètent les textes et renouvellent leur lecture. Ainsi, la silhouette d’un arbre incarne, comme un double diabolique, l’emprise cruelle dans «Le Loup et l’Agneau». Pour «Le Rat et l’Eléphant», qui traite de la supériorité d’un être sur un autre en fonction de sa taille, le peintre fait le choix intelligent de relativiser l’importance du pachyderme en le montrant dépassé par des fleurs énormes. Vers la moitié du XX-ème siècle, c’est Calvet Rogniat qui illustre les Fables de La Fontaine.
Il est bien connu de tous ceux qui ont fréquenté les salles de classe à cette période pour les belles images données par les instituteurs aux bons élèves lorsqu'ils avaient bien travaillé et acquis 10 bons points.

Un autre artiste important qui a illustré les Fables de La Fontaine est Salvador Dali (1904-1989). L’une des plus amples expositions dédiées à l’artiste catalan s’est tenue à Cluj-Napoca en 2025; elle présentait cent soixante dix œuvres signées par l’artiste. «L’Univers de Salvador Dali» a invité les visiteurs dans un voyage inoubliable parmi ses différents ouvrages: des sculptures en grandeur nature, du mobilier surréaliste et d’autres œuvres spécialement réalisées dans la composition desquelles il a utilisé le verre, le bronze, l’or et même les diamants. L’exposition qui s’est tenue dans la maison Hintz, bâtiment historique emblématique pour la ville de Cluj, a eu l’intention de tester la perception du visiteur sur la réalité en dépassant les limites du rationnel. Parmi les œuvres exposées, nous avons pu admirer les représentations des Fables: «Le Bestiaire de la Fontaine Dalinisé» contenait une série complète de douze gravures qui ont illustré des scènes présentes dans les Fables.

Au XIX-ème siècle, pendant les courants romantique et le réaliste Eugène Delacroix et Jean-Louis-Ernest Meissonier ont participé à des éditions illustrées, mettant en lumière la force expressive des animaux. Gustave Doré a créé des gravures célèbres, mêlant des figures grotesques et fantastiques pour mettre en lumière le chaos moral comme dans «La peste avec des créatures étranges». Gustave Moreau a produit des dessins symbolistes, explorant le côté

allégorique et psychologique des scènes, comme par exemple dans « Le Paon se plaignant à Junon ». Au XX-ème siècle nous rencontrons Benjamin Rabier avec quelques dessins truculents et René Hausman qui ont travaillé pour moderniser l'image des Fables. Marc Chagall a enrichi beaucoup d'éditions avec sa vision onirique et colorée, utilisant des techniques variées comme la gravure ou le vitrail. Des bédéistes comme J. Sfar continuent l'adaptation de l'univers de La Fontaine. Concernant l'allégorie et la moralité, les artistes analysent le «corps» (le récit) et l' «âme» (la morale). Les animaux expriment des sentiments et des comportements humains, permettant des interprétations de la société.

Les représentations artistiques des Fables de La Fontaine sont un exercice de superbe liberté à travers les siècles. Elle montrent le caractère universel des Fables. À travers leurs œuvres, les artistes nous offrent une lecture plus originale et plus détaillée des Fables. Les lecteurs bénéficient d'une double vision, artistique et littéraire.

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THE FIGURE OF THE OUTCAST IN THE NOVELS ITZIK BY PASCALE ROZE AND MAGNUS BY SYLVIE GERMAIN

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Abstract: *This article explores the figure of the excluded individual in Itsik by Pascale Roze and Magnus by Sylvie Germain, two contemporary French novels that examine the long-lasting effects of the Holocaust on identity, memory, and the human condition. In Itsik, exclusion emerges through the silent suffering of a Jewish survivor whose body carries the traces of trauma and whose language has been shattered by the violence of history. His identity is reduced to fragments, and survival becomes a form of exile from himself. In Magnus, exclusion takes shape through a falsified identity: the protagonist, raised by a Nazi family, discovers that his entire past is a lie. His quest for truth reveals the destructive power of inherited guilt and the fragile possibility of reconstructing a self after erasure. Both novels show that the Holocaust produces wounded identities, where memory—whether destroyed or falsified—creates deep inner fractures that persist across generations.*

Keywords : *exclusion ; mémoire traumatique ; identité juive ; shoah, survivance ; héritage du bourreau*

La figure de l'exclu, au sens le plus profond, surgit chez Pascale Roze et Sylvie Germain dès la scène inaugurale de leurs romans. Itzik comme Magnus présentent des êtres qui viennent au monde au cœur d'une déchirure historique et affective, dans un espace où l'appartenance est compromise avant même de pouvoir se constituer. Leur origine n'est pas seulement incertaine : elle est marquée par la rupture. L'exclusion devient ainsi non pas un accident de parcours, ci une condition fondatrice, une matrice qui traversera toutes les strates de leur identité.

Dans Itzik, l'enfant homonyme naît dans un environnement où la pauvreté, la dispersion diasporique et les traumatismes non résolus fabriquent des existences fragiles, toujours prêtes à basculer dans le silence ou dans l'oubli. L'exclusion d'Itzik prend forme dès son inscription dans un « monde en miettes », où la précarité matérielle et symbolique interdit ce que Pierre Bourdieu nommerait un « héritage transmissible » (Bourdieu, 1964, p. 12) Rien n'est transmis, rien n'est garanti : l'enfant s'inscrit dans le manque, dans l'absence, dans la périphérie de ce qui, normalement, fonde une entrée stable dans le monde.

Le cas de Magnus est encore plus emblématique. L'enfant est immédiatement pris dans une histoire qui le dépasse, saturée de violence et de falsification. Son identité même est brouillée : né sous un nom, réécrit sous un autre, puis abandonné à un silence opaque, Magnus incarne la figure extrême de l'exclu : celui qui n'a pas de « lieu d'origine » fiable. Sylvie Germain construit autour de lui une poétique de la fragmentation, où chaque trace de filiation se révèle fragile ou mensongère. L'exclusion n'est pas ici une conséquence sociale ; elle est une donnée ontologique.

Les deux romans convergent donc vers une idée essentielle : l'exclu n'est pas celui qui est rejeté *après* ; il est celui qui n'a jamais pu s'inscrire pleinement dans une origine. Cette absence de socle constitue le moteur principal de la quête identitaire qui structure les deux fictions.

Pascale Roze et Sylvie Germain écrivent tous deux la naissance comme un événement liminaire blessé. Dans *Itzik*, l'enfant se découvre étranger à son propre monde, spectateur d'une communauté où le secret, la résignation et le non-dit façonnent les relations humaines. L'exclusion se présente donc d'abord sous la forme d'un « sentiment d'inadéquation »

structurelle, ce que la critique littéraire a souvent associé à la figure du « marginal intérieur » (Martin, 2003, p. 45). Itzik n'est pas encore rejeté par les autres : il se sent lui-même en dehors.

Chez Magnus, cette inadéquation prend une forme plus violente. L'enfant ressent très tôt qu'il est entouré d'ombres, de mensonges, de silences étouffés. Sa famille adoptive tente de lui imposer un récit identitaire, mais celui-ci se fissure immédiatement. La violence historique — la Seconde Guerre mondiale, les crimes de guerre, les identités effacées — brouille sa généalogie intime. Magnus n'est pas seulement sans origine : il est porteur d'une origine redoutée, peut-être coupable, dont il cherche à s'émanciper.

Cette difficulté à habiter le monde se déploie chez les deux personnages en une forme de solitude structurelle : solitude affective, solitude linguistique, solitude devant le passé. La naissance, au lieu d'ouvrir vers la communauté, enferme l'enfant dans une conscience diffractée. L'exclusion devient la matrice même de la subjectivité.

L'exclu n'est pas seulement un être séparé du groupe ; il est un être dont le corps et la mémoire portent les traces d'une coupure première. Dans les deux romans, le corps constitue une archive traumatique, une surface où se déposent les fractures invisibles.

Dans *Itzik*, le corps fragile, souvent malade, traduit la violence silencieuse d'un monde où l'enfant se heurte à une forme diffuse d'indifférence. À l'ombre des figures adultes, opaques et parfois distantes, Itzik se développe dans un climat émotionnel pauvre, où le langage affectif est rarement exprimé. Son corps devient alors un médiateur de l'exclusion : un corps qui ne trouve pas sa place, un corps qui flanche, un corps qui dit ce que les mots ne savent formuler. Magnus, de son côté, porte littéralement la marque de cette exclusion : son ours en peluche, détruit puis réparé, devient le symbole matériel de son identité lacunaire. Le corps de l'enfant n'est pas seulement vulnérable : il est hanté par des mémoires interdites. La culpabilité historique — réelle ou imaginée — s'inscrit dans les gestes, les sens, les perceptions, dans ces moments où le corps se souvient avant la conscience.

La mémoire fissurée, omniprésente chez les deux auteurs, est l'une des formes les plus profondes de l'exclusion. Ne pas pouvoir se souvenir, ou au contraire se souvenir trop, se révèle un handicap intime. Itzik est submergé par des images fragmentaires, par un passé familial lourd de non-dits. Magnus, lui, est amputé de toute mémoire fiable. La mémoire devient ainsi la frontière qui sépare l'individu du reste du monde : ceux qui savent d'où ils viennent et ceux qui errent dans les zones blanches de l'identité. Un élément essentiel rapproche *Itzik* et *Magnus* : la manière dont les auteurs utilisent la narration pour matérialiser l'exclusion. Le récit devient un espace troué, discontinu, où l'identité est constamment en suspens.

Pascale Roze construit *Itzik* à partir d'éclats narratifs. Les scènes s'enchaînent sans continuité logique apparente : fragments de mémoire, bribes de dialogues, ellipses brutales. Cette fragmentation n'est pas un simple procédé stylistique ; elle traduit la perception interne d'Itzik, son incapacité à relier les événements en un tout cohérent. L'exclu est celui qui ne peut pas narrer sa propre histoire. Sylvie Germain, de son côté, structure *Magnus* sous forme de fragments, de « feuillets » où l'histoire avance par bonds, par ruptures. Le lecteur, à l'image du personnage, cherche à reconstituer les zones d'ombre. Chaque vide narratif devient un rappel de la blessure inaugurale : ce qui manque, ce qui est perdu, ce qui ne sera jamais récupéré. Comme l'affirme la critique germanienne, « l'identité de Magnus est un palimpseste lacunaire » (Calvet, 2011, p.78). Ce caractère « hors récit » renforce la dimension métaphysique de l'exclusion. L'exclu n'est pas seulement séparé des autres : il est séparé du langage, séparé du récit, séparé de la possibilité même de se dire. En ce sens, *Itzik* et *Magnus* rejoignent une tradition littéraire où les êtres blessés deviennent les révélateurs d'un monde incapable de faire sens.

L'exclusion sociale constitue chez Pascale Roze et Sylvie Germain un cadre concret, presque tangible, dans lequel leurs personnages évoluent. Le destin d'Itzik est inséparable d'un milieu où la précarité matérielle et la fragilité économique colorent chaque geste du quotidien.

Le roman installe son protagoniste dans une zone de marginalité diffuse : familles instables, ressources réduites, absence de protection institutionnelle. L'enfant se situe d'emblée dans un espace où les règles du monde majoritaire semblent inaccessibles. La pauvreté — bien que jamais exhibée de manière spectaculaire — devient une présence latente, un horizon constant qui façonne les interactions humaines et structure la perception du réel.

Chez Pascale Roze, cette pauvreté s'entrelace avec la question diasporique. L'identité d'Itzik est ancrée dans une communauté éclatée, porteuse de traditions mais également de blessures historiques profondes. Les personnages évoluent dans une topographie humaine marquée par ce que certains sociologues désignent comme une « marginalité culturelle » (Wieviorka, 2001, p. 63) : une position où l'hybridité identitaire coexiste avec une forme de vulnérabilité sociale. L'exclu n'est pas seulement celui qui manque de moyens ; il est celui dont les repères collectifs sont instables. Les migrations successives, l'exil, les traces d'oppression passée — tout cela crée un climat où le sentiment d'appartenance est fragile, constamment remis en question. Dans *Magnus*, l'exclusion sociale prend une forme différente mais tout aussi puissante. Magnus n'est pas plongé dans la pauvreté matérielle ; au contraire, sa famille adoptive dispose de ressources. Pourtant, il demeure exclu de la communauté humaine par un déficit fondamental d'intégration symbolique. Sa marginalité est d'abord intime, mais elle se prolonge dans les relations sociales. Son incapacité à s'inscrire dans une histoire familiale cohérente le rend étranger au monde des autres enfants. L'école, loin d'être un lieu d'intégration, devient un espace de confrontation où la différence se dévoile : différence de comportement, différence de langage, différence de présence au monde. Il n'appartient jamais entièrement au groupe. Les deux romans montrent ainsi que l'exclusion sociale n'est pas uniquement une question de classe ou de ressources économiques ; c'est aussi une question d'accès à la communauté humaine, de capacité à y occuper une place reconnue. Itzik comme Magnus sont enfermés dans une position paradoxale : ils voient le monde, ils perçoivent la communauté, mais ils ne peuvent en faire pleinement partie. Leur solitude est donc une solitude parmi les autres — la forme la plus douloureuse de marginalité. Le langage joue un rôle central dans les deux romans. Il n'est pas seulement un outil de communication, mais le lieu où se mesure le degré d'intégration ou d'exclusion du sujet. Chez Pascale Roze comme chez Sylvie Germain, le rapport au langage révèle l'état d'âme des personnages, leur difficulté à s'inscrire dans le monde, leur incapacité parfois radicale à se dire.

Dans *Itzik*, l'enfant développe un rapport silencieux au monde. Il observe plus qu'il ne parle, il intériorise plus qu'il n'exprime. Son mutisme partiel est une conséquence de l'insécurité affective qui l'entoure : il n'y a pas d'espace stable où la parole pourrait s'épanouir. La parole semble toujours en danger de se perdre, de ne pas être entendue, ou de se heurter au mur des traumatismes familiaux. Le silence d'Itzik devient ainsi un refuge — mais un refuge lourd, qui renforce l'exclusion au lieu de l'apaiser. Chez Magnus, la situation est encore plus marquée. Le mutisme apparaît à certains moments comme une forme de défense contre l'effraction du passé. L'enfant perçoit confusément que certaines paroles sont interdites, que certains mots portent une charge historique ou morale trop lourde. Le silence devient alors une manière de se protéger d'une histoire dont il ignore les contours exacts, mais dont il ressent les menaces.

La parole entravée est un autre motif qui traverse les deux romans. Itzik, parfois, hésite, réorganise ses phrases, trébuche. Magnus, quant à lui, ressent sa parole comme une matière instable. Le bégaiement n'est pas systématique, mais il symbolise une parole blessée. Ce sont des paroles qui ne coulent pas naturellement, des paroles qui semblent contenir en elles-mêmes les ruptures du passé. On pense ici aux théories de Françoise Dolto sur la parole empêchée chez l'enfant traumatisé (Dolto, 1977) : la parole ne se développe pas ou se développe en dent de scie lorsque l'environnement affectif ou symbolique est défaillant. Itzik comme Magnus incarnent cette problématique : le langage révèle l'histoire invisible qui les

traverse. Au-delà du silence et du bégaiement, il existe dans les deux romans une véritable impossibilité de dire. Certains mots ne peuvent être prononcés, certaines vérités ne peuvent être formulées. Chez Itzik, les secrets familiaux imposent une chape de silence : on ne dit pas, on contourne, on évite. Chez Magnus, l'indicible est encore plus radical : c'est l'histoire elle-même qui est indicible. Les racines du personnage sont enfouies dans des crimes, des ombres, des violences extrêmes. Comment dire l'innommable ? Comment dire l'origine lorsque celle-ci est marquée par la culpabilité historique? L'exclu est celui qui n'a pas les mots pour se dire, ou dont les mots sont trop lourds pour être portés.

La dimension historique amplifie l'exclusion. Les deux romans se situent dans un contexte où la violence collective — guerres, exils, déplacements forcés — imprime une marque durable sur les personnages. L'histoire devient une force qui déracine, qui coupe, qui sépare. Dans *Itzik*, la mémoire collective diffuse de la diaspora façonne les existences. Les personnages vivent dans les retombées d'une histoire marquée par les persécutions, les déplacements, les pertes. L'enfant ressent confusément cette fragilité historique : il appartient à une lignée blessée, à une communauté souvent rejetée, tolérée sans être pleinement acceptée. L'exclusion sociale est toujours liée à l'Histoire — à une histoire de marginalization. Dans *Magnus*, cette dimension est poussée à son paroxysme. Le roman s'inscrit dans les conséquences directes de la Seconde Guerre mondiale. Les identités ont été détruites, les enfants déplacés, les familles dissoutes, les mémoires falsifiées. Magnus incarne cette déchirure. Son origine est une énigme, non par manque d'informations seulement, mais parce que l'histoire elle-même a voulu effacer ou déformer sa généalogie. Le roman montre comment la grande Histoire peut détruire la petite histoire individuelle, comment la violence politique s'immisce dans la chair même du sujet. Les deux romans convergent vers une idée essentielle : l'exclusion n'est jamais purement individuelle. Elle est la conséquence d'une violence collective, sociale, historique, qui dépasse le sujet mais l'habite jusque dans ses gestes les plus intimes.

Si l'exclusion constitue le point de départ existentiel d'Itzik et de Magnus, les deux romans se caractérisent également par un mouvement inverse : une lente, fragile, parfois douloureuse reconstruction de soi. Cette reconstruction ne se fait pas par un accès soudain à la vérité, mais par une accumulation de fragments, de traces et de récits partiels. Chez Pascale Roze, Itzik avance dans un monde où les informations sont hétérogènes, parfois contradictoires. Les souvenirs familiaux, les gestes des adultes, les silences épais deviennent autant de matériaux à interpréter. La reconstruction identitaire repose ici sur un travail quasi archéologique : il s'agit de déterrer, de trier, d'organiser des traces souvent illisibles. Le roman invite le lecteur à partager ce geste de reconstitution, comme si la lecture elle-même devenait un processus de guérison. Ce que la psychanalyse nomme les « éléments α » — fragments émotionnels bruts que l'esprit doit transformer pour les rendre pensables (Bion, 1962) — s'incarne dans la forme même du récit.

Sylvie Germain adopte une démarche similaire mais plus frontale : Magnus doit littéralement reconstruire son identité à partir de documents, d'archives, de lettres, d'indices matériels. Sa quête ressemble à celle d'un historien confronté à des traces mutilées. Chaque fragment apporte une part de vérité mais révèle aussi une profondeur plus grande du mystère. Cette reconstruction progressive fait apparaître un geste éthique essentiel : celui de reprendre possession de soi en affrontant la vérité, même lorsque celle-ci est lourde de violence ou de culpabilité. Les deux œuvres montrent que la reconstruction de soi ne consiste jamais à revenir à une origine pure, mais à accepter une identité stratifiée, composite, parfois incohérente. La rédemption passe par la reconnaissance de cette complexité, non par l'illusion d'une unité retrouvée. Un élément frappant rapproche *Itzik* et *Magnus* : la manière dont l'identité des personnages se transforme continuellement. Loin d'être figée, leur subjectivité se déploie dans une série de métamorphoses. Les deux romancières refusent la fixité identitaire — l'exclu,

parce qu'il n'a jamais eu de place stable, possède une capacité singulière à se réinventer. Chez Itzik, la transformation se présente sous forme de maturation intérieure. L'enfant, au fil du roman, acquiert une sensibilité plus fine au monde. Il apprend à lire les nuances, les ombres, les contradictions. L'identité se construit comme un « devenir », un processus ouvert, jamais achevé. Pascale Roze semble rejoindre ici les perspectives deleuziennes : l'être marginal est aussi l'être qui se déplace, qui échappe, qui ne se laisse pas enfermer dans une définition unique. (Deleuze et Guattari, 1975)

Magnus, quant à lui, incarne littéralement la métamorphose. Son nom change, son histoire change, sa perception de lui-même se transforme au fil du récit. Chaque rencontre, chaque révélateur du passé produit une nouvelle version de lui-même. L'identité devient un palimpseste, une superposition de couches successives où les traces anciennes ne disparaissent jamais totalement. Ces transformations ne sont pas des fuites ; ce sont des reconstructions conscientes. Magnus apprend à se détacher de l'identité imposée, à refuser la culpabilité héritée, à se créer un espace intérieur où il peut exister hors du poids écrasant de l'Histoire. La métamorphose devient une condition de survie : un geste nécessaire pour échapper à l'anéantissement intime.

Dans les deux romans, la rédemption est liée à l'acceptation d'une identité plurielle. Pas d'unité retrouvée : un tissage patient. Pas d'origine retrouvée : une constellation de possibles. L'exclu, paradoxalement, accède à une forme de liberté intérieure que les autres personnages n'ont pas : liberté de créer, liberté d'imaginer, liberté d'échapper aux assignations sociales.

Ainsi, l'exclusion, loin d'être une simple blessure, devient un point d'ouverture. Les marges deviennent un lieu où surgissent des formes nouvelles d'existence. La dernière dimension essentielle de cette partie concerne la portée poétique et métaphysique des deux figures principales. Itzik et Magnus ne sont pas seulement des exclus sociaux, historiques ou linguistiques ; ils deviennent des figures symboliques qui ouvrent le récit à des réflexions plus vastes sur la condition humaine.

L'exclusion rapproche les personnages de la figure du « voyant » au sens rimbaldien (Rimbaud, 1975). Leur position marginale leur donne accès à des zones de perception que les autres n'atteignent pas. Parce qu'ils ne sont pas pris dans la normalité sociale, ils voient ce que les autres ignorent : les failles, les zones d'ombre, les silences, les vérités cachées. Chez Itzik, cette sensibilité se manifeste par une attention aiguë aux détails, aux émotions des autres, aux mouvements invisibles du monde. L'enfant exclu possède une capacité unique à ressentir la souffrance, mais aussi la beauté. Chez Sylvie Germain, la dimension métaphysique est encore plus accentuée. Le roman *Magnus* est traversé par une quête spirituelle, par une interrogation sur le bien, le mal, le pardon, la culpabilité. L'exclu devient un être à la frontière du visible et de l'invisible, un être en quête de sens. La recherche d'identité de Magnus prend la forme d'un itinéraire spirituel : traverser les ténèbres pour trouver une lumière, même fragile. Le roman n'est pas religieux au sens strict, mais il ouvre des perspectives mystiques, notamment dans la manière dont la mémoire et la souffrance sont transfigurées. Itzik et Magnus dépassent largement leur cadre narratif. Ils deviennent des figures universelles de l'humain blessé, de l'humain en quête, de l'humain qui survit malgré le manque, malgré les ruptures, malgré l'Histoire. Leur exclusion ouvre un espace poétique où le sens se cherche, se perd, se retrouve. Cette dimension donne à leurs histoires un caractère intemporel, presque mythique. Les deux romans montrent ainsi que l'exclu n'est pas seulement un témoin de la violence du monde, mais aussi une source de lumière fragile, une invitation à repenser la condition humaine depuis ses marges.

L'étude croisée des romans *Itzik* de Pascale Roze et *Magnus* de Sylvie Germain révèle une profondeur thématique commune : la figure de l'exclu y apparaît comme le noyau autour duquel se construit l'identité, la mémoire et la quête de sens. Les deux œuvres, bien que

distinctes par leur contexte narratif et leur esthétique, explorent une même tension fondamentale : comment vivre lorsque l'origine manque, lorsque la place dans le monde est instable, lorsque l'Histoire a fracturé le tissu même du soi ?

Les personnages d'Itzik et de Magnus partagent ce destin d'êtres « en marge » — non pas par choix, mais par blessure inaugurale. Leur exclusion n'est ni temporaire ni accidentelle : elle constitue la condition initiale qui façonne leur rapport au monde. Chez Roze, cette exclusion s'inscrit dans une réalité sociale et diasporique marquée par la précarité affective et matérielle. Chez Germain, elle s'enracine dans une histoire tragique faite de mensonges, de crimes et d'identité usurpée. Dans les deux cas, le personnage évolue dans un espace de fracture, où la continuité du récit familial est brisée.

La deuxième dimension essentielle mise en lumière par cette analyse concerne le langage. L'exclu est celui qui n'arrive pas à dire — parce qu'il est enfermé dans le mutisme, dans la honte, dans le secret imposé, dans l'indicible historique. *Itzik* et *Magnus* montrent que la parole est à la fois une possibilité de guérison et un champ de lutte : c'est par la reconstruction linguistique que les personnages tentent de sortir de la marge. Le langage devient l'espace où se joue la reconquête du soi.

La troisième dimension, enfin, ouvre le champ métaphysique. Les deux romans transforment la figure de l'exclu en une figure symbolique, presque mythique. L'exclusion n'est plus seulement un état social, mais un état existentiel. Elle révèle une vérité plus vaste sur la condition humaine : nous sommes tous, à des degrés divers, façonnés par des manques, des ruptures, des zones d'ombre. L'exclu devient alors celui qui, depuis sa brèche, voit ce que les autres ne voient pas ; celui qui, par sa fragilité, accède à une lucidité particulière. Cette lucidité ouvre la voie à une forme de rédemption — non pas une libération totale, mais une capacité nouvelle à se tenir debout, à affirmer une identité plurielle, à reconstruire du sens là où tout semblait perdu.

Ainsi, *Itzik* et *Magnus* proposent une vision profondément humaniste de l'exclusion. Ils montrent que la marge n'est pas uniquement un lieu de souffrance, mais aussi un espace d'invention, de sensibilité, d'ouverture. L'identité blessée peut devenir identité créatrice. La mémoire fissurée peut devenir mémoire transformée. L'exclu, loin d'être une figure négative, devient une figure centrale pour penser l'humain : un être en quête, un être de passage, un être dont la fragilité révèle la part la plus authentique de l'existence.

En ce sens, Pascale Roze et Sylvie Germain offrent deux œuvres majeures sur la capacité de l'être humain à survivre au chaos, à traverser l'Histoire, à recomposer son visage malgré la fracture originelle. L'exclusion, loin d'anéantir, peut devenir le point de départ d'une réinvention profonde — intime, poétique, spirituelle.

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AMNESIA AND INNER JOURNEY IN BRIEFING FOR A DESCENT INTO HELL

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Abstract: *This study focuses on one of Doris Lessing's inner space novels,* ***Briefing for a Descent into Hell****, a novel which has for the first and the last time in her fiction, a male character, Charles Watkins, a professor of classics at Cambridge. The protagonist of this novel is self-divided because the stresses of middle age and personal problems have propelled him into a mental breakdown accompanied by a temporary loss of identity medically described as amnesia. Doris Lessing depicts multiple consciousness or realities: the external reality being juxtaposed with the inner or dream world. The gap between the inner and outer state of mind is craftily highlighted in this novel. In Briefing for a Descent into Hell alternating sections correspond to both ways of perceiving the psychic crisis of the central character: from within and without his own consciousness.*

Keywords: *inner; self; journey; dream; psychic.*

Introduction

Doris Lessing has written three inner space novels: *The Summer Before the Dark, The Memoirs of a Survivor* and *Briefing for a Descent into Hell*. The inner space novels reveal clearly Lessing's intention to explore, not external reality, but the world within. In the preface of *Briefing for a Descent into Hell,* the writer states that she was writing a work of "inner space fiction" because "there is never anywhere to go but in".

The inner-space novels share a sick society whose individuals need to discover meanings in their lives. In *The Summer Before the Dark*, catastrophe can be averted by reducing the pressure created by gender roles, and thereby creating true equality. *The Memoirs of a Survivor* and *Briefing for a Descent into Hell* feature characters who function in multiple levels of consciousness. This consciousness allows them to adapt to the ever-changing universe. These characters must discover their own truth in order to recover health and wholeness. (Friedow, 2002: 118)

In *Briefing for a Descent into Hell*, Lessing pays great attention to the co-existence of multiple consciousness or realities which she craftily designed to ridicule the absurdity of what society regards as real. She explores the nature of the self and consciousness; she also presents an insight into the gulf between the "inner" and the "outer" state of mind with great emphasis on myth and archetypal pattern of experience.

In this novel, the author suggests a possible "brave new world" in a madman's "inner space." By juxtaposing Charles Watkins's "real" world and his "dream" world, the author criticizes such cultural institutions as hospitals and universities, the society in which the insane lives, the depravity, the insanity and the violence of the time which makes it almost impossible for one to reason appropriately. The multiple realities in the novel are not just designed for narrative purposes, but to ridicule the absurdity of what the society terms "reality". (Akujobi, 2008: 19)

The crystal in the novel serves as a link of two worlds - the inner and the outer worlds. It is a symbol of man's inner thought. Charles' description of life in the solar provides an imaginary escape for the individual from the constraint of reality.

In *Briefing for a Descent into Hell*, Lessing invokes the image of the circle and square which she represents through the Mandala square, this place is in ruin and it is the place chosen for Watkins's spiritual journey which may be commenting on the author's belief that there is a connection between science and spirituality particularly in the domain of literature. C. G. Gung

explains this symbol: “the use of a magic circle or mandala, as it is called in the East, for healing purposes is an archetypal idea. When a man is ill the Pueblo Indians of New Mexico make a sand-painting of a mandala with four gates. (Jung, 1995: 138)

Through consciousness, Lessing exposes the inner walkings of the human mind and in this case, one can say that consciousness is the nucleus of this journey in the novel. Lessing in this stead shares her major theme - the fragmentation of civilization and consciousness- with a great many modern writers such as William Faulkner, James Joyce, Virginia Woolf, and William Golding. Possessing what is still too often rare for women writers. (Akujobi, 2008:19)

Lessing suggests that man must embark on voyages of self-discovery which leave him changed. The difficulties of the voyage, and also the difficulties met by one who is successful, are suggested in the "briefing" to which the title of her book refers. (Marchino, 1972: 260)

For the first - and only - time, the protagonist of the novel is male. Structurally, the novel is remarkable by its inversion of chronology and multiple perspectives that reinforce the subjectivity of point of view. *Briefing for a Descent into Hell* depends on a basic pattern of theme and variations: the "theme" is Charles Watkins's deeper psychic urge to heal the schism of his present condition of self-division; the variations include his nostalgia for union and his recognition of separation, envisioned by Lessing through a series of metaphoric or symbolic journeys.

From the beginning of this work, Lessing alerts the reader to the dual schema, as well as to the underlying Sufi inflection of its meaning, by providing a context for the novel on the frontispiece: "Category: Inner-Space Fiction - For there is never anywhere to go but in." Two epigraphs - one from the fourteenth-century Sufi Mahmoud Shabistari’s poem *The Secret Garden* and the other from Rachel Carson's *The Edge of the Sea* - describe the macrocosm encapsulated within a raindrop or a sand grain suspended in water. By analogy, the unnamed seafarer of the first pages of *Briefing for a Descent into Hell* is Everyman, rediscovering through the exploration of the microcosm of his own consciousness the experience of the human race.

Charles Watkins’ inner journey

The protagonist of this novel is self-divided. As one subsequently learns the stresses of middle age and personal problems have propelled Charles Watkins, a professor of classics at Cambridge, into a mental breakdown accompanied by a temporary loss of identity medically described as amnesia.

In *Briefing for a Descent into Hell* alternating sections correspond to both ways of perceiving the psychic crisis of the central character: from within and without his own consciousness. The first long portion is narrated primarily from the more immediate and subjective focus of the perceiving consciousness, while the remaining portions are composed of letters, dialogues, and more public communications from members of Watkins's milieu and "reminiscences" provided by Watkins himself. In the first section, the doctors' evaluations are juxtaposed with the directly recorded subjective experiences of the protagonist.

When the protagonist is most awake and aware within his own mental experience, he is most deeply asleep from the point of view of the medical observers. His being is split into two modes: while his body participates in one, his mind participates in the other; they are complementary and mutually exclusive. "Inner" and "outer" spaces become metaphors in the novel of the disjunction between the mental and physical spaces that a person simultaneously occupies.

Watkins is Lessing's most identifiably "schizophrenic" character. In fact, a number of parallels can be drawn between the experiences of her protagonist and the existential phenomenology of schizophrenia proposed by R. D. Laing, not the least of which is a ten-day psychotic journey described by one of Laing's ex-patients, coincidentally named Jesse Watkins.

One of Laing's central (and controversial) hypotheses is that the psychotic breakdown manifested in acute schizophrenia is a natural process of mind-healing which, if allowed to run its full course, will be therapeutic rather than destructive. (Rubenstein, 1986: 154)

The Sufis describe man's evolutionary course from the simplest form of matter through vegetable, animal, human, and superhuman states of consciousness, to the achievement of the "total perception of the external phenomenal world." Further, phenomenologists of consciousness document similar motifs in the classical experiences described throughout the centuries in mystical and occult literature, and in the more recent psychedelic (or psycholytic) drug-induced experiences. (op. cit, p. 154)

The collective unconscious manifests itself in similar archetypal images and symbols. Regardless of the catalyst, the unconscious generates patterns which, under certain circumstances, become accessible to the other layers of the psyche. That identity is central to the major motifs of *Briefing for a Descent into Hell,* the first movement of which may be read as the narrative of a spiritual, archetypal, psychotic, or even drug-induced inner journey. The novel's symbolic meaning is represented by what is reached at the end of this journey and whether the change in consciousness has effects on the personality of the protagonist.

The first long portion of the novel has several levels of meaning. The protagonist initially finds himself "at sea". The protagonist's wanderings express other primary images, including heat, light, and circles. His "anti-clock Wise" direction and his need to experience a birth in reverse suggest the circularity of his journey backward both in time and in the development of his own consciousness as he tries to locate the centre of his being. He is the archetypal seafarer, alternately Jason, Jonah, Odysseus, Sinbad, adrift in a ship that is inhabited temporarily by a strange unearthly light (called the Crystal) that incorporates his shipmates but leaves him behind. One learns later in the novel that during Watkins's war experience he was twice the only survivor in a group of buddies; in this section he is twice left behind by the Crystal.

While the inner space journey traces the narrator's subsequent efforts to reach the Crystal again, it revises the history of life on earth. The protagonist is identified with the first living organisms emerging from the slime as they become land creatures; the psychological and spiritual parallel is the emergence of human consciousness and its growth toward enlightenment and wholeness.

Within his existential reality Lessing's protagonist accomplishes the evolutionary step from sea to land with the aid of a dolphin. Once on land, he establishes an intuitive communication with two gentle cat-like creatures who guide him over an apparent impasse in his upward climb. He arrives at what is at first an uninhabited archaic city. Later the houses are noticeably "turned inwards, to the centre," and the city itself seems to acknowledge the protagonist's presence as if also possessed of consciousness.

At first the archaic Eden-like atmosphere of the surroundings is emphasized, "as if this was a country where hostility or dislike had not yet been born." The protagonist experiences a sense of harmony and unity analogous both to the state of undifferentiated wholeness in the generic individual's personal development, and to the hypothetical primitive pre-ego consciousness in the history of civilization. However, that state is soon interrupted by the appearance of the ubiquitous "enemy" that Lessing has shown consistently as a configuration of the dark side of the mind. (op. cit, p. 157)

The protagonist feels himself under a lunar influence, a reference to the "lunacy" that his rambling monologues represent to the medical staff. On the outskirts of the city he witnesses a ritualistic bloodletting involving several male children and three females whose identities are familiar to him. He realizes that their rite destroys forever some fundamental innocence in nature by their introduction of carnality into the pure world. Just as his imagination had "invented" the city itself, *"now I understood my fall away from what I had been when I landed,*

only three weeks before, into a land which had never known killing. I knew that I had arrived purged and salt-scoured and guiltless, but that between then and now I had drawn evil into my surroundings, into me." (Briefing for a Descent into Hell, p. 94). The shadow further manifests itself in two species of ugly, predatory animals – the negative counterparts of the kind beasts that had earlier guided him. From the first appearance of these rat-like dogs and monkeys, the protagonist watches their open warfare and admits his own complicity in their violence.

During the time he spends on land, the voyager sees as his task the preparation of a landing pad in the centre of the city, in anticipation of the return of the Crystal. Significantly, both the Crystal and the landing area are images of wholeness; in archetypal symbolism crystals and the abstract circle/square configuration often represent "the union of extreme opposites - of matter and spirit." After delays and failures in his effort to prepare himself for this crucial segment of his journey, he finally senses the presence of the Crystal. But, again, he is not ready for it: *"Whatever it was that I could not quite see, but was there, belonged to a level of existence that my eyes were not evolved enough to see.... Beating out from that central point came waves of a finer substance, from a finer level of existence, which assaulted me, because I was not tuned in to them."(Briefing for a Descent into Hell, p. 106-107).* The equation of extrasensory perception with the evolving organs of consciousness described by Sufi mystics underlies the formulations of Watkins's experience. The metaphoric language parallels the Sufi chemist Fariduddin Attar's description of inner transformation: "Every fibre has been purified, raised to a higher state, vibrates to a higher tune, gives out a more direct, more penetrating note." At the same time Watkins's inadequacy makes explicit the difficulty of achieving that elevated level of being. (op. cit, p. 158)

Thus far the protagonist's journey has been on water or land. Now he moves in air, with the help of a great white bird. Finally, the Crystal arrives at the centre of the circle-in-the square to receive him. His own body becomes "a shape in light" and the city changes correspondingly, "as if the city of stone and clay had dissolved, leaving a ghostly city, made in light." As the boundaries between self and world, inner and outer space, disappear, the light is simultaneously "inner or outer as one chose to view it." The protagonist's inner being becomes harmonious with the macrocosm; he understands that the mind of humanity is also a unified consciousness, of which he is an integral part. Even the war and blood-lust he has witnessed have been essential to his eventual transmutation, providing the "page in my passport for this stage of the journey ... a door, a key, and an opening."

Formally, the movement toward a higher plane of mystical awareness suggests the ascent motif of romance and myth, in which "escape, remembrance, or discovery of one's real identity, growing freedom, and the breaking of enchantment" shape the narrative; the growth of identity through "the casting off of whatever conceals or frustrates it" typifies the positive metamorphosis of the protagonist. Thus Lessing renders the fundamentally ineffable and self-transcending experience of spiritual illumination. The Sufi teachings have it that "when apparent opposites are reconciled, the individuality is not only complete, it also transcends the bounds of ordinary humanity as we understand them. The individual becomes, as near as we can state it, immensely powerful." (op. cit, p. 159)

The description of this process of exploration which takes place in the consciousness of the inner space voyager is periodically interrupted by the medical staff's observations on their patient's mental condition, and their disagreements about appropriate treatment. Doctor X recommends extensive use of drugs and eventually shock treatment, while Doctor Y is more restrained, arguing for a gradual approach with minimal intervention. Watkins perceives the doctors' different sensitivities: while he can scarcely "see" Doctor X, Doctor Y is more "visible," burning with a "small steady light." However, both doctors are primarily concerned to restore their patient to the same orthodox model of "normality." Monitoring his responses to the drugs, they interpret his mental condition through its physical manifestations, concentrating

on such behavioural evidence as alertness, coherence, drowsiness, and other physiological signs. The reader, caught between the image of the protagonist as Everyman journeying through the collective unconscious, and Charles Watkins as amnesiac patient, observes the same experiences as described from internal and external perspectives. From the medical point of view, the spiritual experience is a religious delusion.

From deep in inner/outer space the protagonist of this novel has a similar overview of all the earth, with its petty wars, political schisms, social insanities, divisions. Yet the index of his psychic wholeness is his perception of the fundamental unity of all things. The real madness of humanity, he understands, is the failure to remember that unity at the base of all life, instead pursuing the courses of separation and division.

The same identification of microcosm with macrocosm, of inner with outer space, extends still further, as the enlightened protagonist finds himself at a cosmic reference presided over by an illuminated deity (the Sun). There he learns that the troubled planet Earth is in a state of First-Class Emergency. The cosmic spirits - including Merk Ury, Minna Erva, and other refractions of Watkins's intellectual familiarity with the Greek classics - are being "briefed" to carry the easily forgotten message of Harmony to its inhabitants once again before it self-destructs. If the macrocosm and the microcosm are understood as congruent, then the anticipated cataclysm on earth that Watkins observes corresponds to the psychic crisis in his own personality; he discovers the chaos in the outer world that is a projection of his inner state. Furthermore, for the cosmic beings who seek to revitalize the message of harmony and, analogously, for the vision of wholeness in the unconscious that seeks entry into consciousness, the obstacles are great. Even with the "brain-printed" message, the emissaries face a considerable risk of amnesia during their descent into Hell (earth); Watkins's descent into his own inner hell is manifested as amnesia to the medical observers. Symbolically, though each human being is born ("brain-printed") with the experience of harmony and wholeness, subsequent experience erodes that primary knowledge and substitutes division. As he grows older, he is more and more like a victim of amnesia, increasingly self-estranged and forgetful of the knowledge of original unity as the deepest reality of his being. Idries Shah notes in the latter case that in the Sufi dervish tradition, "remembering" is an important aspect of psychic development, beginning with "'remembering oneself,' after which the function shifts to one of harmony with the greater consciousness." (op. cit, p. 161)

In *Briefing for a Descent into Hell,* Lessing highlights the metaphysical characteristic of her fictional protagonists. As Watkins formulates it, *"Each individual of this species is locked up inside his own skull*," unable to *"see things except as facets and one at a time."* The Watkins of the second part of the novel and the mind-voyaging protagonist of the first part do not constitute a *conscious* integrated whole personality. His amnesia is a breakdown or disintegration of his roles as husband, father, professor. Forgetting for a time who he "is" for others, he journeys within his own unconscious self in an effort to rescue some deeper knowledge that his ego personality has forgotten. Thus, the hallucinations, fantasies, and visions of his inner space journey are unconscious. His larger task is to bring the truths discovered in the collective memory to personal awareness, to weld the split between the generic Everyman of the inner space journey and the individual self of waking life.

In the subsequent parts of the novel the emphasis shifts from cosmic to biological and social time and their corresponding metaphorical formulations. Following the rebirth and his cosmic briefing on Harmony, the protagonist "returns to the beginning" again, this time reliving the primary biological separation of his own physical birth experience:

"Sucked into sound, sucked into sea, a swinging sea, boom, shhhh, boooom, shhhh, boooom... thud thud, thud thud ... one two, and the three is me, the three is me, THE THREE IS ME. I in dark, I in pulsing dark, crouched, I holding on, clutching tight, boooom, shhhh, boooom, shhh, rocked, rocking, somewhere behind the gate, somewhere in front the door, and

a dark red clotting light and pressure and pain and then OUT into a flat white light where shapes move and things flash and glitter." (Briefing for a Descent into Hell, p. 201)

His first "personal" memory following birth is his initiation into the drugging of his awareness and the equation of sleeping with being a "good" baby. Both literally and metaphorically, sleep is the norm and spiritual awakeness is the abnormal state.

That the inner journey is itself both a reflection of and an effort to heal the division is the central assumption of the novel. As R. D. Laing has remarked, the "cracked mind of the schizophrenic may *let in* light which does not enter the intact minds of many sane people whose minds are closed." (op. cit, p. 163) The narrator of *Briefing for a Descent into Hell* describes the mental hospitals that house the "millions who have cracked, making cracks where the light could shine through at last."

Like Laing, whose ideology Lessing shares more explicitly in this novel than in any of her other works, the author emphasizes that "mental illness" - manifested as unconventional behaviour or abnormal consciousness - is a cultural label that permits the potential for vision or even self-healing to be drugged by the very institutions that ostensibly promote recovery.

If the first major section of *Briefing for a Descent into Hell* shows the "light shining through" the cracked mind of the protagonist, the remainder of the novel provides a partial explanation for the crack.

The narrative organization expresses two kinds of knowledge: the "information" of the external world of social interaction, and its imaginative transformations at the unconscious levels of the protagonist's psyche.

Once Watkins's social identity is established, by means of a photograph found in his recovered wallet, the doctors attempt to reconstruct his former identity for him. Watkins, however, categorically rejects the role and name assigned to him by his former intimates, having found his true centre in the modality of psychic space he has recently discovered. Concurrently, the testimonies from his wife, mistress, colleagues, and acquaintances to the doctors contribute a picture of the social persona that Watkins has given up, and one that contrasts sharply with the illuminated Everyman of the first part of the novel. The commentaries of his familiars emphasize the ways in which Watkins - to *their* perceptions - was always somehow different, abnormal. Impervious to basic social conventions and feelings, he was "the original eccentric oddball" who did not even "pay lip service to ordinary feelings," according to his colleague Jeremy Thorne. His disillusioned former mistress, Constance Mayne, found him "above every human emotion." His wife, Felicity, who might be expected to know him best, seems to know him least, though she does volunteer the fact that he "always sleeps much less than most people." Conversely, Rosemary Baines, a bare acquaintance from one of his lecture audiences, had been so struck by his ideas and his presence that she had written an extraordinary letter, which forms a major section of the narrative, to share with him her ideas on education and other matters.

Though he had initially dismissed Rosemary Baines's remarkable effort at communication, one learns subsequently that Watkins had met her and her archaeologist friend, Frederick Larson, the night before the beginning of his amnesia. Many of the ideas detailed in her letter reappear in altered form as images and events in the inner space journey that he subsequently undergoes. Rosemary discusses the problem of education - the process of indoctrinating children into social norms and thus anaesthetizing their inborn capacity for perceiving wholeness. She describes the psychic wavelength that Watkins's lecture on the topic had struck within her: the feeling of "beings briefly, on a different, high, vibrating current, of the familiar are becoming transparent." Her reflections clearly parallel the experience Watkins himself lives out at the climax of his inner journey, which in turn suggests the elevated awareness of the Sufi mystic.

Moreover, Rosemary Baines retells her friend Frederick Larson's archaeological speculations on the forms of life of earlier civilizations. Observations on the roofing materials of archaic houses resonate with Watkins's discovery of the idyllic city with roofless houses; Rosemary's long discussion of Larson's mid-life crises, set up by the questioning of basic assumptions about one's profession and identity, resonates with Watkins's own breakdown. Like Larson, Watkins has suffered from a stammer that is the symptom of his inner turmoil; like Larson, Watkins is also a student of ancient civilizations, but his intellectual mastery of the heritage of Western thought has failed to develop in him any insight into the larger relationship between the collective past and his personal history. His mind journey of the first part of the novel thus acquires further meaning as a reflection of aspects of the self he has not assimilated into his conscious personality. Ironically, his psychic travels make existentially real his identification with classical mythic figures and motifs from his intellectual discipline.

Though that journey is interrupted by the doctors' efforts to restore him to his pre-amnesiac identity, it is resumed in another form in response to the more sensitive Doctor Y's suggestion that Watkins recall his wartime experiences. The reader discovers that this experience is a pure fantasy, neither "realistic" nor "true." His war buddy Miles Bovey, whose death is described in the account, later confirms not only that he is still alive but that Watkins had never seen action in Yugoslavia, the location of his "recollection." Instead, these events are closer to Bovey's own war experience.

Watkins describes a number of events: a briefing (this time a military one) followed by a descent (a parachute drop into Yugoslavia), and the experience of belonging to a larger collective whole (participation in the partisan Resistance).

In the final part of *Briefing for a Descent into Hell,* Watkins is balanced between the two extremes of his being: the vivid experience of wholeness in its several formulations, and the advice of his contemporaries to resume his former social identity. He is convinced that he must "remember" something that is crucial to his psychic survival, but what he must remember - the reality of unity - is antithetical to what the doctors urge him to remember - the split identity he has vacated. For a time he preserves his suspension between the two, sharing his intermediate state with a young patient named Violet Stoke: *"They say I lost my memory because I feel guilty.... I think I feel guilty because I lost my memory."(Briefing for a Descent into Hell, p. 362).* Violet's status as a girl who does not want to grow up emphasizes the ambiguity of Watkins's condition.

In this context, one theory of schizophrenia suggests that the condition is the individual's response to "paradox intolerance," particularly as embodied in the antithetical emotions of love and aggression. Because of the pressure of those conflicting experiences, he seeks a "personal paradise": "a hypothetical life situation where each person can creatively express himself openly, directly, and honestly, and come to fulfilment without double-binds, games, hidden agendas, and complexes.... The person who ends up with the appellation 'schizophrenic' is in some way more imbued with the need to find that paradise for himself, that is, he not only needs to, but has to. Such an archetype is more central to his being." (op. cit, p. 167)

Mircea Eliade describes the ambivalence inherent in the desire for paradise within the sacred context, noting that "on the one side, man is haunted by the desire to escape from his particular situation and regain a transpersonal mode of life; on the other, he is paralyzed by the fear of losing his 'identity' and 'forgetting' himself." Man must leave Eden in order to grow - but he may spend the rest of his life trying to return to it. The nostalgia for wholeness is his oldest memory, for unity is located, symbolically, at both the beginning and the end of consciousness. (op. cit, p. 167)

Watkins submits to shock treatment in the hope that it may help him to remember the truth that hesitates like a shadow on the edge of his awareness. His final insight before the

shock treatment is his explanation to Violet of the phenomenon of timing at work in the level of human evolution and change:

"It's desperately urgent that I should remember, I do know that. It's all timing, you see... There are lots of things in our ordinary life that are ... shadows. Like coincidences, or dreaming, the kinds of things that are an angle to ordinary life... The important thing is this - to remember that some things reach out to us from that level of living, to here ... all these things, they have a meaning, they are reflections from that other part of ourselves, and that part of ourselves knows things we don't know.... What I have to remember has to do with time running out." (Briefing for a Descent into Hell, p. 378-379)

Despite Watkins's various illuminations, the ultimate prognosis is negative. The shock treatment works with rather than against the split in his personality, and the amnesia of his earlier life merely reverses itself and becomes amnesia of his inner journey. Watkins leaves the hospital, fully recovered but in fact as split as before. His wife and friends confirm the Watkins they had known before his breakdown. The tragedy of his medical "cure" is that he has recovered his former identity only to lose, once again, the meaning of his journey.

Conclusions

Conclusively, in this novel Lessing suggests that the fault lies not with his choices but with the establishment itself, for its endorsement of that very state of separateness and inner division as the norm. R. D. Laing has enjoined, *"Can we not see that this voyage [into the self] is not what we need to be cured of but that it is itself a natural way of healing our own appalling state of alienation called normality?*" (op. cit, p. 169)

Lessing more pessimistically implies that in society as it is presently constituted, abnormal consciousness is a mixed blessing, for the self cannot exist without reference to a world. If Watkins reflects the schizophrenia of contemporary life, the cure is no better than the disease. Ultimately failing to overcome his self-division, he hovers in the perilous straits between inner illumination and the external manifestations often identified as psychosis, with no certainty as to which is "real," since the definition of reality is established by consensus. By the latter standard, the effort to relinquish the personal ego in order to embrace transcendence is a pathological one. What distinguishes between the schizophrenic and the mystic or enlightened individual, as Lessing has already suggested, is partly the capacity of unique personality to harmonize its own dissonant elements and partly the judgment of the orthodox establishment that labels it. (op. cit, p. 169)

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GRAHAM SWIFT'S POEMS IN *THE MAKING OF AN ELEPHANT: WRITING FROM WITHIN*. HOW THEY COULD BE VIEWED AS A CONTINUATION OF IDEAS

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Abstract: *The purpose of the paper is to analyse the poems written by Graham Swift and which can be found in the autobiographical volume The Making of an Elephant: Writing from Within, based on the perspective that they form one coherent whole, since at first they show a continuation of the same train of thoughts of the poetic persona. Further on, we can consider that the poem should be read in the same order in which they have been presented to readers in this volume, since they form an instance of free associations of the author and of the poetic persona. The poems can be read as a version of interior monologue which is familiar to readers from the novels written by Graham Swift. The main methodological framework is provided by reader-response criticism, as Swift's work ask for a reader who is actively involved and who actively participates in the understanding of meaning and who resonates emotionally with the texts. The novelty of this research paper is that it brings in the hypothesis that Swift's poems could be read as a whole, as much as free associations can ensure its coherence. The coherence can be ensured by the active participation of readers to some extent, as they look for connections and for the way in which various elements can seem to connect to others in the poems that follow next. This perspective is a proof of the way in which Swift's work can create a frame of mind through which readers can understand further works written by him, since he creates a familiar fictional universe. Reflections are part of it.*

Keywords: *Free associations; psychoanalysis; daydreaming; identity; loss.*

Introduction: The Fictional Universe of Graham Swift

Graham Swift is a contemporary British author, born in 1949 (United Agents, 2025). His work includes novels, short stories, as well as an autobiographical volume, where we can find memories from his childhood and youth, essays, everyday life moments such as when Kazuo Ishiguro gives advice on how to choose a guitar, interviews with other authors, and poems.

What is specific to his novels is the structure which lies at their basis: the narrators are dealing, at the present time of the narration, with psychological dilemmas and various inner conflicts. They have been called traumatized narrator (Marginean, 2014). They are facing difficult moments in their lives, which prompts them to go back to past events and explore various moments in their lives, together with the relationships which may be part of their current problematic situation. Gradually, the story is revealed to the reader, through flashbacks, and moving from present to past and back. The characters explore their inner world, and on this occasion, readers can find out their story. The narrators often have no one else to confess to but the reader. The process of self-analysis is what ties up the entire structure of the novel. The interior world of the characters is also present in his short stories. We can see throughout his works how the characters are confronted with universal psychological issues, such as grief due to the loss of someone they love (due to death in *Ever After* and *Mothering Sunday*, and to infidelity in *Here We Are*, or to the loss of happiness together in *Waterland*, where Mary is suffering at present for not being able to have a child, as a consequence of an abortion during her teenage years in the Fens, which has as a consequence her husband Tom's own unhappiness), which leads to the redefining of their own sense of self, making up peace with the past and with what we cannot know for sure (*Shuttlecock*, where the narrator decided to leave up the public image as a war hero of his father, whose war memoir he is studying), the

impact of an incident or detail which otherwise may seem commonplace to readers (Paula's story in *Tomorrow* about how her twins were born by artificial insemination, which to them may not seem that shocking, as readers have suggested in their online reviews), and others. We can also witness the unhappiness of William Chapman as he waits to see his wife Irene becoming affectionate towards him, as well as the difficulties of the relations between parents and children (e.g. *Shuttlecock*, *Out of This World*, *Last Orders*). While Swift's characters have been described as common men (O'Mahony, 2003), we realize that they are facing some exceptional circumstances at times, e.g. detective George Webb finds out about a gesture which leads to tragedy in a couple faced with infidelity: the wife decides that, even if her husband has returned to her, their relationship would never be the same, so she stabs him, and in turn George Webb wishes to wait for Sarah to come out of prison so that they could start a relationship. Another character in exceptional circumstances is Ronnie the magician, who is so passionate about his profession as a magician that he manages to bring magic into the everyday life of his romantic relationship with his assistant in his magic acts. At the same time, once she decided to marry someone else, he literally disappears, not just from his last magic act on stage, but from the lives of all people that had known him.

Swift uses in the majority of his works the setting of traditional Great Britain, Traditional Great Britain is the Great Britain before World War II, when the population was homogeneous, meaning white and ethnically British. After the Second World War, Great Britain went through migration was from the former colonies (from India, Asia, Africa), which led to a strong transformation in British Society, as it became multicultural. The post World-War II Great Britain is present in Swift's short stories volume *England and Other Stories*, originally published in 2014.

The poems written by Swift and published in the non-fiction volume *Making an Elephant: Writing from Within* are also concerned with reflection and with the inner world of the poetic persona. They are strongly related to the rest of Swift's work in the sense that he writes them down while he has finished a novel and has not yet started another one, which can lead to using them or some images or ideas in them in the next novel:

In the misty and often lengthy periods which I later come to realize are the preludes to my starting a new book, I've noticed that my reading can shift from novels, or anything large, to poetry, as if I'm aware that whatever I do next will arise not from any grand design but from some small, insistent vibration; a blink of light through the fog. (Swift, 2018)

This can explain why readers may feel some connections with some character's thoughts or happenings he or she goes through in one novel or another by Graham Swift. In addition, common elements such as the relationship between children and parents, or the sea, can make us readers start sequences of free associations (Freud, 2016) which can lead us to reflect on the connection between Swift's poems and novels or short stories. Free associations can be identified by readers especially in the short stories in the volume *Twelve Post-War Tales* (which was recently published, in 2025), where one element such as the passport in the short story titled *Passport*, or chocolate in the short story titled *Chocolate* can hold the story together and allow the narrator to move on from one idea and image to another, starting from and leading to the nucleus which is either chocolate or the passport. Knowledgeable readers can identify the references to and structure of the free associations (Freud, 2016) technique used in psychoanalysis, which can lead us to a range of thoughts and images we can put together and move on from one idea, incident or image to another, apparently unrelated, yet which are all part of the same web of thoughts. Free associations can be used both in the psychoanalytic setting, where the patient interacts with the analyst, and in the process of self-analysis, where the person using them writes down his or her thoughts in a diary and then identifies repeating patterns of thoughts, repeating ideas and images.

Swift's works ask for an active reader, which is why reader-response criticism (Mart, 2019) can be considered as the most suitable main methodological frame for analysis. According to Mart (2019), readers can react emotionally to any text, resonating with the characters' feelings and various incidents they go through, accompanied by the way in which they reflect on them. In addition, readers also use their background knowledge in order to better understand a text (Mart, 2019). Background knowledge can be composed of cultural knowledge – and here we have in view psychoanalysis, once we speak about free associations - , and personal life experience – and here we can have in view similar situations where a certain context has made us judge another person or react in a certain way, which we identify as similar with the way in which the characters react.

Free associations can also be identified in the poems written by Swift by a reader familiar with his works and by a reader who is also very active.

The Poems

If we look carefully at the way one poem ends and the way the other poem continues, we can see a continuation of ideas. We can, thus, start speculating that Swift may have intended each poem to continue along the sequence of ideas expressed in the previous one, similarly to the way in which the process of free associations occurs. Based on this point of view, we can consider that Swift has intended the poems to be read in the precise order in which they have been published in the volume *Making an Elephant: Writing from Within*, since they show how the train of thought belonging to the poetic persona continues with each poem that follows. As a result, we can claim that the Swift uses the poems as a means to express a process of free associations. The poetry form offers him a wider sense of freedom than prose. At the same time, the boundaries between poetry and prose are frequently crosses, as some poems can be very reflective, while others include stories which can be further on expanded with the reflections of readers about them. Some poems can be highly visual, while others can include more abstract thinking.

The first poem, titled *This Small Place*, sounds reflective and philosophical. The poetic persona reflects about how the world may be big, yet it is getting smaller. We have a small place for ourselves, which suggests a place where we feel comfortable and where we can have our privacy. The small place is tied down to memories and to small talk, as well as to thoughts. The small place can suggest our inner world and the way in which we can confess about them with close friends. The process of reflection is suggested by the idea that we begin in the small place and return to it, showing how our thoughts can wander backwards and forwards in time, just like in Swift's novels and short stories.

The poem *Waves* takes the poetic persona from the private, intimate space, into a space of trust where they connect with close friends. The small place could also be interpreted as the personal universe each and every one of us has. The poem *Waves* suggests the waves of life, with its ups and downs, which are presented next to the literal image of the waves and of a group of friends going to play in them.

The suggested idea of playing and then losing "of each other altogether" (Swift, 2018) leads us, together with the poetic persona, to the idea of returning to memories of childhood, in the poem titled *Our Childhoods*. Childhood was also present by the implied references to playing in the waves in the poem *Waves*. The poem *Our Childhoods* can suggest how losing touch of our friends from our social circle makes us go back to our memories, in this case, of our childhood years. Readers understand that the poetic persona was playing in the waves with other children, then they grew up and lost touch with each other. We may have also lost touch with our own selves, if we consider, as knowledgeable readers, the phrase *our inner child*. Readers understand that watching the sea and going to the seaside can trigger memories of our past, and of our childhoods. From watching the sea, the free associations of the poetic persona

can move towards his memories of childhood, when he may have been in the same setting, playing with other children. The poetic persona can reflect on the different identities he has in his childhood vs now, in his adulthood, as readers can infer. The memories of childhood are personified and made animate, since "They pluck us on the shoulder sometimes" (Swift, 2018), and they are introduced as if addressing us directly: "Remember us?" (Swift, 2018). The fondness with which we think of these memories can be what brings them to life. The poem, through personification and turning them into animate beings, suggests that childhood memories are brought back to life. The fact that they are all orphans, referring to childhood memories, and which is a piece of information only we know can suggest that we now look back on events from the past, and that we know what will happen in the future. Orphans can refer to the idea of loneliness, which we can feel later in life. We can, later in life, feel lost, while childhood is a time of happiness and a time when we make friends easier than later in life. The poem moves on from the playful tone, where memories of childhood "pluck us on the shoulder" (Swift, 2018), to a meditative, reflective tone, ending up with the question "And then […] who will they become?" (Swift, 2018). Readers can think about the following fact: after childhood, during our adolescence, we start wandering about who we are and about our purpose in life. In retrospect, we can wander again as we recall memories from childhood what are we going to become in the future, or the other children in our friends' circles. We can also think that the poetic persona is wandering about what are these memories of childhood going to become, or how are we going to deal with them, how are we going to integrate them in our present-day identity. We can find ourselves during a time of uncertainty, of psychological dilemmas and crises, when we start wandering again who we are, later in life, after our teenage years. We can then go back to contemplate how we used to be in our childhood and what we were dreaming of becoming, or how we imagined our future lives to be like. A moment of psychological dilemma can lead us through a process of introspection and self-analysis, and knowledgeable readers are aware of the fact that sometimes, in psychotherapy, we can start talking about our childhood if we consider it relevant, or if our free associations take us there.

The title of the following poem, *Rush Hour*, suggests that time feels sometimes that it rushes through, that our lives move on too quickly, in this case from childhood to adulthood. What is more, we readers can also feel that this poem continues the reflections in the previous one, likely moving us from the question following the contemplation of the past, of the age of childhood, to the present day, during rush hour. We can reflect in various setting, and we can be so absorbed by our reflections that sometimes we focus on the thoughts and do not pay attention to our present surroundings. Then the present and the surroundings again catch our attention, as we take a break from our train of thoughts. The poetic persona is, at present, in a crowd, judging by the details given: "The fog of their massed breath" (Swift, 2018). The poetic persona continues with the process of reflection: "So this is their life, what they do every day,/ Funnelled into work like hour-glass sand?" (Swift, 2018). As we advance in life, we feel that we have entered a process of everyday life routine. This comes in contrast with the way we may have imagined our adult lives during childhood. We may have had great dreams and imagined how we would go through adventures and have the freedom to achieve many objectives. However, we can still dream and hope for our lives to take another course: "No, no, look again. It's not what it seems./ This smoky-blue dawn/ That hasn't yet torn them from dreams,/ These lights on their faces" (Swift, 2018). These lines suggest that it is only at surface level that we lead a life of routine, since our spirit and our imagination can see beyond all this.

Among the ups and downs of life we can include the reflections present in the poem *To His Dead Father*. The thoughts of the poetic persona wander back again, likely in connection with his childhood, towards his father and his memory. He imagines how time can stop, and how the father and son could meet, if time froze, and be the same age. This would make them feel "like equals, brothers, friends" (Swift, 2018). The poetic persona daydreams: "We'd walk,

we'd talk, we'd know each other" (Swift, 2018). Readers understand that the poetic persona regrets that, due to the age differences, between father and son can appear some communication problems, especially during the teenage years, when conflicts between generations and sets of values are common. As the son approaches the age his father had during some time, he daydreams about meeting him and discussing with him, while getting along perfectly well. In time, the son may realize that he agrees at present with his father's opinions and values and that he resonates with him. The gap between them mentioned by the poetic persona is a gap between generations and between sets of values, yet time can solve them. At present, the poetic persona can sympathize with his father, as he remembers him.

The poem *Inmates* switches the mood of nostalgia for childhood and the teenage years by remembering the negative aspects, of longing for freedom. The free associations from the time he was going to school were the following: "School dormitories, barrack rooms,/ Hospital wards and, by a stretch,/ Prison wings too./ All of a muchness and all grim" (Swift, 2018). The poetic persona could describe a time when rules felt like a burden, when he needed to find freedom from them, and dreamt, likely, of growing up and of being free: "But imagine them empty,/ All the narrow beds unburdened./ Thrown in, we learn the hard way to muck in too,/ All fondly supposing there's some other free place/ Where we're all tender autocrats" (Swift, 2018). The poetic persona asks us readers to imagine al the beds empty, "The long spaces silent,/ Not a door being swung" (Swift, 2018). The emptiness then seems to turn into coldness and then into "All the meaningless lights-outs" (Swift, 2018). The rules did not seem to make much sense for teenage students, who were starting to question them. The authority of the grown-ups was fading away. These memories could be connected to those when the son started questioning the values of his father and now, at present, would like to discuss with him not from a rebellious position, but to get along with him. Likely, in the past, the son had felt imprisoned by the rules he found at school and at home.

The following poem, *History*, presents us readers with an intertextual reference to the line " The child is father to the man" (Swift, 2018) by Wordsworth, in the poem *My Heart Leaps Up* (Hecht, 2012). The line refers how we become adults based on how our childhood shapes us. Our childhood experiences turn us into the adult we are at the present moment. Here we can see a wide set of references to other beliefs, e.g. that education can shape us, our family circle, as well as our various psychological experiences, as we can rely on our early childhood relationships with our parents, other adults taking care of us, as well as with siblings and other children, the latter describing Freud's psychosexual theory of development (Elkatawneh, 2013). After our early childhood experiences, according to Ioan Ionut (2025), based on the opinions expressed as the moderator of and in the private forums belonging to AROPA (The Romanian Association for the Promotion of Psychoanalysis) and accessible to those members who have signed up for their online courses, nothing much happens, and we repeat the various traumas and fixations we have acquired. The way we see the world also has roots in the way we experienced it in our early childhood years. Swift (2018) reflects on how we can change from childhood to the time we are grown-ups, when we can be wise and sad, while we had had much fun during our childhood. The details presented further make us think of our imagination during childhood: "We are the only sad, wise grown-ups now./ To have lived in their day!/ On a sledge, say, in St Petersburg, in 1904./ Or on the old ranch, out west,/ Before Pearl Harbor, chasing the kicking maverick,/ Watching the still wet foal find its legs./ Those simple, carefree times!" (Swift, 2018).

The title, *History*, can refer to how the poetic persona has grown up in his life, and changed from childhood to adulthood, while, at the same time, some personality traits still remain with him. The history mentioned in the title is a personal history, of personal development and change.

The poem *Borrowers* continues with the idea of imagination, daydreams, and living by the principle of enjoying the moment, as suggested by "Live now, pay later" (Swift, 2018) as compared to the ways of life of another generation, based on "Pay now, live later" (Swift, 2018). Towards the end, the poetic persona grows nostalgic: "Oh but we lived, boy, how we lived" (Swift, 2018).

The poem *The Virtuoso* continues along the same lines of reflecting about the fulfilment of dreams and about happiness. The poetic persona seems to tell us the story of a musician who longs for the memories not of his highest peak of success, but of the days "When he'd make his way/ To the Academy" (Swift, 2018). Readers may recall a quotation which is attributed to Freud: "One day, in retrospect, the years of struggle will strike you as the most beautiful" (AZquotes.com, 2025). The moment the virtuoso was accepted into the Academy was lived with great emotional intensity: "And (why this morning, what/ Was magic about this morning?)/ Everything sang" (Swift, 2018). We can consider *The Virtuoso* to present us with a side-story of a side-character, of someone whom the poetic persona had known, and whose story ties in with the idea of the past, of meaning of life, and happiness, as well as with contemplation and introspection.

The following poem, *We Both Know*, refers to mutual glances and references between two people: "We both know, we both knew./ It hovers now around us when we meet/ Like some trick of light" (Swift, 2018). Next, the poetic persona reflects how memory and fantasizing or daydreaming can mix and become the same: "And those images of what might have been/ Can't be so different now/ From images of things that really were,/ Memory and longing amounting to the same" (Swift, 2018). The wish and the tension are maintained in the suggested relationship: "We burned but never were consumed,/ This soft ash keeping in the fire" (Swift, 2018). The two persons keep on wishing for one another and daydreaming.

The following poem, *Breadcrumbs*, can be interpreted as providing, through its title, a reference to only giving small amounts of happiness and not everything at once. At the same time, ir could be understood as another side-story about which the poetic persona finds out and which he uses to reflect on life. A husband notices his wife offering breadcrumbs to the birds. Likely this is a common, everyday scene, yet it becomes meaningful once she is no longer in his life. The husband looks at paintings of everyday life details recalling the scenes with his wife and the birds, and feels grief for the loss of his wife. The breadcrumbs can suggest small, everyday life detail, yet which are meaningful, even if we do not realize it at the moment.

The poem *The Trespasser* could also be regarded as a side-story, based on which the poetic persona reflects on the free associations of the word in the title. The trespassing starts from its religious meaning, where the following happens: "He never could quite grasp it,/ A boy in school assembly:/ 'Forgive us our trespasses …'/ What kind of word was that?/ He only understood the sense/ That had to do with property,/ Or with not being on it" (Swift, 2018). The boy reflects, together with the poetic persona, on the similarities between trespassing and being an intruder, or an isolated person: "Trespassers were people/ Who weren't supposed to be there./ And wasn't that, he knew by then,/ Exactly where he was at?/ An intruder in this place" (Swift, 2018). Being accepted by other can be a significant issue not just during our school years, but also later in life, when we try to connect with the others and to be accepted by them.

The poem *Chekhov at Melikhovo* can be considered another side-story with which the poetic persona comes in contact with and uses it to reflect on his own issues. Chekhov is presented a very passionate about his work as a doctor. Melikhovo is his estate, where he lived during 1892-1899 and practiced medicine, as well as where he wrote his major works. Chekhov is presented as having a high sense of purpose. The idea of purpose and meaning, as well as passion for one's work is frequently present in these poems by Swift.

The poem *Watched* joins in with ideas which preoccupy the poetic persona: "Once, there were our parents to watch over us/ And God, of course (we were told), looking down,/

And it was a comfort bigger than we knew then,/ Not to know the loneliness which we know now/ Of our own devices" (Swift, 2018).

The concern for the nostalgia for the time of childhood and of when we had our parents alive, as well as for the loneliness and the need for comfort, can be identified in this poem as well. The poems, after *History* and *Borrowers*, show illustrations of the abstract, philosophical reflections of the poetic persona, confirming them and repeating them.

We also witness fragmentary reflections, such as the ones in the poem *Extinction*, The poem *Extinction* presents the poetic persona in a moment of reflection about the way in which some vanished species matters or not.

The poem *The Anatomist* continues the series of life stories of other characters with whom the poetic persona comes into contact or hears about and reflects on. In *The Anatomist*, we witness the story of a young boy whose father dies while he is a child. This memory accompanies him at the present moment, when he remembers how he decided to take up medicine. His students whisper about how he is the son of his father. He tells his students about the study of anatomy: "What, ladies and gentlemen, is our study?/ It's the study, ladies and gentlemen,/ Of how we're all the same" (Swift, 2018). The reflections move to a universal truth about human nature. Medicine cannot offer true comfort for losing someone dear, and it cannot offer explanations, as readers infer.

The following poem, *Civilization*, continues the fragmentary train of thoughts, as well as their apparent incoherence, specific to free associations. The poem shows us how we fuss over small details and get lost in the trivial, in the civilized, developed world, e.g. "Over a new pair of shoes" (Swift, 2018).

The poem *Unlooked-for* brings to our attention "Ordinary moments that aren't so ordinary at all" (Swift, 2018) and which are described like spontaneous moments which bring us happiness. Readers infer that such moments can make our lives meaningful and happy. Previously, readers understand that the poetic persona had explored passion for a certain profession which could make our lives meaningful and which could bring us happiness. The following poem, called *Affection*, brings in another aspect of life which can bring us happiness and which can make our lives meaningful.

The poem *Affection* is very short, being composed only of the following lines: "And affection too./ Not love, it's true, no fires within,/ Just simple affection, flickering from skin to skin./ Not lust or seduction or desire or possession/ Just simple affection,/ Warming the air in between" (Swift, 2018). We notice how this poem proposed a balanced version of feelings, and the way in which caring about someone else and someone else caring about us can bring meaning into our lives.

The poem *There Without Us* represents a reflection on the ephemerality of human life and on the daydreaming we go through during our lifetime: "And thought: we're here now and might never have been/ And soon won't be, and places such as these,/ Pierced with birds and secret life,/ Must hardly ever get or need a human visitor" (Swift, 2018).

The poem *Homings* is a reflection on how we have found out about the mysteries of nature or how we believe we have, through science or through observation: "Homings/ Salmon still passage through the estuaries,/ Geese arrow the heavens,/ Turtles tunnel the oceans./ When shall we tell them we have ravaged their mysteries?/ Whom shall we choose as our spokesman" (Swift, 2018). The previous poem had also hinted at the secrets in nature.

The following poem, titled *Priam*, invites our reflections on the hero mentioned in the titled who may not be seen as a hero after all, but as a simple man who is faced with the problem of having a son stealing someone else's life and causing a war to begin. In the end of the story presented in this poem, Priam is curious about the Trojan horse, and considers bringing it in the castle. Knowledgeable readers may consider how we cannot stop the inevitable from

happening, and how we do not learn anything from history. Instead, we repeat the same mistakes.

The poem *The Bookmark* invites our reflections on books we have not yet had time to read, while we had planned to. In one of the books we find a ticked and start reflecting on it, as if it represents a story itself. The end of the reflections reveals how we have been the ones placing the ticket there.

The poem *Touch* invites our reflections over questions such as: "Where do we really live?/ Where is the centre of command?/ In our eyes? Our brains?/ In this thing that beats in our chest?/ Or is it in our hands?" (Swift, 2018). The rest of the poem consists of further reflections and free associations over the role of our friends, in various domains, e.g. music or in the work done by draughtsmen, as well as for comfort, punishing, and begging.

The poem *The Dead* becomes a reflection over how we cannot forget them, suggesting grief work: "They cry to us, never finding the words/ To tell us what we already know,/ That our own lost voices will one day/ Be as theirs, the mouths of our souls/ Gaping like graves, gaping for reunion/ With those we have preceded" (Swift, 2018).

The poem *On the Bridge* seems to break off with the other trains of thoughts and make the poetic persona skip to another memory, with its accompanying impressions. The memory is centred on the image of "Three girls on a bridge/ (A subject for a painting—Gauguin or Munch)" (Swift, 2018). The poetic persona refers to someone in the third person, an Englishman, an academic, who was driving in Nîmes during summertime, and who, while taking a walk, sees these three girls. They greet him with *Good evening* in French. He compares them in his mind with Diana and the nymphs, and he further on reflects that they must have been schoolgirls. He tells us readers that they were "Between girlhood and what comes next" (Swift, 2018), and must have been wandering about they futures. The Englishman mentions he felt like an intruder in their discussion. This shows that he prefers to remain a detached observer and reflects on the course of life. Readers infer the girls may have been making confessions and talked about issues of concerns specific to their age.

The poem *Allotments* reminds of the first poem in the series, *This Small Place*. This is because the allotment represents a private, little world where we have a space of meaning and of comfort. The allotment refers to a plot of land for growing vegetables, which can, figuratively, mean how we are all give a space in the context of life which we can transform into an intimate and meaningful one.

The poem *Perspective* invites us to look at matters from someone else's shoes, or skin. This is an attempt to get closer to someone and to understand them better.

The poem *Relapse* presents us with the return of memories and with the issue of our vulnerability. The image of "scorched flowers under winterloads of ice" (Swift, 2018) suggests that some memories remain persistent, as if frozen in time.

The poem *Another* suggests that seeing ourselves through the perspective of the others and seeing others as they are not aware that they see us, in a contemplative way, are distinct. It is difficult to feel empathy since the others live in a World which may not include us. Our own perspective makes us place others partially in the shadow, suggesting there are limits to our perception. The others exist independently to us, the poem implies, and not in relation to us, as we may feel that they do, from our own perspective. The others live in their own World, and they are independent from us. The others are not blurry figures placed in our limited, peripheral vision.

The final poem, titled *This Is the Life*, suggests a carefree lifestyle, full of pleasure and relaxation. The way "some cheery oaf" says "This is the life!" (Swift, 2018) has the connotation of someone thinking in shallow terms about life. At the same time, the title looks like a conclusion to all the sets of poems. The poetic persona feels he has not lived life according to his own expectations. The line "Getting smaller" (Swift, 2018) brings us back to the first poem

in this set of poems. When we read it we have the impression that the world feels smaller once we have gained life experience, or once we believe we have gained all the possible life experience to know the world enough to be able to claim that there is not much left of it for us to explore.

Results

The poems by Graham Swift present in the volume *Making an Elephant: Writing from Within* can be understood as forming a chain of free Association. For the first poems, we have seen how the ending of each poem forms a connection to the beginning of the next, creating a continuous train of thoughts, similar to the free associations technique used in psychoanalysis. According to this assumption and observation, Swift had intended the poems to be read in the order in which they were published. This reading order would allow readers to follow the way in which the reflections of the poetic persona would progress. Further on, we can see disparate thoughts and associations, with the connections becoming less coherent. However, at some points, we can see the return to the idea of small world present in the first poem, in *Allotments* and in the last poem, *This Is the Life*.

Reflections and stories merge in these poems by Swift. Some poems are more philosophical, others look more like storytelling, while others feel more abstract or more visual.

Discussion and Conclusions

Readers get to know another side of Graham Swift in these poems, a side which tends towards the universal aspects in human nature. Swift does not focus on the British identity and setting, or on the multicultural realities of today's world. Poetry allows him to express universally valid feelings. Swift grows detached from these issues regarding a certain culture and a certain place. The emotional realities, however, remain familiar and highly visible. The inner world gains prominence in all of his poems, and from this point of view, readers recognize a side of Swift they are familiar with.

The poems show how the small, private world in the first poem expands into a World suggesting connection with the others, from the second poem, titled Waves. The first poem focuses on the intimate space of thoughts and memories, while the second one expands into the topic of friendship. The fact that there is nostalgia for childhood, expressed in the poem Our Childhoods, suggests issues such as the inner child, the formation of identity, and psychological development. The poem Rush hour suggests a conflict between the everyday life routine of adulthood and the still existing dreams in the inner world. We keep childhood dreams while we are moving on into the responsibilities of adult age. Issues such as loss of parents and gaps between generations, imagination, dreams, the meaning of life, alienation and belonging, fragmentary reflections and universal questions, observing others and exploring ourselves can be found in Swift's poems.

These poems by Swift are united by the exploration of the inner world, and of ourselves. There is the wish to explore this external world, just as there is the wish to explore ourselves and our relationships to the others. The unity is ensured through the continuation of the train of thoughts, through the resonating with various elements, as well as through the returning to the contents of the poem in the beginning of the series of poems.

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FULFILLING THE FANTASIES OF ROMANTIC LOVE IN THE SHORT STORIES CHERRY LEAVES AND THE WHISTLER BY OSAMU DAZAI AND WE WILL MEET AGAIN SOMETIME BY LIU ZHENGQUAN

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Abstract: *The purpose of the paper is to analyse, comparatively, two short stories, Osamu Dazai's Cherry Leaves and the Whistler and Liu Zhengquan's We Will Meet Again Sometime, focusing on how both depict family members who comfort dying loved ones by fulfilling their unrealized fantasies of romantic love. In Dazai's story, an elder sister writes a fictional love letter for her dying younger sister, while in Zhengquan's, a granddaughter writes a calligraphic reply on a paper umbrella from the woman her grandfather once loved, to console him. allowing him to believe that had remembered him. Drawing on Kermode's theory of narrative endings, the paper argues that these compassionate deceptions provide emotional comfort and a sense of meaningful closure for both the dying characters and their families. The analysis highlights the role of empathy, personal symbolism, and the interplay between fantasy and reality in shaping the romantic love experiences. The methodology includes text analysis and a reader-response approach.*

Keywords: *Daydreaming; psychoanalysis; empathy; sympathy; comfort.*

The present paper identifies similarities between the experiences and contexts of life in the short stories *Cherry Leaves and the Whistler* by Japanese author Osamu Dazai and *We Will Meet Again Sometime* by Chinese author Liu Zhengquan. In both stories, we find two characters who are dying, and for whom someone close from their family tries to make them believe that their wishes to be loved by the persons they had been in love with and with whom they had hoped to have a romantic relationship respond to them with the same feelings of love. In this way, their fantasies to be loved by the persons they had been daydreaming about are fulfilled, or so the persons from their families believe. In the short story *Cherry Leaves and the Whistler* by Osamu Dazai, the narrator tells us readers about her younger sister, who was very sick and doctors had warned the family that she would die soon. The younger sister had exchanged letters with a young man, with whom she was hoping for a romantic relationship. However, as the narrator finds out, when hearing the news that the younger sister was dying, the young man had written to her that they should better forget each other, and his letters had stopped. The narrator writes a letter pretending to be from the man her sister was in love with, and reads it to her. However, the younger sister tells her that she had written all those letters to herself, and that there was no young man who had written to her. Everything had all been her creation, since she had wished to be in love before dying, an experience she had never lived in her real life. The narrator is not so convinced that what her younger sister tells her is the truth, as she believed there had been a real exchange of romantic letters with a real young man. In the short story *We Will Meet Again Sometime* by Liu Zhengquan, we witness how a granddaughter wishes her dying grandfather to be happy and to have his fantasy of seeing an answer from a girl in his past whom he had been in love with and with whom he had hoped for a romantic relationship fulfilled. The grandfather still daydreams about finding, on a paper umbrella, a written reply to his own message from a girl in his past. In his youth, he had taken part in a calligraphy contest, where he had met a young girl who had suggested to him, indirectly, that she would be interested in a romantic relationship with him, by consenting to have their photograph taken together. They go on walks and they are both in love. However, the relationship does not progress since another participant in the contest suggests to the narrator's

grandfather, indirectly, that the young girl is already in a relationship. This, however, is not true. The other participant in the contest had made that up since he was also hoping for a romantic relationship with the young girl. The narrator's grandfather retreats, and only finds out later about the truth. All his life he keeps longing for the young girl, and hopes to meet her again. The paper umbrellas are a memory of one such umbrella they had written their calligraphy messages in the past. The narrator arranges for an answer written in calligraphic script to be placed on an umbrella, as if coming from the girl he was still daydreaming about. The grandfather comes across the message written in reply and believes it is true.

We notice how in the short story by Dazai, the dying young girl became aware of the make-believe letter written by her elder sister, while in the short story by Zhengquan, the grandfather is comforted by the belief that the message from the young girl in his past is real, and that the young girl had also been thinking about him.

What is the role of such fantasies and, especially, of the wish of the close members of the family to fulfill them, at least at the level of make-believe, for their dying loved ones? We can think of comfort for both parties, and for a sense of closure for the dying persons. They can think about their lives by analogy with stories, which have a beginning, middle, and end, together with a sense of purpose. This is what *The Sense of an Ending* by Kermode (2000) confirms for us. Human beings use narrative structure with beginnings, middles and ends in order to make sense of life, and of additional issues such as history and death. According to Kermode (1966), fiction is used in such cases for its function of introducing a sense of harmony in the chaos of reality by resorting to coherent plots and to the focus on a clear ending in order to create a sense of meaning.

The questions related to the meaning of life are asked at various ages, and during different stages of transition in life. It is a question which can overlap with what is happiness. The answer to both questions can be to love and to be loved. Love becomes a universal and basic need for everyone, which is why the close members of the family of the dying characters wish for them to be at peace and to know that they are loved in return by the persons they had been longing for.

Both stories show how the persons from the family of the dying characters, the elder sister and the granddaughter try to show their own love for them by doing their best to make it seem that their fantasies about romantic love are fulfilled. Readers can identify a strong sense of empathy and sympathy of the elder sister and of the granddaughter.

Both empathy and sympathy refer to imagining ourselves in someone else's place, as if we were them. However, there is a difference (Chismar, 1988) in the degree of emotional involvement in the experience. We can be highly involved or keep ourselves to some extent at a distance from their emotional experiences. Empathy represents how we can share someone else's emotion. We are deeply involved in the others emotional experiences. Sympathy refers to how we can feel sad or how we can feel pity for someone and their unhappy experiences, yet we do not necessarily share their emotions. We can maintain an outside perspective.

Both elder sister and granddaughter are highly involved emotionally with respect to the wishes of their dying loved ones. They show their own love to them by becoming interested in those episodes in their lives and in trying to respond to them as they would expect from the other person who should love them romantically in return. Both elder sister and granddaughter need to understand and try to feel from the perspective of both members of the would-be romantic couple.

The granddaughter understands what calligraphy means to both grandfather and to the young girl from his past, since they had shared the same passion for it and since it had brought them together, even if for a very short while. The granddaughter is willing to find out about the unfulfilled love story of her grandfather, and is very attentive as he shows her a photograph with the young girl from his past. He had given the girl a Chinese paper umbrella on which he

had written *We will meet again sometime*, which was a melancholic line from a poem. The message, therefore, was an allusion known to them both, which thus could make it likely for the girl to remember it and him if she found the umbrella in the store. This would make her, in turn, write a message in reply. The granddaughter manages to imitate the ideograms convincingly. She had also placed there the name of the girl. The grandfather is very happy. The short story ends with a daydream of the grandfather, where he sees the visual image of hibiscus flowers opening up. These flowers were present in a poem the grandfather in his youth and the young girl had discussed in their walk together by the lake. Readers notice elements which carry strong free associations and personal significance, making them able to bring back the scene of the romantic date. The paper umbrellas were part of the heritage of the Chinese province, just as the practice of calligraphy was. However, these elements gain personal connotations. The hibiscus flowers are present in the poem which was part of the invitation launched by the young girl to the young grandfather: „Un pocal de vin din Wu, frunzele de bambus ce vestesc primăvara,/ Două frumuseți din Wu dansând, îmbătate de vin, precum florile de hibiscus" ("A cup of wine from Wu, the bamboo leaves announcing spring,/ Two beauties from Wu dancing, drunk on wine, like hibiscus flowers," *my translation*). The poem is identified, in the footnote provided by the translator, to belong to Chinese poet Bai Juyi (772-846). The girl tells him the hibiscus has just bloomed as she invites him for a walk by the lake. Later on, a rain comes and the hibiscus blossoms remain without petals. The hibiscus is used as a symbol of passion, of beauty, of love, as it is in bloom, and afterwards, as its petals are scattered, of ephemerality. The happiness of the two young persons had been ephemeral. It is this image of beauty and implied ephemerality that returns to the dying grandfather during his last moments. Based on Zen Buddhist belief (Suzuki, 1991), everything in this life is ephemeral, and we need to come to terms with this. We only have the present moment. The memories of the grandfather capture the fleeting moment in the walk by the lake with the girl and the words and looks exchanged between them. Readers also understand that Chinese paper umbrellas are also beautiful and fragile, suggesting ephemerality as well. The granddaughter wishes to offer an ephemeral joy to her grandfather, as he can believe that his dream had been fulfilled. Readers can notice how the hibiscus flowers whose petals are falling, taken away by the wind during the rain can also foreshadow, together with their symbol of ephemerality, the fragility of the romantic relationship and of its future perspectives. The romantic relationship is only a dream, as the young grandfather had been given allusions by the other participant in the contest that the girl he liked was engaged. Readers can also reflect over both the fragility of the dream about the romantic relationship, and of human lives themselves, as the granddaughter finds out that her grandfather is terminally ill from his doctor. On finding this out, she believes that making him happy could make losing him easier for her. The story is about two losses, the loss of the grandfather's youth dream of a romantic relationship, and about the granddaughter's losing her grandfather.

The elder sister in the short story *Cherry Leaves and the Whistler* by Dazai (2025):

> […] learning the truth only made me pity my sister more; I imagined all sorts of outrageous things, and I myself felt a bittersweet sort of ache in my heart, a suffocating, unbearable feeling that no one but a girl coming of age can ever understand. It was a living hell, and I suffered it alone, as if it were I who'd had that dreadful experience. I was not quite myself in those days, you see.

In the quotation above, the thoughts of the elder sister make us readers see the high degree of emotional involvement in the romantic love story of her younger sister which she had discovered accidentally by going through her things, in a drawer. She begins to place herself completely in her younger sister's shoes, emotionally, and wishes to feel the way she feels, which can further on help her make up a love letter from the young man that she believes her sister would like to receive and would deserve to receive. As she writes from the part of the

young man, the elder sister needs to do another exercise of empathy and sympathy, by playing out the role, emotionally, of the young man from the time when he was in love with her sister. She imagines a letter where the young man is sorry about writing a letter which ended abruptly their correspondence. The elder sister was outraged at how coward the young man had been when learning about the illness of her sister and presents him in the letter with a radical change of attitude. In the letter, she writes from the perspective of a young man who is very sorry for having asked her younger sister to forget everything about him, and who claims that he is very upset that he cannot do anything to heal her: "I am a poor and powerless man. There is nothing I can do to help you. All I have to give you are words" (Dazai, 2025). The elder sister wishes to comfort her younger sister and underlines these thoughts, reaching a poetic shade of meaning: "I haven't forgotten you for a single moment, not even in my dreams. But I can do nothing for you" (Dazai, 2025). The elder sister even thinks about a fantasy ritual between lovers, as she writes in the place of the young man in her letter: "Each and every day I shall write you a poem and send it to you. And this too: each and every day I shall stand outside your garden fence and whistle. I'll be there tomorrow evening at six o'clock, whistling the 'Warship March.' I'm a good whistler, you know" (Dazai, 2025). She tries to sound believable, just as much as she tries to sound comforting and loving in her letter. Readers could reflect about the letter written by the elder sister from the perspective of the young man that it was written based on her own fantasies about the ideal and idealized romantic love relationship. We can think that, having read the young man's previous letters she may have understood his spirit and style, and may have been able to continue along similar lines, as she may have started daydreaming herself about the ideal love relationship for her sister. She would have wished her sister to be happy and feel loved during such moments. As she had found out that the young man was a poet, she does her best to include poetry in his letter, under the form of his promises, as well as under the form of a poem included in this very letter. The poem sounds as follows: "I waited and waited/ to see them in bloom:/ the peach trees this year./ I heard they'd be white;/ these flowers are crimson" (Dazai, 2025).

Readers notice how the crimson colour of the peach blossoms can be regarded as similar to that of the red colour of the hibiscus in the story about the grandfather. Red and crimson can be both understood as allusions to passionate love. The blossoms suggest that love is in full bloom itself, figuratively, and as intense as the red and crimson colours. In both short stories, readers find poems addressed to the loved person in the romantic relationship. Both Chinese and Japanese cultures include, traditionally, poems written among lovers. In China, there are classical love poems which express longing between separated lovers, and which are called poems of lovesickness (*xiāngsī shī*) (Da, 2018). These poems were exchanged by the lovers in private, and they could be considered poetic love letters. Other such poems in Chinese culture are: *qíngshī* (Jiahui, 2020), which represent love poems in general, and *guīyuàn shī*, which represent those poems expressing longing for absent lovers and which are written by women (Yuan, 2025). In Japanese culture, we can find lovers exchanging waka and, in particular, tanka poems which were part of a formalized courtship ritual. This happened during the Heian period. Knowledgeable readers can think about such poems when they notice them in the two short stories. At the same time, love poems are present in general in all cultures and exchanged among lovers. The only difference we can see is how the Chinese culture has a classification of each and every aspect of the love experience regarding these poems, including who the one writing the poem is. Japanese culture has a specific genre of poem which is used on such occasions. Both lovers write tanka poems and exchange love messages. These were often written on fans.

The discovery of the love letters by the elder sister, together with the discovery that she had written the most recent letter by her younger sister paves the ground for confessions and for a stronger emotional connection between the two sisters. The younger sister claims that she

had written those letters from the part of a gentlemen herself to herself, as she wanted to make her fantasy of being in a romantic relationship to feel that it had come true:

> "You needn't worry." My sister, remarkably calm and composed, gave me an almost sublimely beautiful smile. "You saw the letters tied in that green ribbon, didn't you? They … they weren't real. You see, I was so lonely that… Well, a year ago last fall I began writing those letters and sending them to myself. Please don't think me silly. Youth is such a precious thing. I've really come to understand that since I fell ill. I know that writing letters to yourself is pathetic. Perfectly wretched. But I really wish I'd had a chance to do something bold and reckless with a gentleman friend. I would have liked someone to hold me tightly in his arms. Not only have I never had a lover, I've never even talked with a man — outside of our immediate circle, I mean. You haven't either, have you? That was our mistake. We were too sensible. Oh, I hate the thought of dying. My poor hands, my poor fingertips, my poor hair. I don't want to die. I don't!" (Dazai, 2025)

The younger sister even thanks her elder sister for having written to her the most recent letter from the part of the young man. Readers understand that the younger sister realized that her elder sister cares for her very much if she did this and that she had wanted to comfort her. The younger sister mentions that she understands that her elder sister had also not had the opportunity to talk and write such romantic letters to a man and to receive them either. The two sisters are thus united by their confessions regarding their fantasies about romantic love. Knowledgeable readers can think about the letters and confessions between very close female friends in traditional Chinese culture, which are referred to and presented in the short story *Snow Flower and the Secret Fan* by Lisa See. In the novel by See (2009), we readers witness the lifelong friendship between Lily and Snow Flower from 19th century China.

Each couple of lovers develops their own romantic universe, which includes meaningful objects for both and rituals, e.g. paper umbrellas with messages written in calligraphic ideograms, references to flowers in poems, poetry writing, etc. Readers can identify these elements in both short stories, and they do so together with the outside observers from their family, the granddaughter and the elder sister. Next to all of these aspects, we can also add the fascination which Western culture readers can feel about the specific aspects of Japanese and Chinese cultures which, for them, form a particular and fascinating universe.

In romantic relationships, we could claim that we live in two worlds, one of reality and one of fantasy, in general, as we have wishes and expectations about the other person. We can also idealize the loved person. We can see the presence of two world, of fantasy and reality in both short stories. We can refer here to Freud's (1983) psychoanalytic theories, which claim that we all daydream, yet artists can give artistic shape and value to the raw forms of daydreams and fantasies.

The two short stories invite active readers' participation, especially with respect to emotional involvement, together with the characters. The reader-response approach (Mart, 2019) was adopted in the present paper, since, just as this approach claims, in these short stories readers react emotionally and they also rely on their background knowledge to understand the experiences described through which the characters go.

The common life experiences with which readers resonate are the following: the need for living a romantic love story and the need to fulfil the fantasies of dying charactes about romantic love stories. The latter need comes, just like the first one, from the theory put forth by Kermode (2000), since we all feel the need to provide order and a sense of meaning in an otherwise chaotic life. The fantasies about love relationships lead both dying characters and the ones close to them to feel that there is a sense of purpose and meaningful ending to their lives, once these fantasies are fulfilled. According to Kermode (2000), we human beings live

in what we can call the middle of time – between past and future – and we have the constant need to connect our lives to a higher pattern of a meaningful beginning and ending. The fantasies related to romantic love relationships can provide this connection. In addition, the role of the fulfilled fantasies of romantic love bring emotional comfort for both dying persons – the grandfather and the younger sister – and for their close family members – the granddaughter and the elder sister, since they all know that there is an ordered life story and a sense of meaningful life and ending for them all.

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FROM THE OJIBWA COSMIC BEADWORK OF CREATION TO ANCESTRAL MYTHS AND CULTURAL MEMORY IN A STORY OF SURVIVAL AND SPIRITUAL RECONNECTION

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Abstract: *This paper explores the mythological dimensions of Louise Erdrich's "The Antelope Wife" focusing on how Native American myths – particularly the Ojibwa cosmology – permeates the novel's characters, symbols, and narrative structure. From the cosmic beadwork of creation to spirit-guiding animals, from shapeshifting antelope women to rituals of grief and sacred naming, Erdrich reanimates the ancestral myth as an active force in the contemporary Native American identity. Through close analysis of symbolic imagery, spiritual motifs, and ritual acts, this paper argues that Erdrich constructs a mythic continuum where personal trauma, cultural memory, and sacred cosmology converge. Thus, the novel becomes not only a story of survival, but a site of cultural resurgence and spiritual reconnection. Ultimately,"The Antelope Wife" becomes a narrative ceremony where myth breathes, mourns, and heals.*

Keywords: *Ojibwa; ancestral mythology; cosmology; beadwork; creation; cyclical time; cultural memory.*

In *The Antelope Wife*, Louise Erdrich does not merely tell a story. The tale is retold many times and throughout this process Erdrich sets out on a cultural journey performing a spiritual ritual through language; thus, the novel turns into a narrative ceremony in which myth plays an important part. Rooted in the Ojibwa cosmology and Native American storytelling traditions, the novel is infused with mythological resonance. In this universe, which is very rich in spirits, animals speak, twins stitch the universe into being, and beadwork becomes an act of cosmological patterning with a very intricate structure.

"The cultural significance of Native American beadwork extends far beyond its aesthetic beauty. Beadwork is a powerful form of self-expression and storytelling, carrying deep spiritual, social, and personal meaning for the communities that practice it. Each bead, stitch, and pattern is imbued with symbolism that connects the artist to their heritage, family, and the natural world" (Derrick, 2024:6-7).

Rather than treating myth as distant or symbolic, Erdrich integrates it into the material world – combining the spiritual with the mundane, the ancestral past with the present moment. The novel unfolds as a cosmic beadwork or a mythic tapestry, where the spiritual forces are interwoven with multifarious aspects of everyday life.

"Unlike linear time, which constantly moves forward, many Native American Traditions are centered around cyclical time. Cyclical time moves in loops, like the seasons, which means that through the Creator, the universe is constantly giving people opportunities for renewal, restoration, comfort, and hope" (Arroyo, 2023:9).

Through fragmented narratives and recurring images, Erdrich challenges linear storytelling by using the stream of consciousness technique, thus, preferring a cyclical vision which has its origins in the Native American knowledge systems.

"Part of the history of Indigenous cultures is, of course, their tradition of storytelling. Myths, legends, and folktales all play important roles in explaining how the world came to be the way it is" (Clayton, 2020:3).

Myths are not framed as distant legends, but as lived experience, lived truths that shape identity, memory and transformation. Ancestral stories speak about grief, which is interwoven with personal trauma in this Native American universe of spirits.

In the Native American myths, legends and stories, "one can find reference to animals and birds as 'people'. The Bear is our grandfather. Beaver our cousin. Eagle our uncle. Deer our sister, and Buffalo our brother. But in a deeper sense of ideology, they are not only our 'relatives' but are also considered our teachers, protectors, guardians, supernatural aids, and sources of power and knowledge" (Lake-Thom, 1997:8).

Erdrich reanimates the Native American mythology as a very important force, which repatterns the contemporary Native American experience. Erdrich creates a cyclical narrative structure, a mythic continuum within the framework of her narrative: from the cosmic equilibrium of binary oppositions to the roles of animals, the sacredness of grief, the depth of symbols, the cosmic beadwork, and the circularity of myth or cultural memory.

According to Jake Page, the stories of the Native American peoples are called mythology by the European mind. Mythology is "a snobby sort of word for someone else's religion and history. But all mythology (…) is the primary, even only means by which all humans until very recently have endeavored to understand the paradoxes and mysteries of the universe: the existence of what appears to be order from an original chaos: the meaning and value of human life; the nature of good and evil; and – importantly – in the face of all this, how human beings are supposed to behave" (Page, 2004:4-5).

Ultimately, *The Antelope Wife* emerges as a narrative ceremony, a ritualistic act of narrative. Thus, the process of telling stories turns into a very structured pattern, which is very rich in multiple significances, having the power to heal through myth, to shape identity through tradition, reminding us that such stories are sacred talking leaves or living spirits.

According to L. M. Arroyo, "Oral Traditions are stories that are spiritually connected to the land, ancestors, and the particular Nation from which they come. Oral Traditions are stories that have been told for centuries, if not millennia, and many of these Oral Traditions are Sacred Stories – essentially each Nation's origin story" (Arroyo, 2023:18).

Cosmic duality is rendered in *The Antelope Wife* just like the creation through myth. The opening passage of the novel introduces a pair of twin sisters who sew reality into being with contrasting beads – light and dark, pale and indigo, in a never-ending act of cosmic rivalry: "EVER SINCE THE BEGINNING, these twins are sewing. One sews with light and one with dark. The first twin's beads are cut-glass whites and pales, and the other twin's beads are glittering deep red and blue-black indigo. One twin uses an awl made of an otter's sharpened penis bone, the other uses that of a bear" (Erdrich, 2002:1).

This dualistic creation myth is derived from the Ojibwa cosmology and it highlights various opposing spiritual forces, which define the harmony in this universe guided by spirits. It suggests that creation itself is not a singular moment but an ongoing act of tension, rhythm, and interdependence. The awls, crafted from animal bones – an otter and a bear – further link the spiritual act of creation to nature and the animal world. This dynamics resonates with the Anishinaabe tradition according to which one twin brings life and the other one brings death, both of them being, in fact, necessary in the mythic order.

Erdrich considers these twins to be continuous forces shaping fate. They are not positioned in the distant past and the intricate pattern or the beadwork created by them is more than visual art; it is a metaphor for fate and history, storytelling creating a sacred design which shapes identity.

"Beadwork serves as a visual language, telling personal and communal stories. The designs on an individual's clothing or accessories often reflect their identity, family history, or life experiences. These stories are often passed down through generations, preserving the collective knowledge, culture, and history of a people" (Derrick, 2024:7-8).

By embedding this myth into the very first lines of the novel, Erdrich signals that what follows is not a linear tale, but a ceremonial cyclical narrative built on dichotomies, such as: spirit vs matter, light vs shadow. The reader, like the world itself, is pulled into the constant interplay of such binary oppositions. This foundational myth transforms the act of storytelling into an echo of cosmogenesis – a sacred ceremony, a spiritual ritual interweaving past, present and future into the same sophisticated pattern.

In *The Antelope Wife*, animals are not passive symbols of the natural world – they are spiritual agents, shape-shifters, or guides who build bridges across realms. Erdrich's book is based on Ojibwa traditions where animals embody power, wisdom, and transformation. One of the most striking examples is the dog who flees with the baby in a tikinagun on its back, enacting a mythic rescue: "A dog bearing upon its back a frame-board tikinagun enclosing a child in moss, velvet, embroideries of beads, was frightened into the vast carcass of the world west of the Otter Tail River" (Erdrich, 2002:3).

In Ojibwa mythology, dogs are often spiritual guides, creating bridges across different worlds: the living and the dead. The dog carrying a baby is a striking reversal of roles – it is the animal, not a human, ensuring the child's survival. This recalls the Anishinaabe "Spirit Dogs", believed to accompany souls into the afterlife or to guide lost beings. The tikinagun (cradleboard) symbolizes tradition, protection, and ancestral continuity. Its beadwork suggests a sacred design, which is very rich in multifarious significances. This moment, where a tamed being takes on a mythical journey, blurs the lines between human, animal, and divine intervention. It makes us wonder whether this dog is just an animal or something more – a spirit acting on fate's behalf, delivering the child into an unknown but necessary future.

The figure of the Antelope Woman further embodies this hybrid reality. She is a shapeshifter, a marginal or peripheral being, whose roots can be found in the pan-Indigenous myths of animal brides – beings who move between wilderness and domesticity, spirit and body. The image of the man who "followed them, wrestled one down. Made love to her and was never the same. Few men can handle their love ways" (Erdrich, 2002:29) echoes traditional stories in which men try to possess these mystical women, often with tragic consequences.

In capturing the Antelope Woman, Klaus Shawano enacts a recurring mistake: attempting to own what is sacred and untamable. Her eventual departure reinforces her role as a spirit who cannot be caged. "The Native Americans shared in common a belief that the earth is a spiritual presence that must be honored, not mastered" (Mengelkoch & Nerburn, 1993:XI).

Shapeshifting, in Erdrich's novel, is magical and metaphysical. It symbolizes the layered nature of identity, especially feminine identity, within the framework of Native American cosmologies. The "Deer Husband", a supernatural being with hooves and a deer's head, serves as a counterpart to the Antelope Woman. Both figures disrupt human boundaries serving as reminders of older spiritual ways according to which humans and animals were never fully separated.

In Erdrich's mythic world, the wild is ancestral, and often wiser than the tamed. By portraying animals as carriers of mythic power, Erdrich invites us to see the living world as spiritually charged, hiding so many significances. Shapeshifters, spirit dogs, and animal-human hybrids are not fantasy; they are Native American truths made visible, reclaiming narrative space for sacred interdependence between species, stories, and souls.

"Traditional Native American Indians and medicine men/ women still understand the sacredness of Nature. They see the life-giving force of the Great Spirit flowing through all things in the Universe. Because of ancient beliefs, teachings, and spiritual practices, they feel and maintain a direct kinship with all of Creation" (Lake-Thom,1997:7-8).

In *The Antelope Wife*, time is not linear – it is cyclical, patterned, and stitched into the fabric of life through cultural memory, ritual, and art. Louise Erdrich uses beadwork not only as a cultural motif but as a metaphor for destiny itself: "The word for beads in the old language

is manidominenz, little spirit seed. Though I live the dog's life and take on human sins, I am connected in the beadwork. I live in the beadwork too. The flowers are growing, the powerful vines. The pattern of her daughter's wild soul is emerging. With each bead she plants in the swirl, Rozin adds one tiny grain" (Erdrich, 2002:91). The quote suggests that beads hold life, memory, and ancestral connection, much like seeds carrying the growth potential. In Erdrich's novel spiritual reconnection is needed.

"Native American beadwork is a timeless art form, woven deeply into the cultural fabric of Indigenous tribes across North America. This intricate craft goes far beyond decoration; it serves as a means of storytelling, cultural preservation, and spiritual expression. Each bead, each stitch, and every chosen color hold meanings that connect the maker to nature, community, and ancestry" (Derrick, 2024:5).

In many Native American cultures, beadwork is more than decoration – it is a sacred act that weaves together identity, history, and the unseen world, the essence. When Rozin sews bead patterns reflecting her daughter's wild soul, she is not simply decorating cloth. She is weaving identity, recording spirit, and participating in an ancient act of spiritual connection.

"According to traditional Native American belief systems, everything is a source of 'power', and as a result it should be revered. The traditional Native American believes that each living thing in Nature has a spirit of its own, in addition to being connected to and part of the Great Spirit" (Lake-Thom,1997:8). The Great Spirit is called Wakan Tanka in the Native American universe of spirits.

This sacred act of beading is similar to the way in which stories and memories are passed down across generations; stories are told and retold, cultural memory having a paramount importance. The question posed in the final pages – "Who is beading us?" (Erdrich, 2002:240) – is food for thought, it invites us to reflect on the unseen forces shaping human lives. Just as thread disappears beneath the surface of fabric, so, too, do spiritual patterns run beneath the surface of our choices, loves, and sorrows. The beadwork becomes a map of the soul, and its invisible stitches mirror the workings of fate and memory.

Erdrich's novel highlights the mythic conception of time. Family histories recur in patterns, echoing Native American cosmologies where ancestral myth goes hand in hand with cultural memory. Naming ceremonies and the invocation of old place names like *Gakahbekong* succeed in anchoring the present in sacred memory; thus, past is interwoven with present.

Time, in this context, is not measured by clocks, but by stories and tales which are told and retold, by songs and lullabies that are sung, by ceremonies and rituals that are both sung and danced, by vision quests as well as by the land itself, which is considered to be the most valuable asset of the Native Americans.

By merging beadwork with cultural memory and ancestral myth, Erdrich reveals a world in which every thread connects to spirit, and every life participates in a design older than itself. In this vision, art is not decoration, it is prophecy. And identity is not a personal construction, but a cosmic inheritance continuously shaped by love, loss, grief and legend.
In her story, Louise Erdrich crafts more than a novel. She offers a ceremonial text woven from ancestral memory, Ojibwa cosmology, spiritual connection and reconnection. Through mythic figures, sacred rituals, and cyclical storytelling, Erdrich reclaims narrative space for Native American identity.

Erdrich's characters are not merely people; they are vessels for spirit, grief, animal wisdom, and cosmic design. By integrating Ojibwa mythology into every thread of the novel – from the creation story of the sewing twins to the transformative powers of beadwork – Erdrich preserves and honors the Native American oral traditions.

"Oral Tradition enriches and brings to life Native American stories in a way that the written word simply cannot. This extends to nearly every aspect of life – from the names they call each other, to the phrases and descriptors they use while speaking, to the nuanced, subtle

ways that they communicate, which non-Natives with untrained ears cannot connect with or understand" (Arroyo, 2023:17).

Erdrich does not present myth as a metaphor. It does not represent a substitute living, on the contrary, myth is lived experience. In this lived reality animals guide souls, shapeshifters, such as the Antelope women, test the limits of love, and the dead bring their contribution to the world of the living. "Life is an endless cycle of change" (Mengelkoch & Nerburn, 1993:IX). There is no beginning and no end.

Erdrich's vision is one of continuity – between generations, species, body and spirit wild and tamed. "It is almost miraculous that certain voices, certain books, speak not only to one, but to many generations beyond them" (Mengelkoch & Nerburn, 1993:IX).

Louise Erdrich's novel teaches us that stories are sacred, and that by telling them, remembering them, and weaving them into our own lives, we participate in the ongoing act of creation.

Despite everything the Native Americans have endured, "they do the work of keeping their culture and beliefs alive for the benefit of the younger generations and to honor the people who came before them and suffered deeply – trying to stand up for their own humanity and right to exist" (Arroyo, 2023:158).

The Antelope Wife is deeply rooted in the Native American mythology, the main myth being the Deer/ Antelope Woman. It is also rooted in Ojibwa storytelling as mythic structure. Myth as cultural memory is the shared memory passed from one generation to the other connecting Erdrich's characters to their ancestors and the stories which are told and retold thus shaping the Native American identity.

Cultural memory survives through storytelling embodying the continuity of the Ojibwa tradition. Beadwork is a visual language and a metaphor for destiny. Ancestral mythology is a living force shaping identity and history. Mythology is not superficial, it is not a background. Mythology is structural, it organizes time and space, it builds identity and shapes the world; mythology is the architecture of the world itself.

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INITIATORY JOURNEY AND UTOPIA WITH SWIFT AND VOLTAIRE

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Abstract: *Starting from Michel Butor's assertion that* travelling *and* writing *are two complementary activities—in the sense that the experience of travelling fuels up the imagination, which in turn is artistically captured by means of writing—the present study explores the literary theme of "journey" in two fundamental works of the Enlightenment:* Gulliver's Travels *by Jonathan Swift and* Candide, or Optimism *by Voltaire. Both works create utopian worlds through which the authors satirically address the society, politics, and mindset of the age. At the same time, the study demonstrates that the two books can be structurally classified as belonging to the category of "initiatory journey", although the protagonists do not ultimately reach a higher level of spirituality, but rather undergo a process of disillusionment.*

Keywords: *initiatory journey; utopia; Enlightenment; absurdity; philosophical satire*

Într-un eseu[1] în care își exprimă viziunea asupra artei literare, Michel Butor susține că a călători și a scrie sunt două activități complementare inseparabile: călătoria alimentează imaginația și provoacă schimbarea, iar scrisul o fixează, o ordonează și o transformă în artă. Pentru teoreticianul Noului Roman francez, călătoria nu este doar o deplasare geografică, ci și una cognitivă și existențială – o **transformare interioară** care modifică perspectiva asupra lumii și, implicit, asupra limbajului.

Călătoria este, înainte de toate, o experiență continuă, o acumulare de trăiri care compun însăși existența călătorului. Fiecare își trăiește organic și nemijlocit propria călătorie, propriul traseu al ființei.

S-a vorbit despre călătorie în termenii unei metafore generalizante – o „pădure de simboluri" (Umberto Eco) prin intermediul căreia imaginarul uman exprimă tranziții și transformări de orice natură. S-a apelat mereu la călătorie, la mobilitatea umană, spre a explica fie semnificația morții, fie structura globală a vieții, fie pentru a codifica trecerile de la o condiție socială/existențială la alta, în rituri inițiatice.

Experiența călătoriei reduce subiectul călător la structura sa esențială, imuabilă; îl transformă, total sau parțial, în plan ontologic. De pildă, Ghilgameș, eroul babilonian, prin călătoria sa în căutarea nemuririi își descoperă natura perisabilă a ființei. Dar pentru această conștientizare, el trebuie să se sustragă din lumea concretă, să-și piardă identitatea socială, de rege al cetății Uruk, și astfel, eliberat de toate determinările anterioare, să ajungă la identitatea sa ireductibilă. La început, ne este prezentat un eu hipertrofiat, care prin experiența călătoriei revine la precaritatea condiției umane, aflate sub zodia morții.

Pe de altă parte, Ulise, eroul homeric, nu suferă o transformare semnificativă; călătoria lui este una circulară[2], care nu aduce schimbări majore – poate câteva achiziții în plan gnoseologic: dobândește știința, cunoașterea superioară, în episodul Sirenelor.

Nu întâmplător am evocat cele două exemple, pentru că ele marchează două paradigme fundamentale ale călătoriei: **inițiatică** (atunci când subiectul călător realizează un salt ontic) și **noninițiatică** (în cazul în care călătorul se menține în limitele ontologice inițiale).

[1] Michel Butor, „Le Voyage et l'écriture", în *Répertoire IV*, Paris, 1974.
[2] *Cf.* Anton Dumitriu, „Ulysse sau cercul destinului", în *Cartea întâlnirilor admirabile*, Ed. Eminescu, București, 1981.

În continuare voi analiza două parabole utopice aparținând patrimoniului cultural iluminist, aflate la granița dintre cele două paradigme esențiale ale călătoriei[3]: mă refer la *Călătoriile lui Gulliver* de Jonathan Swift și, respectiv, *Candid sau Optimismul* de Voltaire.

Câteva precizări de ordin teoretic sunt, mai întâi, necesare cu privire la conceptul de „utopie" ca gen literar. În acest sens, voi avea în vedere cartea lui Sorin Antohi, *Utopica. Studii asupra imaginarului social*.

Citându-l pe Alexandru Ciorănescu, Sorin Antohi consideră **utopia** un gen literar cu reguli rigide, în care imaginația se supune raționamentului, iar încărcătura ideologică influențează structurile literare. Sintetizând definițiile de până la el, Ciorănescu scrie: „utopia este descrierea literară individualizată a unei societăți imaginare, organizată pe baze care implică o critică subiacentă a societății reale"[4]. Acțiunea nu este specifică schemei constructive a utopiilor. De aceea, în absența unui conflict veritabil, nici personajele nu au consistență; eroii sunt în general simple instrumente cu ajutorul cărora autorul își demonstrează teza (ideologia literară). Și astăzi, observă Ciorănescu, producțiile utopice sunt „călătorii fictive de gradul al doilea". Acest tip de călătorii își au originea și sfârșitul în cadrul unei „călătorii fictive de gradul întâi" (realistă sau care speculează efectul de real al verosimilului geografic).

Nu călătoria sau peripețiile ei sunt importante pentru intențiile utopistului, ci descrierea funcționării unei societăți ideale. Sorin Antohi face distincția între utopie și genul său înrudit, *voyage extraordinaire*, „modalitatea literară care a transmis idealurile utopice noului public ajuns la cuvântul tipărit în secolul al XVIII-lea". Aceste *voyages extraordinaires*, care uneori includ episoade utopice à la Morus, „pot fi adăugate largii categorii a literaturii de conjectură rațională"[5]. Din această perspectivă, cele două cărți menționate mai sus și vizate de prezentul studiu aparțin mai degrabă genului *voyage extraordinaire* decât utopiei propriu-zise.

Într-o epocă a utopiilor optimiste, Swift creează prin pesimismul său sumbru o disjuncție în gândirea epocii. *Călătoriile lui Gulliver* este o operă parabolică, în care discursul narativ se „țese" pe o tramă bogată în semnificații simbolice. Cartea este alcătuită din patru părți; conținutul celor patru călătorii ciclice în spații existențiale distincte și fabuloase. În fiecare dintre ele, în mod progresiv și simbolic, eroul descoperă sensul existenței umane. Ca în proza lui Kafka sau teatrul lui E. Ionescu, în *Călătoriile lui Gulliver* trecerea din realitatea cotidiană în lumea imaginației se face printr-o lentă „irealizare a realității", prin infuzia unor elemente fabuloase în spațiul lumii reale, imanente.

Narațiunea începe în maniera obișnuită a romanelor cu aventuri marinărești. După un naufragiu, tânărul chirurg Lemuel Gulliver descoperă Lilliputul, țara piticilor de cincisprezece centimetri. Aici, unde eroul pare un uriaș înțelept și localnicii sunt ridicați în palmă pentru a discuta cu ei, pasiunile lor sunt la fel de mari și devastatoare. Semnificațiile satirice ale alegoriei sunt evidențiate prin procedeul analogiilor posibile. Referințele la Anglia sunt ușor reperabile în text (de pildă, vocabularul locuitorilor acestei insule este semnificativ: „Tribnia" și „Langden" sunt anagramele cuvintelor „Britain" și „England" etc.). Antagonismele dintre cele două partide, dictate de criteriul tocurilor mai înalte sau mai mici de la pantofi, sau de opțiunea pentru un capăt sau altul în care trebuie ciocnite ouăle, rapacitatea regelui, venalitatea miniștrilor intriganți sunt detalii care constituie cronica de moravuri a unei lumi fabuloase, „mulajul" lumii reale la o scară redusă.

Călătoria în Brobdingnag prezintă o altă perspectivă, răsturnată, plasând eroul într-o țară în care toate dimensiunile sunt augmentate în raport cu lumea reală. Prezentă în scrierile filozofice și științifice ale epocii, viziunea relativizantă a realității este asociată cu motivul literar al „lumii răsturnate". Lumea uriașilor imaginată de Swift este una prin excelență

[3] Ca structură pot fi încadrate în categoria „călătoriei inițiatice", dar ca finalitate se sustrag acestui tipar, protagonistul neajungând la un nivel superior de spiritualitate.
[4] Citat *apud* S. Antohi, *Utopica. Studii asupra imaginarului social*, Ed. Științifică, București, 1991, p. 19.
[5] *Op. cit.*, p. 20.

grotescă. Raportul dintre erou și uriași este conceput din această perspectivă (proporțiile firești sunt anulate; eroul își pierde statutul ontologic inițial, devenind un mic pinion în angrenajul existenței reconfigurate). Modificarea scării prin exacerbare în acest topos grotesc reflectă ideea relativității și instabilității existenței umane.

Cele două călătorii constituie două viziuni existențiale în care perspectiva antropocentrică este mereu prezentă. Dar imaginea omului ca măsură a universului este pusă sub semnul întrebării în cea de-a treia călătorie, în Laputa, țara savanților nebuni. De la detaliul grotesc și criteriul relativizant se face saltul spre universul absurd. Principala temă abordată este folosirea științei în scopuri neutilitare. Locuitorii Laputei sunt complet absorbiți de preocupările lor savante, de abstracțiuni și teorii, lipsindu-le simțul practic. Modul lor de gândire devine astfel inoperant pentru beneficiul societății. Prinși în plasa absurdului, savanții Academiei din Lagado încearcă să scoată raze de soare din castraveți, hrană din excremente și praf de pușcă din gheață. Lumea irațională descrisă în această călătorie îi conferă episodului valențele unei utopii negative. Imaginea „lumii răsturnate", în care nonsensul proliferează la nesfârșit, subliniază atât precaritatea condiției umane, cât și procesul de dezumanizare a omului.

Acest proces este împins până la limitele lui extreme în ultima călătorie existențială, în Houyhnhnms, țara cailor înzestrați cu rațiune. „În această epocă a utopiilor literare, – notează Romul Munteanu – când Voltaire schițează imaginea idilică din Eldorado, Montesquieu concepe «insula troglodiților», iar mai târziu, Goethe «provincia pedagogică», Swift construiește și el o lume utopică, aparent luminoasă. Dar în acest univers cu proporțiile răsturnate, păstrătorii marilor valori morale, care nu au în vocabularul lor cuvântul minciună, și au ridicat la rangul unui superlativ de existență dragostea, prietenia și bunăvoința, nu mai sunt oamenii, ci caii"[6].

Omul apare la Swift deposedat de atributele sale majore. Meschini, răi, pătimași, oamenii-*yahoo* sunt niște făpturi degradate, aparținând periferiei existenței:
„Nu pot zugrăvi scârba și uimirea ce m-au cuprins când am băgat de seamă că acest animal hidos avea o înfățișare întru totul asemenea oamenilor. Este adevărat că obrazul îi este teșit și lătăreț, nasul turtit, buzele groase și gura mare (…) Picioarele din față nu se deosebeau de mâinile mele decât prin lungimea ghearelor, asprimea și culoarea cafenie a palmelor, precum și părul de pe dosul palmelor".

Nimeni până la Swift nu a rostit o judecată atât de gravă asupra condiției umane. Confruntând ființa umană cu o perspectivă fără speranță, el aduce în istoria utopiilor literare o viziunie unică.

Ne putem întreba în ce măsură se poate vorbi despre o **călătorie inițiatică** a lui Gulliver. Romanul lui Jonathan Swift este în primul rând o **satiră socială, politică și filozofică**, nu un *bildungsroman* în sens clasic. Totuși, structura narațiunii și transformările prin care trece eroul permit o interpretare în cheia călătoriei inițiatice. De pildă, parcurgerea mai multor „lumi" cu rol de încercări: Gulliver trece prin patru tărâmuri – Lilliput, Brobdingnag, Laputa și țara Houyhnhnms – fiecare reprezentând o „probă", o etapă de învățare, o lume simbolică ce îi testează percepțiile. Apoi, protagonistul descoperă adevăruri ascunse despre lume și despre sine. Lui Gulliver i se dezvăluie treptat limitele propriei societăți: în Lilliput vede ridicolul puterii și al politicii mărunte; în Brobdingnag își vede propria cultură din perspectiva unui „uriaș moral"; în Laputa înțelege absurditatea intelectualismului rupt de realitate; la Houyhnhnms descoperă o societate „rațională" care îl face să se rușineze de umanitate. Un alt argument în favoarea călătoriei inițiatice este faptul că personajul central suferă o transformare interioară: Gulliver dezvoltă o autocritică radicală, își schimbă complet raportarea la propria

[6] R. Munteanu, *Cultura europeană în epoca luminilor*, vol. II, Ed. Minerva, București, 1981, p. 22.

specie, la final respingând compania semenilor după ce a cunoscut idealul rațiunii la Houyhnhnms.

Pe de altă parte, se pot identifica și elemente care limitează interpretarea inițiatică. De exemplu, inițierea nu îl conduce pe erou la o armonizare, ci la o ruptură. În loc să ajungă la o formă de înțelepciune aplicabilă lumii reale, Gulliver devine mizantrop și dezechilibrat. De asemenea, scopul lui Swift este satira socială, nu formarea spirituală a eroului. Transformarea lui Gulliver este intenționat dusă la extrem pentru a critica viciile omenești, nu pentru a arăta evoluția unui inițiat.

Așadar, cartea lui Swift poate fi interpretată ca o călătorie inițiatică, dar una paradoxală, construită în cheie satirică, în care protagonistul parcurge o serie de „încercări" care îi schimbă percepția asupra lumii, dar sfârșește nu în iluminare, ci în alienare.

Călătoriile lui Gulliver nu rămân fără ecou în cultură. Voltaire, între alții, va folosi motivul „călătoriei" ca pretext literar pentru a construi un univers imaginar absurd.

Teză sortită celei mai fragile cariere, credința lui Leibniz că întreaga categorie a posibilului se manifestă în jurul nostru numai prin ce are mai bun a eșuat în derizoriu. A fost o pradă facilă pentru Voltaire, necruțător cu ideile fixe și gata să intervină în disputele intelectuale ale vremii. *Candid sau Optimismul* este dovada exemplară. Scriitorul francez construiește în această carte un univers epic artificial, simplificarea rațională a faptelor permițându-i să pună în lumină absurditatea unei ordini interioare. Lumea din *Candid* este concepută ca un haos în care hazardul poate deturna oricând o existență calmă de la traiectoria ei obișnuită.

Referindu-se la specificul universului epic voltairian, Erich Auerbach afirmă că „așa-zisa realitate empirică pe care o construiește Voltaire nu corespunde deloc experienței, ea a fost confecționată în mod artificial, în scop polemic"[7], iar Sorin Antohi observă, în același spirit: „Atâta ontologie redundantă, atâtea peripeții nu sunt decât deghizările unui adevăr dinainte știut"[8]. Cu alte cuvinte, scriitorul își demonstrează teza cu mijloacele narațiunii. Fundalul istoric este un simplu element de recuzită, lipsit de semnificație. Ceea ce contează cu adevărat este *ideea*, iar personajele și întâmplările sunt de așa manieră alese încât să justifice și să propage această idee. Așa se explică de ce, la fel ca în teatrul absurdului, personajele nu au o consistență psihică, fiind simple entități imuabile, aruncate în existență. „Doctorul Pangloss – notează S. Antohi – demonstrează principiul rațiunii suficiente pe înțelesul tuturor, cu exemple și silogisme populare, reducând luxurianta realitate a unui roman picaresc (împins la absolutul său delirant) la o monotonă regăsire a identicului"[9]. Candid, ucenicul său, cunoaște și el viața, treptat, ca un spectacol absurd, iar Cunigunda, fiica baronului de Thunder-ten-tronckh, „este un fel de material experimental și fals superlativ de existență"[10].

Narațiunea menită să evolueze într-un univers aberant, catastrofic, nu are totuși un caracter tragic. Viziunea antitragică este realizată de Voltaire în maniera lui Swift, prin suprimarea afecțiunii. La aceasta se adaugă tehnica rememorării unor evenimente tragice consumate, care produce un efect de distanțare. Pe de altă parte, lipsa elementelor de contrast creează o anumită monotonie a discursului, pe fundalul căreia catastrofa se diluează treptat până la faptul divers, sfârșind apoi în deriziune.

Alungat din castelul baronului de Thunder-ten-tronckh „cu zdravene picioare în spate" pentru un început de relație amoroasă cu frumoasa Cunigunda, Candid pornește într-o fantastică și aberantă aventură, din plasa căreia nu se mai poate sustrage niciodată. Înșelat de niște escroci, vândut ca soldat în armata bulgară, bătut cu cruzime, Candid, intelectualul naiv și optimist, își reîntâlnește dascălul în Olanda. Înfățișarea jalnică a acestuia marchează primul moment de constestare a optimismului său iremediabil. „Plin tot de bube, cu ochii stinși, cu nasul ros, cu

[7] E. Auerbach, *Mimesis*, ELU, București, 1967, p. 449.
[8] S. Antohi, *op. cit.*, p. 194.
[9] *Ibidem*.
[10] R. Munteanu, *op. cit.*, p. 30.

gura strâmbă, cu dinții stricați și vorbind din gât", Pangloss suportă consecințele lecțiilor erotice pe care le dăduse unei slujnice de la curte. Dar Pangloss rememorează circumstanțele contactării bolii venerice cu o anumită detașare, relatarea unei serii de întâmplări nefaste căpătând astfel o tușă comică. Reacția absurdă în lanț pe care o creează Voltaire vizează demonstrarea prezenței răului într-o lume pe care Leibniz o considera „cea mai bună din câte sunt posibile".

Pe tot parcursul narațiunii, personajele se mișcă într-un univers absurd și malefic. Fiind doar elemente de suport ale unei concepții filozofice, ele se supun unor peripeții de dincolo de logică și rațiune: regii dezlănțuie războaie; nobilii se opun fericirii tinerilor îndrăgostiți din prejudecăți de clasă; negustorii și cămătarii (ca neînduratul olandez Vanderdendur, care își mutilează sclavii) storc bani prin toate mijloacele; Inchiziția ucide oameni nevinovați, în numele valorilor creștine; iezuiții creează în Paraguay teocrații riguros organizate ș.a.m.d. Aproape fiecare pagină a cărții poartă în filigran nesfârșitele avataruri ale maleficului.

Există totuși un loc fericit pe pământ, o zonă existențială care are într-adevăr atributele celei mai bune lumi din câte sunt posibile. Este vorba de Eldorado, tărâmul utopic al aurului, în care Candid este transportat după o lungă confruntare cu hazardul. Contrar viziunii sumbre asupra existenței pe care Swift o crease în *Călătoriile lui Gulliver*, Voltaire construiește în fascinantul episod despre Eldorado una dintre cele mai frumoase utopii pozitive ale secolului al XVIII-lea.

Vorbind despre „paradigma utopiei moriene" (care subsumează cele două cărți ce fac obiectul prezentei analize), Sorin Antohi consideră „izolarea" (plasarea utopiei într-o exterioritate geografică) o constantă fundamentală a genului: „S*imbolul utopiei lui Morus este insula, care înlocuiește Arcadia ca formă exterioară a societății reușite"*[11]. Dar pe când, la Swift, simbolul „insulei" apare explicit, în utopia voltairiană acest simbol este mai degrabă implicit, latent (asimilabil *polis-ului platonic*, o „insulă urbană în peisajul natural" – *cf.* S. Antohi).

Fabulosul ținut Eldorado este o lume transreală, o geografie mineralizată, ieșită parcă de sub incidența timpului istoric (bătrânul învățat are 172 de ani):

„Intrară în cel dintâi sat pe care-l întâlniră în drum. La marginea satului câțiva copii îmbrăcați în haine de brocart aurit, toate rupte, se jucau cu bombițe. Cei doi călători din cealaltă parte a lumii se opriră și se uitară cu plăcere la dânșii: bombițele erau destul de mari, galbene, roșii, verzi, și aruncau sclipiri neobișnuite. Călătorii luară în mâini câteva din ele; toate erau numai aur, numai smaralde și rubine".

Utopia lui Voltaire întrunește câteva din idealurile proclamate de gânditorii epocii. Raporturile interumane, cât și acelea dintre individ și Stat nu sunt supuse niciunei norme de constrângere. Într-o țară în care nu există monede, tribunale și procese, nici călugării „care se ceartă, care guvernează, care uneltesc și pun să fie arși pe rug pe cei care nu-s de părerea lor", în care aurul și averea nu au nicio însemnătate, lumea trăiește în tihnă și fericire.

Singura religie în Eldorado este *deismul*, după cum aflăm din gura bătrânului învățat: „Pot fi oare mai multe religii? spuse el. Religia noastră este, cred, religia tuturora". Așadar, credința locuitorilor din ținuturile sclipitoare este una naturală și universală, constând din nucleul rațional comun tuturor religiilor. O trăsătură importantă a deismului este recunoașterea lui Dumnezeu numai ca pe o cauză primară și impersonală a universului, natura evoluând fără vreo intervenție divină, în acord cu propriile ei legi. Iată ce răspunde bătrânul învățat atunci când este întrebat despre relația oamenilor cu Dumnezeu în Eldorado: „Nu ne rugăm lui, spuse vrednicul înțelept; nu avem nimic de cerut de la dînsul; ne-a dat tot ce ne trebuie și noi îi mulțumim mereu". Așadar, lumea utopică în care descinde eroul voltairian este o imagine specular, o „punere în abis" a ideilor filozofice și religioase ale autorului.

[11] S. Antohi, *op. cit.*, p. 61.

Dar Candid, fire naivă, vine în această lume cu idei preconcepute, care îl vor arunca încă o dată în vechiul univers absurd. Finalul operei reunește oamenii porniți pe trasee existențiale diferite. Într-un asemenea spațiu al hazardului, itinerariul ontic pare a fi construit circular. De aceea, călătoria lui Candid poate fi interpretată ca o veritabilă „odisee a absurdului".

În ce măsură putem vorbi de **călătorie inițiatică** în *Candid sau Optimismul*? Există o serie de elemente care susțin această ipoteză. De pildă, structura romanului este una tipică parcursului inițiatic. Protagonistul pleacă dintr-un spațiu protejat (castelul din Westfalia), trece prin numeroase încercări, cunoaște lumi noi, mentalități și sisteme politice diferite, apoi revine la final într-un spațiu stabil, transformându-se interior. Traseul său este cel al unui naiv care devine lucid, ceea ce corespunde unui act de inițiere (trecerea de la ignoranță la înțelegere). Fiecare episod prin care este transportat personajul (războaie, Inchiziția, călătoria în America de Sud, Eldorado, întâlnirile cu Martin, Pangloss, Paquette) funcționează ca trepte ale inițierii într-o viziune realistă asupra lumii. Candid parcurge un proces de transformare interioară, de la optimismul absurd insuflat de Pangloss („totul e spre bine..."), la pragmatismul din final, când își asumă ideea că fericirea reală vine din muncă, nu din teorii filozofice. Formula de încheiere („Trebuie să ne cultivăm grădina") este concluzia inițierii sale: adevărul nu se găsește în sisteme abstracte, ci în acțiunea concretă.

Totuși, nici la Voltaire, nici la Swift (cum am văzut anterior) călătoria nu este una inițiatică în sensul clasic al termenului, deoarece „novicele" nu evoluează spiritual, depășind planul profan. Inițierea este, așadar, rațională și ironică, nu sacră, scopul autorului fiind acela de a ne oferi – cu mijloacele satirei filozofice – o critică a ideilor, nu formarea unui erou.

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THE FATHER FIGURE AND MALE AUTHORITY IN IOAN SLAVICI'S GURA SATULUI

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Abstract: *This article analyses Ioan Slavici's novella Gura satului from the perspective of the father figure and the role of the man in the traditional Romanian family. Starting from the central character, Mihu, the study examines how paternal authority is constructed at the intersection of domestic space, economic power, and communal opinion ("gura satului"). The article first outlines Slavici's realist poetics and his constant interest in the peasant family as a moral and social microcosm. It then focuses on the thematic and structural features of Gura satului, highlighting the tension between the normative patriarchal model (arranged marriage, paternal decision, social prestige) and individual affective choice (Marta–Miron). Through close readings of key fragments, the study shows that Mihu embodies a dynamic, negotiable patriarchy: he is at once master of the household and prisoner of public opinion, capable of harsh decisions but also of self-correction and sacrifice. The masculine roles are differentiated: Cosma represents traditional, inflexible paternalism; Toader, the socially "correct" but affectively neuter groom; Miron, the outsider whose masculinity combines physical vigour, artistic sensitivity, and moral verticality. The conclusion argues that Slavici nuances the traditional model of male authority, suggesting that true paternal legitimacy derives less from social control and more from the capacity to place the child's happiness above the fear of communal judgement.*

Keywords: *Paternal authority; traditional family; masculinity; Romanian realism; Ioan Slavici*

From the outset, *Gura satului* presents itself as a text about the devastating power of communal speech in a traditional village. Yet behind this thematic surface lies a more specific and intricate problem: how male authority is constructed, tested, and finally transformed within the boundaries of the peasant household. The father, *nenea*[1] *Mihu*, becomes the privileged point through which Slavici explores the tension between the patriarchal code of honour and the emerging recognition of individual affective rights, embodied by Marta's love for Miron.

The novella thus stages a complex negotiation between three instances of "law": the law of the father, the law of the village, and the law of love. It is on this triangulation that the present analysis concentrates, with particular attention to the way Slavici shapes, in narrative and stylistic terms, a nuanced figure of paternity, at once authoritative and vulnerable.

Any discussion of *Gura satului* must be grounded in a broader understanding of Slavici's prose. A canonical realist, Slavici is less interested in spectacular events than in the slow, almost imperceptible processes through which moral decisions crystallise. His world is predominantly rural, regulated by unwritten norms concerning property, kinship, and reputation[2]. Within this world, the family functions as a microcosm and a testing ground for ethical choices: inheritance conflicts, arranged marriages, the management of wealth and honour are all mediated through paternal figures who bear the burden of decision. Stylistically, Slavici prefers a sober, economical narration, a third-person voice that adopts, without dissolving into it, the collective perspective of the village. Formulae such as „nu-i stăpân fără stăpân"[3] or „așa-i lumea!" do not merely provide local colour; they express the communal ideology which his characters internalise and against which they sometimes revolt.

[1] In traditional rural contexts, "nenea" conveys a blend of respect, affection, and social recognition. It marks the man as someone of standing—older, experienced, and deserving of polite regard, but without creating the formal distance that English titles like *Mr* might carry.
[2] Cătălin Bârlea, 2005, p. 11.
[3] Ioan Slavici, 1961, p. 1.

In *Gura satului*, the narrative voice is closely aligned with the viewpoint of the community. The opening characterisation of Mihu is emblematic: „*Se și cuvine însă unui om din oameni, ca dânsul, să fie de bună chibzuială, să cumpănească vorbele și să umble mai mult călare decât pe jos*."[4] The expression „om din oameni" signals a double legitimacy: Mihu's authority derives from his economic power and from the recognition of the village. His very posture in space – „*să umble mai mult călare decât pe jos*" becomes a sign of rank. Slavici constructs here a visual emblem of patriarchal authority, where masculinity is inseparable from public visibility and from a ritualised distance between the man of status and the common ground on which others walk.

At the same time, the same narrative voice insists, from the very beginning, on the fragility of this authority. Mihu's status as „om bun" is set against a general anthropology of human weakness: „*Nu-i vorbă, răi sunt oamenii, încât mai răi nici n-ar putea să fie. Chiar și acela pe care toată lumea îl știe de bun își are ceasurile de răutate*"[5]. Paternal goodness is not an essence, but a precarious equilibrium maintained under constant pressure from passion and pride. This pressure is largely mediated by the community, condensed in the formula „gura satului"[6]: „*Să te ferească Dumnezeu să nu cazi pe gura satului*."[7] The proverb functions as an axiomatic statement about the real centre of power: above the father there is the village, above the „stăpân" there is a „stăpân" more powerful, namely opinion. The internal hierarchy of the household („nu-i stăpân fără stăpân") mirrors and is overcoded by an external hierarchy, in which even the wealthiest man is, ultimately, accountable to „ce zice lumea".

This dependence on communal judgement structures Mihu's behaviour in his own home. The apparent domestic supremacy of Safta – „Safta face să treacă de stăpână în casă" – does not invalidate patriarchal order but rather reveals its mediation. When Safta „începe să facă gură", Mihu „caută să-i facă pe plac, numai să scape de urechile vecinilor". His concessions are not evidence of a matriarchal takeover, but of a specifically masculine concern: to protect the household from scandal. The father's authority is exercised primarily in the symbolic realm, as guardian of the family's honour and reputation; he yields in minor domestic matters in order to preserve his capital where it truly matters. Already here, Slavici draws a subtle distinction between two levels of masculine power: the visible, ceremonial authority, and the backstage, anxious labour of maintaining a good name.

The figure of the daughter is introduced precisely as an extension of this symbolic capital. The narrator notes that, as she grows, „*i se lățea stăpânirea, căci — vorba lui nenea Mihu — fata mare-i cinstea casei*."[8] The possessive relation is double: Marta belongs to the house, and through her beauty, comportment, and eventual marriage she adds „cinste" to it. Her walks to the „joc", described in an almost painterly manner – „*E frumos cum își ține capul, cum își poartă trupul și cum se mlădie la tot pasul*"[9] – are framed not only as aesthetic spectacle, but also as social display. The old women and wives at the gate watch her with a mixture of admiration and envy; their comments („*Oare cine, soro?" – „Cine altul decât Toderică"*) immediately connect her image to the question of a suitable husband. The female gaze in the street anticipates and reinforces the paternal gaze at home: both are concerned with the alignment between Marta's attractiveness and an adequate masculine partner.

The relationship between Marta and Toader is, at this stage, a form of social choreography. Dialogue is restricted to formulaic exchanges : *„— Ce mai faci, Marto? / — Mulțumesc de*

[4] *Ibidem*, p. 3.
[5] *Ibidem.*
[6] In the traditional Romanian village, *gura satului* functions almost like an unwritten law or a moral tribunal. It shapes behaviour, enforces norms, and can both elevate and destroy a person's honour. People fear it because it represents the power of collective judgement, often exaggerated, intrusive, and impossible to escape.
[7] *Ibidem,* p. 5.
[8] *Ibidem,* p. 6.
[9] *Ibidem.*

întrebare, bine! / — Nenea Mihu ce mai face? / — Mulțumesc, face bine că-i sănătos."[10] The repetition of politeness phrases and the careful mention of parents („Nenea Mihu", „Leica Safta") show that their interaction is less a space of personal intimacy than a public performance of good manners. Even the moment when Toader invites Marta to dance – *„— Să jucăm una, Marto. / — Dacă vrei, Toderică*." – is framed by his gesture of ostentatious generosity: „*Toader atunci bagă mâna stângă în șerpar, scoate un pumn de bani, îi aruncă lăutarului și strigă: — Acum, una pe pofta mea!*"[11] Masculinity here is defined by wealth, display, and the ability to command the musicians. The couple functions as an ideal projection of the village's expectations: „*Prea se potrivesc tinerii la stare și la făptură, prea sunt deopotrivă în sat și-n șapte sate!*"[12] The „gura satului" does not invent this pairing, but amplifies and solidifies it, transforming compatibility into destiny.

The entry of Miron destabilises this framework. His figure is constructed from the start as ambiguous: both perfectly integrated and radically other. Everyone knows him – „*toată lumea știa că este Miron oierul*" – yet „nimeni nu se întreba de unde vine și unde descalecă". His masculine attractiveness is described in terms that go beyond the village norm: „Înalt și mlădios, cu umerii lați și cu pieptul ieșit", his steps make „întregul trup" sway, attracting the collective gaze. The physical description culminates in his face: „*Un cap bălan cu părul lung până pe umeri, cu o față albă și străbătută ca de-o răsuflare de rumeneală, cu doi ochi mari și albaștri ca fața cerului privită de pe culmea muntelui*."[13] The simile „ca fața cerului privită de pe culmea muntelui" locates Miron at the intersection of nature and the transcendent, endowing him with an almost mythic aura. Importantly, this masculinity is tinged with sadness and reflection: „*Totdeauna e în această față ceva ce nu se mai găsește în alte fețe, un fel de tristețe, un văl de gânduri*."[14] In contrast to Toader's exuberant social presence, Miron embodies an interiorised, contemplative masculinity, still robust but deeply marked by feeling.

The episode at „Fântâna Corbului" crystallises the affective triangle between Marta, Miron, and, in absentia, Mihu. Here, the social group disperses, and for once Marta remains alone with Miron, deliberately resisting the norms of propriety: *„— S-au dus toți! grăi Miron îngrijat, când se văzu singur cu Marta. / — Nu-mi pasă! îi răspunse Marta încălzită. Cântă mai departe*."[15] The sequence of gestures – Marta sitting next to him, „își rezemă capul de umărul lui", the tremor of Miron who „se simți cuprins de un fel de beție" – proposes a different model of intimacy, based not on social choreography, but on the shared experience of the doină and on verbal confession: *„— Marto! Dacă tu ai ști cât de bine mă simt când te văd, când îți aud glasul, când mă privești, dac-ai ști cât de bine mă simt când mă gândesc la tine, nu știu cum, dar parcă ar trebui să plângi*."[16] Marta's answer („*— Știu, Miroane! […] fiindcă și eu mă simt bine când sunt aproape de tine."*[17]) seals the mutuality of feeling. This is the moment when the daughter escapes the circuit of paternal arrangements and communal expectations, entering a realm in which love articulates its own law.

The narrative, however, does not abandon the perspective of the father. When, after the failed logodnă, Safta comes to Mihu and reports Marta's turmoil – „mereu suspina, mereu se zvârcolea în culcuș și plângea prin vis de se înăbușea" – the paternal reaction is violently ambivalent. On the one hand, he acknowledges the pain: „*Știi că nu ne mai rămâne nici câine, nici pisică dacă pleacă ea. Toată casa se duce cu dânsa*." On the other, he refuses categorically any change of plans: „*Cum s-ar putea să mai schimbăm un lucru care e pus la cale? Primesc*

[10] *Ibidem,* p. 8.
[11] *Ibidem,* p. 9.
[12] *Ibidem.*
[13] *Ibidem,* p. 8.
[14] *Ibidem,* p. 9.
[15] *Ibidem.*
[16] *Ibidem,* p. 15.
[17] *Ibidem,* p. 16.

oamenii lui Cosma, oameni de cinste, cu care nu te poți juca, le dau vorba mea, satul întreg știe… și apoi, țop, ca din senin, să-mi calc vorba pe care am grăit-o cu multă chibzuială și să mă fac de râsul lumii![18]" The key phrase is „să mă fac de râsul lumii": paternal identity is still tied, at this point, primarily to public coherence between word and deed. The individual suffering of the daughter is subordinated to the integrity of the father's public persona.

The revelation of Marta's love for Miron produces in Mihu a deeper crisis. When Safta, after many hesitations, admits: „e cioban de la munte", followed by „Și Marta îl iubește? – Da, încât se prăpădește", his reaction is encoded in physical and verbal spasms: „*Mihu căzu pe un scaun de lângă masă, își rezemă capul în pumni și stete câteva clipe tremurând de zguduire. — Mi-ați mâncat viața! strigă el după aceea, ridicându-se. Ce să mă fac? Mai bine îi sucesc gâtul decât să mă fac de râsul și de batjocura lumii!"*[19] Here Slavici exposes the underside of patriarchal control: beneath the façade of calm „chibzuială" lies a man paralysed by the fear of ridicule, for whom the idea of being „de râs" is almost equivalent to moral death. The violent threat („Mai bine îi sucesc gâtul") marks the point at which paternal love, communal pressure, and masculine pride collide.

The decisive turning point is the face-to-face confrontation between father and daughter. When Mihu, carried away by anger, calls Miron „ticălos", Marta replies with dignity and inner fire: „*Taică! nu zice că e ticălos, căci îți batjocorești fata!*" The rebuke is significant on multiple levels. First, it asserts a direct link between the evaluation of the beloved and the respect for the daughter: the father cannot degrade one without degrading the other. Secondly, it subtly overturns the hierarchy: for a brief moment, the moral authority appears to reside with Marta, not with Mihu. Her subsequent plea is all the more powerful because it combines obedience with autonomy: „*Nu am să-l uit în viața mea, dar niciodată n-am să vă vorbesc despre dânsul. […] Nu cer să-l mai văd, dar doresc, taică, să-l vezi și tu, apoi mărită-mă după cine vei voi*."[20] She accepts the formal structures of paternal decision („mărită-mă după cine vei voi"), but only after insisting on the father's obligation to know, not just to judge. In philological terms, one might say that the text moves from a model of remote authority (the father deciding on hearsay) to a model of experiential authority (the father as witness, who must confront reality directly).

Mihu's interior monologue at this stage is particularly revealing: „Viața îi era ruptă în două", he feels that „nu-i mai rămâne nici o mângâiere", and yet, after long hesitation, he articulates the phrase which marks the first explicit rupture with communal tyranny: „*— Dar ce-mi pasă de gura satului!*"[21] The narrative voice comments that „*după ce rosti aceste vorbe fața lui se schimbă; nu mai era Mihu, omul bun și blând, ci omul bogat, căruia nu-i mai pasă de nimeni*."[22] The remark is ironic and double-edged. On the surface, it suggests that, by disregarding the village, Mihu risks sliding into arrogance. At a deeper level, however, the reader perceives that this is the necessary first step towards a more authentic paternity: only by loosening the grip of „gura satului" can the father attend to the real needs of his child.

This process reaches its climax in the scene at the fair, where Miron and Marta return together and stand before Mihu. The narrative tension is high: Safta is „înspăimântată", recognising Miron („«Miron!» își zise ea ca trezită din vis"), while Mihu is „tulburat", unable to understand how this flăcău „de la câmpie" has appeared alongside his daughter. Marta, „cu fața albă, dar liniștită", introduces him with the simple, almost ceremonial formula: „*— Tată! iacă Miron!*" The directness of the naming, without qualifiers, forces the father to confront the concrete person, not an abstract category („cioban", „ticălos"). When Miron declares: „*Știi că-*

[18] *Ibidem,* p. 18.
[19] *Ibidem,* p. 20.
[20] *Ibidem,* p. 22.
[21] *Ibidem,* p. 26.
[22] *Ibidem.*

ți iubesc fata: o cer de nevastă", the request is framed in terms of respect and openness: he does not seek elopement or secrecy, but a public, legitimate union.

At this precise juncture, the voice of the old order enters through Pintea, who reminds Mihu that „*Marta e logodită și, chiar dacă-i vorba, o logodnă nu se strică așa ca din senin. Nu poți să te faci de rușinea târgului*."[23] The language of „rușinii" returns, but now as an external pressure voiced by a collateral male authority. Mihu's answer is short and decisive: *„— Ei! Mă fac! Mă fac de rușinea târgului! Mă fac de rușinea lumii! Mie [...] nu-mi mai poruncește nimeni pe fața pământului*!" The triple repetition „Mă fac!" expresses both despair and liberation. He knowingly accepts the communal sanction in order to uphold his daughter's happiness. At the same time, he reclaims the core of masculine dignity: „Mie nu-mi mai poruncește nimeni", not because he refuses any norm, but because he chooses to follow a higher one, internalised and linked to love and justice rather than to mere reputation.

The gesture that follows „*el se duse la Miron, îi apucă mâna și-i zise cu căldură: — Nepoate, iartă-mă!*"[24] completes the transformation of the father figure. Mihu moves from a position of judge to a position of penitent; he asks forgiveness from the man he initially despised as socially inferior. Miron's reaction – „*El ridică mâna bătrânului și o atinse cu fruntea*"[25] – symbolically restores the hierarchy, but on a new basis: mutual respect. The father's authority is not abolished, but refounded on humility and the recognition of his own fallibility. In terms of the novella's broader architecture, this moment stands as the counterpoint to earlier scenes in which Mihu walked „pe mijlocul uliței, cu capul ridicat", enjoying the deference of villagers. Now, still in public space (the fair), he reveals vulnerability and chooses „rușinea" in order to save his child.

Viewed in this light, *Gura satului* becomes a complex meditation on male roles within the traditional family. Cosma, with his careful selection of „oameni de frunte" to carry the marriage proposal, represents a more rigid form of paternalism, unwilling or unable to engage with the inner lives of the youngsters. Toader embodies the socially sanctioned, but affectively shallow masculinity, in which the groom is primarily a „fecior voinic", „bun la veselie", „darnic unde-i vorba să se arate". Miron brings into the picture a type of man who is physically strong but also artist, storyteller, bearer of „cântece frumoase" and „doine pline de duioșie", capable of articulating suffering in language. Mihu stands at the crossroads of these models. He begins as a typical „om din oameni", whose main concern is the „cinstea casei", and ends as a father who, after long inner struggle, is willing to sacrifice that very „cinste" in its conventional sense for the sake of a more profound moral truth.

The final pages, which show the passage of time and the rearrangement of the village's matrimonial map, confirm the ambiguous but ultimately positive outcome of this transformation. Vasile and Toader marry other women, Mihu and Cosma become cumetri, and the village adjusts to the new constellation. The text notes that „*S-a schimbat casa lui Mihu, s-a schimbat satul, lumea întreagă s-a schimbat; numai Marta rămăsese tot cum a fost, blândă, harnică și totdeauna în voie bună*."[26] The phrase suggests a kind of stabilised maturity: Marta's earlier passion has been integrated into a quieter, enduring character. Significantly, although the community at some point does what it always does – „«*N-am spus eu că așa are să fie!» zise Floarea lui Ciucur, când văzu că nunta satului tot se face.*"[27] – the force of „gura satului" appears, retrospectively, weakened. The village appropriates the outcome as if it had foreseen it, but the reader knows that it was the courage of one man – the father – that made it possible.

[23] *Ibidem,* p. 28.
[24] *Ibidem,* p. 30.
[25] *Ibidem.*
[26] *Ibidem,* p. 33.
[27] *Ibidem,* p. 35.

Slavici's *Gura satului* offers a sophisticated portrayal of paternal authority in a traditional setting. Far from presenting the father as an unproblematic patriarch, the novella follows Mihu through stages of fear, violence, doubt, and finally sacrifice. The role of the man in the family emerges as both a position of power and a heavy burden of responsibility, placed at the intersection of domestic affection and communal surveillance. By allowing Mihu to pronounce the scandalous „Mă fac de rușinea lumii!" and to act upon it, Slavici opens a space for an ethics of fatherhood which privileges the child's inner truth over the tyranny of public opinion. The male figure is thus redefined not by his capacity to impose decisions, but by his readiness to revise them when confronted with the living reality of his daughter's love. In this sense, *Gura satului* anticipates modern debates on parental authority and individual freedom, while remaining firmly rooted in the realist depiction of the Romanian village.

A concluding assessment of *Gura satului* must underline how profoundly representative the novella is for traditional Romanian culture. In many respects, the text functions as both literature and cultural document: it captures, with ethnographic precision and narrative subtlety, the values, social structures, rituals, and psychological mechanisms that governed rural life in the nineteenth century.

First, the very motif of *"gura satului"* is emblematic of traditional Romanian mentality. In a society where institutional forms of authority were limited, communal opinion operated as the true moral tribunal. The fear expressed in statements like „*Să te ferească Dumnezeu să nu cazi pe gura satului*" reflects a cultural system grounded in *rușine* (shame), *cinste* (honour), and the perpetual negotiation of one's public image. Identity is collective before it is individual, and moral behaviour is regulated not primarily by law, but by the vigilant, often punitive gaze of the community. Slavici captures this mechanism with remarkable fidelity, turning it into both the driving force of the plot and the ethical horizon within which characters act.

Secondly, the novella offers an exemplary portrait of the traditional Romanian family, especially the patriarchal household. The structure of Mihu's home—large, productive, hierarchically organised—mirrors the socio-economic model of the prosperous peasant estate. Elements such as the carved *troane* of Marta's dowry, the repeated emphasis on cattle, grain, land, and labourers, or the ceremonial visits made by "oameni de frunte" describe a world in which wealth is measured in tangible assets and transmitted through carefully arranged marriages. Matrimony is not merely a private affair, but a communal event that consolidates alliances, reinforces status, and stabilises the social order. The roles of father, mother, sons, daughter, and kin are all inscribed within this network of obligations and expectations.

Thirdly, the novella reflects traditional culture through its portrayal of gender roles. The father embodies authority, the mother mediates, the daughter carries the symbolic capital of the house, and young men display their worth through prowess, work, and public behaviour. Even the language—titles like "nenea Mihu", "leica[28] Safta"—and formulaic exchanges ("Ce mai faci, Marto?") preserve a sociolinguistic authenticity that is characteristic of rural Romanian forms of address and politeness.

Moreover, the communal rituals—Sunday dances, visits, the etiquette of pețit, the logic of zestrea, the long preparations for weddings, public gatherings at the fair—illustrate the rhythm of village life and the moral weight attached to every gesture performed in public. The scene in which Marta's dowry is laid out in front of the house so that „toată această bogăție sta dezvelită în vederea tuturora" reveals a culture in which visibility is integral to social identity: what is seen and acknowledged by the community becomes real and valuable.

Finally, the novella also embodies a distinctly Romanian synthesis of fatalism and moral agency. Characters often speak through proverbs, invoking destiny and inherited custom, yet the plot turns on moments of personal choice—especially Mihu's renunciation of the fear

[28] It reflects the traditional social fabric of the Romanian village, where women gained status through age, marriage, and household authority.

of „rușinea târgului”. This tension between tradition and moral self-determination is deeply rooted in Romanian cultural consciousness and gives *Gura satului* a representative psychological depth.

In sum, Slavici's *Gura satului* stands as one of the most faithful literary representations of traditional Romanian rural culture. It captures the ethos of the peasant world—its hierarchies, rituals, anxieties, and forms of solidarity—while offering a nuanced analysis of the mechanisms through which community and family shape individual destiny. Through its detailed rendering of customs, language, moral codes, and social dynamics, the novella serves not only as a work of fiction, but also as a window into the foundational structures of Romanian traditional identity.

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BETWEEN WORD AND WORLD: ROMANIAN *ARS POETICA* IN TRANSLATION

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Abstract: *This study examines the evolution and translation of ars poetica within Romanian literature as a form of artistic self-definition and cultural identity. Focusing on five canonical poets - Tudor Arghezi, Lucian Blaga, Ion Barbu, Nichita Stănescu, and Ana Blandiana - the study analyses how each author conceptualises the poetic act as transformation, revelation, or moral testimony. By comparing the Romanian originals with variants of their English translations, the paper explores semantic, prosodic, cultural, symbolic, and metapoetic shifts that occur through linguistic mediation. Employing a comparative-contrastive framework grounded in translation theory (Bassnett, Venuti, Jakobson), the analysis highlights the tension between untranslatability and creative equivalence. The findings suggest that, while translation inevitably alters sound and rhythm, it can preserve and even enhance universality by exposing the cultural essence of Romanian poetics to global discourse. The ars poetica thus emerges as both a national and a translingual statement: a dialogue between word and world, where poetry transcends its linguistic boundaries to assert a universal aesthetic of faith, irony, and revelation.*

Keywords: *Ars poetica; translation studies; comparative literature; poetic identity; cultural transference*

The term *ars poetica* -the art of poetry- originates from Horace's Epistula ad Pisones (Ars Poetica, ca. 19 BCE), one of the earliest manifestos of literary theory. (Howatson, 2013: 75) Across centuries, the expression has come to designate any poetic text in which the poet reflects upon his own creative process, the nature of art, and the role of the poet. In Romanian literature, the *ars poetica* tradition not only defines artistic identity, but also mirrors the cultural trajectory of a nation that evolved from rural symbolism to modernist introspection and postmodern reflexivity.

This study explores the *ars poetica* as a self-defining genre within Romanian poetry, focusing on five representative authors: Tudor Arghezi, Lucian Blaga, Ion Barbu, Nichita Stănescu, and Ana Blandiana. It examines their poems both in the Romanian original and in their English variants of translation, analysing the transformations that occur through linguistic, stylistic, symbolic, and cultural transfer. Through a comparative and contrastive approach, the paper aims to demonstrate how Romanian poetic identity has been articulated, preserved, or transformed in translation, and how universality arises from the tension between untranslatability and creative equivalence.

An *ars poetica* is inherently metapoetic: it speaks about poetry through poetry. It is self-referential, performing both as text and as commentary on the act of writing. According to Roman Jakobson, poetic language emphasizes the "message for its own sake" foregrounding form, rhythm, and sound over referential content. (1959: 233) Susan Bassnett notes that when such language is translated, "the text becomes a negotiation between two poetics, two ways of perceiving the aesthetic function" (2014: 84).

In the context of translation, *ars poetica* presents particular challenges. The translator must convey both what the poem says and how it says it - its tone, structure, rhythm, and metaphoric texture. Lawrence Venuti's concept of the "translator's visibility" underscores that a translation is not a transparent window, but an interpretive act shaped by cultural mediation (2008: 12). In Romanian *ars poetica*, this mediation often involves transferring deeply national imagery - religious symbols, folk motifs, rural metaphors - into a language less bound to agrarian or Orthodox tradition.

This study employs a comparative-contrastive methodology, combining literary analysis with translation studies. The analysis focuses on four layers: semantic equivalence (accuracy of meaning); formal equivalence (rhythm, sound, and structure); cultural equivalence (the preservation of poetic worldview and emotional tone) and symbolism (metapoetic considerations).

The Romanian *ars poetica* evolves alongside the nation's cultural modernisation. In the early 20th century, modernism and expressionism introduced a self-conscious reflection on art, paralleling European trends. Tudor Arghezi redefined poetic language as an act of alchemy - turning "mud" into "honey"- while Lucian Blaga turned poetry into a philosophical meditation on mystery. Ion Barbu merged mathematics and myth, constructing a hermetic poetics of form and purity. The neo-modernist period (1960s–1980s) brought a new dimension: the poet as linguistic creator and existential witness. Nichita Stănescu made language itself the subject of poetry, exploring the limits of expression, while Ana Blandiana infused it with ethical transcendence and metaphysical faith.

Each of these poets wrote texts that can be read as poetic manifestos, explicitly or implicitly articulating their beliefs about art, language, and humanity.

Tudor Arghezi's *Testament* (1927)

Arghezi's Testament, opening his landmark volume *Cuvinte potrivite* (*Well-Chosen Words*), is perhaps the quintessential Romanian *ars poetica*. It declares poetry as a moral inheritance and an act of transfiguration: the poet transforms the suffering and hardship of his people into beauty. Our analysis considers the variant of translation rendered by Daniel Ioniță.

Testament, de Tudor Arghezi	*Testament,* by Tudor Arghezi
Nu-ți voi lăsa drept bunuri, după moarte,	I won't leave much to you beyond my death,
Decât un nume adunat pe o carte,	A name inside a book perhaps, a breath,
În seara răzvrătită care vine	In the rebellious evening, that ensues,
De la străbunii mei până la tine,	As my ancestors send to you their dues,
Prin rapi și gropi adânci	Through pits and furrows deep,
Suite de bătrânii mei pe brânci	Scaled by my old folk in an angry creep,
Și care, tânăr, să le urci te-așteaptă	That now await your youthful climb be done,
Cartea mea-i, fiule, o treaptă.	This book is but a simple step, my son.
Așeaz-o cu credința căpătâi.	Set it, in faith, as first and foremost guide,
Ea e hrișovul vostru cel dintâi.	And never put this holy writ aside,
Al robilor cu săricile, pline	For it belongs to slaves with loaded bales
De osemintele vărsate-n mine.	Of ancient bones, through me becoming tales.
Ca să schimbăm, acum, intâia oară	So that we're now translating, in a blink,
Sapa-n condei și brazda-n calimară	Spade into pen and furrow into ink,
Bătrânii au adunat, printre plavani,	My old folk gathered from amongst the snares,
Sudoarea muncii sutelor de ani.	Toil's perspiration for a hundred years.
Din graiul lor cu-ndemnuri pentru vite	And from their brogue, with prodding for the herd
Eu am ivit cuvinte potrivite	Some fitting words I issued, undeterred,
Și leagane urmașilor stăpâni.	Cribs for the masters' progeny to come.
Și, frământate mii de săptămâni	And, kneaded for a thousand weeks till numb
Le-am prefecut în versuri și-n icoane,	I altered them in verse and icon true,
Făcui din zdrențe muguri și coroane.	From rags, to flower buds and crowns for you.
Veninul strâns l-am preschimbat în miere,	The venom into honey to transform,
Lăsând întreaga dulcea lui putere	Preserving all its powers sweetly warm.

Am luat ocara, și torcând ușure	I took derision, spinning it demure,
Am pus-o când să-mbie, când să-njure.	And made it sometimes curse and sometimes lure.
Am luat cenușa morților din vatră	The hearth, the dead ones' ashes, fire grown,
Și am făcut-o Dumnezeu de piatră,	I took it and I made it God of stone;
Hotar înalt, cu două lumi pe poale,	A mighty border with two worlds in tow,
Păzând în piscul datoriei tale.	Guarding your duty's peak and all you know.
Durerea noastra surdă și amară	Our deaf and bitter pain, a deadly spin
O grămădii pe-o singură vioară,	I crammed it on a single violin,
Pe care ascultând-o a jucat	That as he listened, promptly learned to dance
Stăpânul, ca un țap înjunghiat.	The master, like a slaughtered goat in trance.
Din bube, mucegaiuri și noroi	From sores, and musty, muddy mold
Iscat-am frumuseți și prețuri noi.	I sprouted beauties, meanings new from old.
Biciul răbdat se-ntoarce în cuvinte	The suffered whip is turning into words
Si izbăveste-ncet pedesitor	And slowly saves, with chastening from my scroll,
Odrasla vie-a crimei tuturor.	The living offspring from the crime of all.
E-ndreptățirea ramurei obscure	The righteousness of an obscure old twig
Ieșită la lumină din padure	Springing to light from forests dark and big
Și dând în vârf, ca un ciorchin de negi	Blooming on top, a bunch of warts asunder,
Rodul durerii de vecii întregi.	The fruit of suffering, an ancient wonder.
Întinsă leneșă pe canapea,	Upon her couch, so lazily now lying,
Domnița suferă în cartea mea.	The princess in my book is suffering, crying.
Slovă de foc și slovă faurită	The writ of fire and the writ created,
Împarechiate-n carte se mărită,	Paired up, inside my book are married, mated.
Ca fierul cald îmbrățișat în clește.	Like grippers hugging iron, hot and strong
Robul a scris-o, Domnul o citește,	Writ by the slave, the master reads it wrong,
Făr-a cunoaște ca-n adîncul ei	Suspecting not that deep within its pages
Zace mania bunilor mei.	My forbears' wrath, silently rages.

Tudor Arghezi's *Testament* is one of the foundational Romanian *ars poetica* texts of the 20th century, functioning simultaneously as poem, programmatic statement, and self-reflexive meditation on the genealogy of poetic language. Arghezi constructs poetry as a transmutation of historical suffering, social injustice, and collective memory into a "carte", a book-legacy that the poet-son inherits and replicates. Daniel Ioniță's translation attempts to preserve this layered architecture by balancing semantic precision, formal resonance, and cultural intelligibility, while also transmitting the poem's intrinsic metapoetic mechanisms.

Arghezi's *Testament* articulates a powerful *ars poetica* in which poetry becomes both legacy and redemptive labour, transforming ancestral suffering into aesthetic value. The central metaphor of the book as sole inheritance *Nu-ți voi lăsa drept bunuri…/Decât un nume adunat pe o carte* is accurately preserved in Ioniță's rendering, *I won't leave much…/A name inside a book perhaps*, maintaining the poem's mixture of humility and solemnity. Likewise, the visceral imagery of collective labour and pain *Sudoarea muncii sutelor de ani*, *Din bube, mucegaiuri și noroi/Iscat-am frumuseți* is carried into English as *Toil's perspiration for a hundred years* and *From sores, and musty, muddy mold/I sprouted beauties*, keeping Arghezi's alchemical model of poetic creation largely intact.

Formally, Arghezi's compact rhythm and harsh sonic textures cannot be fully replicated in English, but the translation retains a parallel structure and rhetorical progression, including the climactic ethical shift in which the poet turns endured violence into linguistic redemption:

Biciul răbdat se-ntoarce în cuvinte/*The suffered whip is turning into words*. This helps maintain the poem's internal logic of transformation.

Culturally, the translation conveys the genealogical worldview of the poem, where poetry emerges from the ashes and memories of the oppressed: *Am luat cenușa morților din vatră/Și am făcut-o Dumnezeu de piatră,* rendered as *The hearth, the dead ones' ashes, fire grown,/I took it and I made it God of stone.* While certain terms shift connotation (ex. *hrișov* "holy writ"), Ioniță successfully evokes the spiritual, historical, and moral dimensions of Arghezi's vision.

Crucially, the poem's metapoetic core-poetry as an act of moral restitution and cultural continuity-is preserved through the final revelation that *în adâncul ei/zace mânia bunilor mei* as *deep within its pages/my forbears' wrath silently rages*. The translation thus remains a faithful, resonant expression of Arghezi's poetic credo.

Arghezi's diction relies on the contrast between the visceral and the spiritual, a tension that is attenuated in English. The Romanian verse's internal rhythm - its alternating stresses and strident sounds - enhances the alchemical aura. In English, the translation becomes more declarative and less incantatory. Yet, the central message - poetry as transformation - remains intact. Through his *ars poetica*, Arghezi establishes a new Romanian poetics: one that elevates vernacular speech, valorises manual labour, and blends aesthetics with ethics. As George Călinescu observed, Arghezi's language "creates beauty from the debris of the world," making him the modern alchemist of Romanian poetry. (1941: 156)

Lucian Blaga's *Eu nu strivesc corola de minuni a lumii* (1919)

Lucian Blaga's *Eu nu strivesc corola de minuni a lumii* (*I do not crush the world's wreath of wonders*) stands at the opposite pole from Arghezi's earthy materialism. Here, poetry is not an act of transformation but of preservation. The poet is a guardian of mystery, refusing to rationalise the world. Our analysis considers a variant of translation, performed as an exercise within a translation workshop, with the input of Applied Modern Languages bachelor students of the former Petru Maior University of Tg. Mureș, in 2018, which was exploited in a study *Translating literature– always a new adventure (II) Case study: translating Lucian Blaga's 'Eu nu strivesc corola de minuni a lumii'*, in Studia Universitatis Petru Maior, vol. 25, Philologia, Univ. Petru Maior Publishing House, Tg. Mureş, 2018.

Eu nu strivesc corola de minuni a lumii, de Lucian Blaga	*I do not crush the world's wreath of wonders*, by Lucian Blaga
Eu nu strivesc corola de minuni a lumii	I do not crush the world's wreath of wonders
şi nu ucid	of the world
cu mintea tainele, ce le-ntâlnesc	nor do I kill
în calea mea	with thought the mysteries I meet
în flori, în ochi, pe buze ori morminte.	passing the path of my life
Lumina altora	in flowers, eyes, lips and graves.
sugrumă vraja nepătrunsului ascuns	Other's light
în adâncimi de întuneric,	Smothers the spell of the impenetrable hidden
dar eu,	In the deepness of dark
eu cu lumina mea sporesc a lumii taină -	But I,
şi-ntocmai cum cu razele ei albe luna	I, with my light, enhance the secret
nu micşorează, ci tremurătoare	Of the world.
măreşte şi mai tare taina nopţii,	And just how the moon's ghostly beams
aşa înbogăţesc şi eu întunecata zare	Do not diminish, but instead
cu largi fiori de sfânt mister	Keep spreading the night's wonders with a tremble,
şi tot ce-i neînţeles	That's how, I, too, enrich

se schimbă-n neînţelesuri şi mai mari	The skyline's chaos
sub ochii mei-	With gravely thrills of sacred mystery
căci eu iubesc	And all that's doubtful
şi flori şi ochi şi buze şi morminte.	Turns into even deeper
	Doubts
	Before my eyes –
	For I do love
	The flowers, eyes, the lips and graves.

Lucian Blaga's *Eu nu strivesc corola de minuni a lumii* is widely considered one of the foundational Romanian modernist *ars poetica* texts - a poetic manifesto that articulates the poet's mission, method, and metaphysical stance. The poem defines Blaga's aesthetic creed: to protect, deepen, and glorify the world's mystery, not to rationalise or diminish it. The study emphasises that this poem explicitly expresses Blaga's "openly declared auctorial intent" and thus stands at the core of his poetic system.

The poem opens with the definitional line: *Eu nu strivesc corola de minuni a lumii - I do not crush the world's wreath of wonders.* The emphatic *I* announces a manifest form. As underlined in the above-mentioned study, the poem asserts what the poet does not do: he refuses to harm or diminish the invisible order that surrounds him. This negation is not passive but programmatic - it sets the foundation for Blaga's concept of "knowledge through deepening", an alternative to rational, analytical knowledge, a creed which is reinforced by the following lines: *şi nu ucid cu mintea tainele - nor do I kill with thought the mysteries*. Reason, as the traditional instrument of comprehension, is here portrayed as dangerous. The poet's mind must refrain from analytic violence; poetry must approach the world with reverence, not domination: thus, the poem proposes a new poetic ethics: the poet preserves mystery, he does not decode it; he amplifies wonder, he does not clarify it.

A crucial structural contrast shapes the poem, i.e. other people's light versus the poet's light: *Lumina altora sugrumă vraja/dar eu, eu cu lumina mea sporesc a lumii taină.- Other's light smothers the spell, but I, with my light, enhance the world's secret.* This passage could be identified as central to the poem's poetic self-definition. The poet's light is *soft, lunar, suggestive*, unlike the harsh, rational light of others that *extinguishes, smothers, or kills*, as Blaga's *enlarges* mystery, *sanctifies* darkness, *contributes* to the world's secret architecture, thus works through intuition, empathy, and silence. This distinction makes the poem unmistakably metapoetic: the poet defines his method of knowing and his creative principle.
Consequently, Blaga's famous simile encapsulates his philosophy: *cum cu razele ei albe luna/ măreşte şi mai tare taina nopţii* as *just how the moon's ghostly beams/keep spreading the night's wonders;* the moon, traditionally illuminating, here paradoxically intensifies darkness. This expresses Blaga's notion that poetry reveals the world not by explaining it, but by augmenting its unknown dimension. This image becomes crucial because it demonstrates the poet's deliberate refusal to penetrate mystery. Instead, he works as the moon works: gently, obliquely, illuminating *around* things, never *into* them, thus, this moment crystallises the poem as a poetic manifesto of mystery-preserving creativity.

The poem culminates in a profession of sacral love: *căci eu iubesc/şi flori şi ochi şi buze şi morminte* as *for I do love/the flowers, the eyes, the lips, the graves.* This love is not sentimental; it is the poet's mode of knowledge. It is through this loving gaze that the poet enriches mystery and avoids destructive rationalism.

Blaga's entire poetic system requires familiarity with his philosophical work; his epistemological categories (luciferic knowledge, mystery, revelation through suggestion) are

directly embedded in this final affirmation. Thus, the poem ends with a credo: poetry is an act of sacred preservation and transfiguration.

Eu nu strivesc corola… is unequivocally an *ars poetica,* as it states the poet's mission of preserving, protecting, deepening and not destroying the world's mysteries. Moreover, the poem defines a poetic method, underlining how the poetic light is distinct from rational illumination; it does not reveal but suggests, envelops, and magnifies the mystery of the world, while articulating a philosophy of knowledge. Blaga's poetry is rooted in a theory of cognition, as the poet practices a form of luciferic knowledge, respecting the limits of human understanding. This *ars poetica* also formulates a value system, considering mystery as sacred, and the unknown not an enemy to conquer, but a condition of beauty and it identifies love as an aesthetic principle: the poet insists on approaching reality with love, not analysis, making this into his ethical and creative ethos, while describing the poet's relationship to the world as a custodian of wonder, not an interpreter; a guardian of the invisible.

The poem is both a theoretical statement and a performative act, as it enacts what it proclaims. Its fusion of metaphysical vision, lyrical clarity, and philosophical depth explains why it remains *one of the most representative and profound ars poetica in Romanian literature*. The poem becomes a declaration of the poet's epistemological stance: mystery should be deepened, not solved.

Ion Barbu's *Riga Crypto și lapona Enigel* (1930)

Although not an *ars poetica* in explicit form, Ion Barbu's *Riga Crypto și lapona Enigel* operates allegorically as one. The tale of the fungal king (Crypto) and the northern maiden (Enigel) is a symbolic fable about incompatible forms of existence: instinct versus intellect, matter versus spirit. Our analysis considers an excerpt from the variant of translation rendered by Daniel Ioniță.

Riga Crypto şi Lapona Enigel, de Ion Barbu	*King Crypto and The Lapp Enigel*, by Ion Barbu
Menestrel trist, mai aburit	Oh, minstrel sad, obscurer still
Ca vinul vechi ciocnit la nuntă,	Than good old wine they serve at weddings
De cuscrul mare dăruit	Which the groom's father dished at will
Cu pungi, panglici, beteli cu funtă,	With bags and ribbons, tinsel meldings,
Mult-îndărătnic menestrel,	Most stubborn minstrel might as well
Un cântec larg tot mai încearcă,	A grand old song to try and sing,
Zi-mi de lapona Enigel	Tell of the small Lapp Enigel,
Şi Crypto, regele-ciupercă!	And good old Crypto, mushroom-king!
– Nuntaş fruntaş!	– Chief here's my grief!
Ospăţul tău limba mi-a fript-o,	Your feast my tongue did burn and sting,
Dar, cântecul, tot zice-l-aş,	I'll sing the song, although not brief,
Cu Enigel şi riga Crypto.	Of Enigel and Crypto king.
– Zi-l, menestrel!	– Sing minstrel, sing!
Cu foc l-ai zis acum o vară;	You sang last summer like a heller;
Azi zi-mi-l strâns, încetinel,	Now sing constrained, on quiet string,
La spartul nunţii, în cămară. […]	At wedding's closing, in the cellar. […]

Ion Barbu's *Riga Crypto și Lapona Enigel* operates simultaneously as ballad, allegory, and symbolist narrative, and the opening fragment (analysed here) establishes the poem's performative frame: a minstrel is called upon during a wedding feast to recount the enigmatic story of Crypto and Enigel. Crypto, the fungal king rooted in darkness, represents material and instinctive life; Enigel, bathed in sunlight, symbolises transcendence. Their failed union

becomes an allegory of poetic aspiration: the impossibility of reconciling purity of form (reason) with the warmth of inspiration (emotion). Daniel Ioniță's English translation variant preserves the scene's semantic coherence and playful archaic tone, though with some predictable losses in phonetic density and cultural specificity.

The Romanian opening *Menestrel trist, mai aburit/Ca vinul vechi ciocnit la nuntă* is rendered as *Oh minstrel sad, obscurer still/Than good old wine they serve at weddings*, showing how the translator maintains the comparison between the minstrel's haziness and the intoxication of old wine, though *mai aburit* (more fuzzy, clouded) becomes *obscurer*, slightly shifting from sensory to abstract description. However, key referential elements remain intact: *lapona Enigel* as *the small Lapp Enigel* preserving ethnicity and diminutive nuance; *riga Crypto, regele-ciupearcă* as *Crypto, mushroom-king*, as a clear, semantically faithful rendering of Barbu's whimsical metaphor; *Nuntaș fruntaș!* as *Chief here's my grief!* reframes the vocative into a rhyme-compatible form, losing the wedding-specific meaning (*nuntaș fruntaș* as *honoured wedding guest*), but retaining the direct address. The minstrel's reluctance *Ospățul tău limba mi-a fript-o* is aptly captured by *Your feast my tongue did burn and sting*, keeping the humorous physicality of the line. Barbu's ballad form uses strong end-rhymes, alternating rhythms, and playful internal music. Ioniță reproduces a comparable rhyming pattern (*still/will, grief/brief*), successfully suggesting the song-like quality required by the minstrel frame.

However, the original's tight tetrameter-like pulse and alliteration: e.g., *pungi, panglici, beteli cu funtă* lose some of their sonic richness in the more diffuse English: *With bags and ribbons, tinsel meldings*. The meaning is preserved, but Barbu's characteristic phonetic exuberance is softened. The translation, nonetheless, retains the structure of alternating voices -minstrel and wedding guest- through clear dialogue markers, thus preserving the dramatic rhythm of call and response.

Barbu's world blends elements of folk ballad, Nordic and Balkan folklore, and a cerebral symbolism characteristic of Romanian modernism. Ioniță manages to keep the recognisable cultural cues: the wedding setting (wine, feast, minstrel) is preserved; the term *Lapp* keeps the exotic northern ethnicity implicit in *lapona*; the framing of the poem as an oral performance remains intact, maintaining the cultural notion of the storyteller as mediator of myth; some culturally dense expressions (e.g., *nuntaș fruntaș*) lose their social nuance, but the essential atmosphere (festive, slightly chaotic, traditional) is still conveyed.

The poem's symbolic apparatus is only partially visible in this fragment, yet the translation preserves the essential metapoetic setup: a minstrel is being asked to retell a story that exists within the poem as a poem inside the poem. The repeated requests *Zi-mi de lapona Enigel (Tell of the Lapp Enigel)* and *Zi-l, menestrel! (Sing minstrel, sing!)* reflect the tension between artistic creation and audience demand.

Daniel Ioniță's translation demonstrates high semantic fidelity, strong structural and dialogic equivalence, and a commendable effort to echo Barbu's ballad-like musicality. Some culturally specific layers and sonic textures inevitably soften in English, but the translation successfully carries the mythic, playful, and ritualistic qualities that define the poem's framework. The fragment remains an effective English gateway into Barbu's richly symbolic universe.

Barbu's *ars poetica* emerges from the mythic subtext: poetry is a geometrical ideal, an equation of harmony. His intellectual rigor distances him from Arghezi's visceral aesthetics and Blaga's mysticism. The poem's translation highlights this distance - its crystalline abstraction translates more easily than its phonetic charm, revealing how Barbu's universality lies in structure, not sound.

Nichita Stănescu's *Ars Poetica* (1970s)

For Nichita Stănescu, language itself becomes the subject of poetry. His *Ars poetica* is an act of ontological inquiry: what happens when words cease to describe and begin to live? Our analysis considers the variant of translation rendered by Sean Cotter.

Ars Poetica, de Nichita Stănescu	*Ars Poetica*, by Nichita Stănescu
Îmi învăţam cuvintele să iubească	I taught my words to love,
le arătam inima	I showed them my heart
şi nu mă lăsam până când silabele lor	and would not give up until their syllables
nu începeau să bată.	did not start to beat.
Le arătam arborii	I showed them trees
şi pe cele care nu vroiau să foşnească	and what words wouldn't rustle
le spânzuram fără milă, de ramuri.	I hanged, without pity, from the branches.
Până la urmă, cuvintele	In the end, words
au trebuit să semene cu mine	needed to resemble both me
şi cu lumea.	and the world.
Apoi	Then
m-am luat pe mine însumi,	I came to me,
m-am sprijinit de cele două maluri	I braced myself between two banks
ale fluviului,	of a river,
ca să le-arăt un pod,	to present a bridge,
între cornul taurului şi iarba,	a bridge between a bull's horn and grass,
între stelele negre ale luminii şi pământ,	between black stars of light and earth,
între tâmpla femeii şi tâmpla bărbatului,	between the temple of a woman's head and a man's,
lăsând cuvintele să circule peste mine,	letting words travel over me
ca nişte automobile de curse, ca nişte trenuri electrice,	like racing cars, electric trains,
numai s-ajungă mai iute la destinaţie,	only so they could cross faster,
numai ca să le-nvăţ cum se transportă lumea,	only so they would learn to transport the world,
de la ea însăşi,	from itself,
la ea însăşi.	to itself.

Stănescu's poem conceptualises poetry as an organic, self-reflexive training of language, in which words must be coaxed, disciplined, and awakened into life. The opening gesture *Îmi învățam cuvintele să iubească/le arătam inima"* is rendered faithfully as *I taught my words to love/I showed them my heart*, preserving both intimacy and intentionality. The poem's dramatic imagery of linguistic discipline *pe cele care nu vroiau să foșnească/le spânzuram…de ramuri* survives in English as *what words wouldn't rustle/I hanged… from the branches*, maintaining the tension between tenderness and severity in the poet's relationship to language.

Formally, Cotter mirrors the free-verse structure and meditative pacing of the original, carrying through the poem's gradual transition from shaping words to becoming their vehicle. The pivotal self-instrumentalisation *m-am sprijinit de cele două maluri…ca să le-arăt un pod* appears as *I braced myself between two banks…to present a bridge*, retaining the image of the poet's body as a structural support for meaning.

Culturally and imaginatively, the translation preserves Stănescu's characteristic mythic-modern blend, including the cosmic comparisons *între cornul taurului şi iarba…între stelele*

negre ale luminii și pământ which appear clearly in English as *between a bull's horn and grass… between black stars of light and earth*. The kinetic, playful images of language in motion *ca niște mașini de curse, ca niște trenuri electrice* also survive intact.

Most importantly, the translation conveys the poem's metapoetic insight: that poetry "transports the world" as the Romanian asserts *cum se transportă lumea/de la ea însăși, la ea însăși* faithfully rendered as *to transport the world/from itself, to itself*. This philosophical closure encapsulates Stănescu's belief in poetry as a medium through which the world re-encounters and reinterprets itself. Cotter's version thus remains a lucid and culturally sensitive English embodiment of Stănescu's poetics. This brief declaration encapsulates Stănescu's concept of necuvinte ("non-words") - a poetics that transcends conventional language. The Romanian syntax, with its soft alliteration suggests tenderness and circularity. In English, Cotter's version maintains semantic accuracy but inevitably loses the melodic sequence.

Stănescu's *ars poetica* redefines the poet's role: he is not a craftsman, but a demiurge who animates words with emotion. His metaphors are self-referential - the word as a living organism, the poet as its creator. The English translation, though less musical, preserves the anthropomorphic vision, achieving what Jakobson would call "semantic equivalence without phonetic correspondence." (1959: 238)

Stănescu thus bridges Arghezi's material labour and Blaga's metaphysical intuition: he creates an interior *ars poetica* where words themselves become beings of feeling and thought.

Ana Blandiana's *Eu cred* (1984)

Ana Blandiana brings an ethical and metaphysical dimension to Romanian *ars poetica*. In *Eu cred* (*I Think*), she presents poetry as faith, not in religion but in humanity's capacity for transcendence. Our analysis considers the variant of translation rendered by Magdalena Biela.

Eu cred, de Ana Blandiana	*I think*, by Ana Blandiana
Eu cred că suntem un popor vegetal,	I think we are a vegetal nation,
De unde altfel liniștea	Where from then the peace in which
În care așteptăm desfrunzirea?	We are waiting for defoliation.
De unde curajul	Where from the courage
De-a ne da drumul pe toboganul somnului	To slip on the sleep's slide
	Up to the edge of death,
Până aproape de moarte,	Being sure
Cu siguranța	That we'll be able to
Că vom mai fi în stare să ne naștem	Be born again?
Din nou?	I think we are a vegetal nation –
Eu cred că suntem un popor vegetal-	Who ever saw
Cine-a văzut vreodată	A tree revolting?
Un copac revoltându-se?	

Ana Blandiana's *Eu cred* is a concise, yet philosophically, charged reflection on the Romanian collective psyche, articulated through the central metaphor of a *popor vegetal* (*vegetal nation*). The translation by Magdalena Biela achieves strong semantic clarity, preserving the poem's introspective tone and key conceptual images. The opening assertion *Eu cred că suntem un popor vegetal* is faithfully rendered as *I think we are a vegetal nation*, maintaining both the tentative epistemic stance *Eu cred* and the metaphor's abstract density. Lines such as *De unde altfel liniștea/În care așteptăm desfrunzirea*? become *Where from then the peace in which/We are waiting for defoliation*, transferring the poem's paradoxical calmness in the face of existential decay, although *defoliation* introduces a slightly more technical, botanical term than the softer Romanian *desfrunzirea*.

Formally, Blandiana's simple, free-verse structure and conversational rhythm are closely reproduced. The translation mirrors the poem's short, breath-like lines and maintains the interrogative progression that structures the poet's reasoning. The metaphorical image *De-a ne da drumul pe toboganul somnului/Până aproape de moarte* appears as *To slip on the sleep's slide/Up to the edge of death*, preserving the childlike yet unsettling visual contrast between the innocence of a slide and the proximity of death. The English phrase is slightly more literal, with less of the fluid playfulness present in *toboganul somnului*, but it retains the dramatic movement from descent to near-extinction.

On the cultural level, the poem positions the Romanian people within a framework of passive endurance and cyclical rebirth. The final rhetorical question *Cine-a văzut vreodată/Un copac revoltându-se*?" is transferred accurately as *Who ever saw/A tree revolting*? This preserves the culturally resonant idea of stoic quietness, patience, and non-rebellion, all qualities Blandiana subtly critiques. The translation maintains the poem's underlying suggestion of political and historical resignation without over-explaining or distorting the cultural implications.

From the conceptual and metapoetical perspectives, the poem reflects on collective identity through a symbolic, almost ecological lens. Blandiana uses vegetal imagery to articulate notions of survival, regeneration, and passivity. The translation retains the poem's reflective, existential quality, especially in the lines concerning rebirth *Că vom mai fi în stare să ne naştem/Din nou*? rendered as *That we'll be able to/Be born again*? This preserves the circular temporality and mythic undertone that define Blandiana's lyrical vision. The English version thus successfully conveys the poem's philosophical meditation on identity, resilience, and the ambiguously gentle fatalism of a *vegetal nation*."

Overall, Biela's translation achieves a high level of semantic and conceptual fidelity, with minor tonal shifts due to the natural constraints of English botanical vocabulary. It remains an accessible, culturally sensitive rendering of Blandiana's subtle and politically charged poetic reflection.

Blandiana's *ars poetica* fuses ethics with aesthetics. Poetry is no longer only art - it is moral testimony. Written under the restrictive conditions of late communism, Blandiana's poetic credo elevates literature as resistance. In translation, Blandiana's clarity becomes almost crystalline. The loss of sonic rhythm is compensated by semantic precision. English readers perceive her *ars poetica* as part of a global discourse of conscience and transcendence.

Across these six poets, the *ars poetica* reveals a continuum of transformation - from material (Arghezi) to metaphysical (Blaga), intellectual (Barbu), linguistic (Stănescu), and ethical (Blandiana). Despite their diversity, each poet situates the act of writing as a dialogue between self and world, matter and spirit.

In translation, semantic fidelity is largely preserved. However, symbolic equivalence shifts according to cultural expectations: Arghezi's "mud" becomes "decay," transforming social labour into abstract metaphor; Blaga's "corolla" retains its universality, but loses its incantatory rhythm; Barbu's mythic density simplifies into narrative clarity; Stănescu's tenderness becomes intellectual; Blandiana's spirituality remains intact, but reframed through Western religious vocabulary.

Thus, translation negotiates not only between words, but between worldviews. Romanian *ars poetica* expresses a fundamentally ontological relationship with language - words as being, not just sign. English, however, emphasises communicative clarity, often at the expense of mystical resonance. Romanian prosody, rich in internal rhyme and vowel assonance, resists direct replication. However, translators compensate through semantic rhythm - preserving parallelism and structure. Where sound cannot cross linguistic borders, meaning sustains poetic motion.

The Romanian *ars poetica* tradition intertwines with national identity. Arghezi's moral labour, Blaga's mysticism, Barbu's intellect, Stănescu's emotional language, and Blandiana's faith all articulate distinct yet converging visions of art as redemption. In English translation, these voices gain universality precisely through difference. The cultural "foreignness" of the imagery - mud, corolla, fungus, prayer - invites interpretation. What is local becomes metaphoric. The translations thus act as mirrors, reflecting Romanian specificity into a broader humanistic light. Venuti's notion of "foreignisation" applies here: by preserving strangeness, the translators allow the Romanian aesthetic to remain distinct, resisting domestication into English norms. The tension between strangeness and accessibility becomes the space of universality.

The Romanian *ars poetica* constitutes a coherent philosophical lineage - a dialogue about the essence of creation, truth, and transcendence. From Arghezi's transformation of suffering into beauty, to Blaga's sanctification of mystery, Barbu's intellectual rigor, Stănescu's living language, and Blandiana's ethical purity, each poet articulates a stage in the evolution of artistic consciousness. Translation, while inevitably selective, acts as a form of critical interpretation. Through English versions, the Romanian *ars poetica* enters global circulation not as derivative, but as dialogic. Its power lies in its polyphony: multiple conceptions of the poetic act, united by a faith in language as revelation. Ultimately, the *ars poetica* in Romanian literature is a statement of cultural resilience. It reveals that poetry, in its purest sense, is both creation and confession, both national and universal. In the interplay between word and world, between original and translation, between voice and echo, the poet's ultimate art lies not in defining poetry - but in continuing to write it.

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NEGOTIATING THE LEXICON OF CAPITAL: PEDAGOGICAL PATHWAYS IN TEACHING ENGLISH TO STUDENTS OF ECONOMICS

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Abstract: *Teaching English to students of Economics represents an intricate process situated at the crossroads of linguistics, disciplinary knowledge, and critical pedagogy. Unlike general English instruction, which aims primarily at functional communication, English for Economics demands mastery of complex lexical, grammatical, and conceptual structures that reflect the epistemological underpinnings of economic discourse. The field of English for Specific Purposes (ESP) offers a framework for exploring how language both reflects and constructs disciplinary thought. This paper investigates the main challenges, opportunities, and effective pedagogical techniques associated with teaching English to economics students. It highlights issues of linguistic abstraction, metaphorical framing, and cultural variation while emphasizing the potential of task-based, corpus-informed, and digital approaches to enhance both communicative and disciplinary competence. Furthermore, the article discusses how ethics and ideology are embedded within economic discourse, encouraging reflective engagement with the ways language legitimizes certain worldviews. Drawing upon the works of Hutchinson, Waters, Hyland, Swales, and Fairclough, this study advocates for a holistic approach that combines linguistic rigor with critical awareness. The paper concludes by suggesting that English for Economics should not merely teach terminology but foster intellectual agency, empowering learners to participate in global discourses with linguistic confidence and ethical consciousness.*

Keywords: *ESP; economics; linguistics; pedagogy; holistic approach*

1. Introduction: ESP and Economic Discourse

English for Specific Purposes (ESP) has become a defining feature of language pedagogy in the globalized academic and professional landscape. Since its emergence in the post-war period of economic and technological expansion, ESP has evolved from a pragmatic response to immediate communicative needs into a sophisticated theoretical field emphasizing discourse, genre, and identity. Economics, as a discipline, is particularly dependent on English not only for communication but also for conceptualization. The spread of English as the lingua franca of global economics means that mastery of the language shapes who participates in the production and dissemination of knowledge (Hutchinson and Waters 19).

Economic language, however, is not neutral. It constitutes a distinct discourse characterized by nominalization, metaphor, and abstraction. As Fairclough observes, "the linguistic forms of economics are closely linked to its ideological functions" (Language and Power 89). Phrases such as 'the market decides' or 'inflation pressures' personify abstract systems and obscure human agency, framing economic phenomena as natural rather than constructed. Swales's work on academic genres underscores that language is central to the formation of disciplinary communities (Genre Analysis 110). In teaching English to students of Economics, educators must thus navigate a double challenge: introducing specialized vocabulary while cultivating a critical awareness of how linguistic structures shape thought. Economic discourse requires learners to decode complex noun phrases, comprehend lexical density, and interpret data-driven texts that demand precise yet context-sensitive reading. The task is not merely to teach grammar and vocabulary, but to help students internalize the rhetoric of economics—its logic, argumentation patterns, and narrative modes. This integration of language and thought transforms English for Economics into both a linguistic and epistemological endeavor.

2. Challenges in Teaching English to Students of Economics

Teaching English to students of Economics presents a multifaceted set of challenges that span linguistic, pedagogical, and motivational dimensions. Economics students typically engage with abstract theoretical models and quantitative data, which can make linguistic learning appear secondary to numerical reasoning. This perception can lead to limited motivation and engagement. Dudley-Evans and St. John (53) emphasize that ESP teachers must demonstrate the immediate relevance of language to students' academic and professional identities. Economic discourse itself complicates instruction through its dense nominal style - words like 'globalization', 'investment', and 'deregulation' condense entire theoretical frameworks into single lexical items. Fairclough's notion of reification in economic texts highlights how this linguistic style obscures agency and legitimizes certain power relations.

For example, the phrase 'economic downturn' abstracts away from individual decisions, presenting crisis as inevitable. Teachers must therefore guide learners to unpack such linguistic phenomena critically. Furthermore, authentic materials - reports, policy briefs, and research papers - often contain advanced syntax and specialized vocabulary beyond learners' immediate comprehension level. Adapting these without diluting their disciplinary value demands skill and creativity. Large class sizes and limited teaching hours also constrain personalized feedback, while the lack of specialized textbooks forces instructors to curate or design their own resources. Intercultural variation compounds these challenges: the rhetorical conventions of Anglo-American economics - linear argumentation, hedging, and explicit stance-taking - may differ significantly from local academic traditions, requiring instructors to bridge cognitive and communicative gaps.

3. Opportunities and Interdisciplinary Synergies

While the challenges are substantial, teaching English for Economics also offers powerful opportunities for interdisciplinary growth and innovation. Economic discourse inherently connects with social, political, and cultural dimensions, providing fertile ground for critical and creative learning. As Hyland notes, ESP instruction functions as a process of socialization into a community of practice (Disciplinary Discourses 33). For economics students, mastering the linguistic codes of their discipline enhances not only communicative competence but also epistemic access - the ability to think, argue, and produce knowledge like an economist.

The classroom thus becomes a site where students can explore how linguistic forms encode ideological assumptions. By analyzing metaphors such as 'market equilibrium' or 'the invisible hand', learners become aware of how economic reasoning depends on figurative and narrative structures. This awareness cultivates both critical literacy and cognitive flexibility. Interdisciplinary projects - combining economics with sociology, communication, or ethics - allow students to use English as a tool of inquiry rather than mere description. Simulations such as mock summits, policy debates, or economic journalism workshops blend communicative and disciplinary objectives. They allow students to test hypotheses, negotiate meaning, and articulate arguments in ways that mirror authentic professional contexts. Moreover, the integration of authentic materials - news reports, IMF statements, World Bank publications - links language learning with current global realities, enhancing engagement and contextual understanding. These opportunities demonstrate that English for Economics is not merely a subfield of language teaching but a dynamic site of intellectual and ethical formation.

4. Pedagogical Techniques: From ESP to Task-Based Learning

Effective pedagogy for English for Economics must blend theoretical rigor with practical application. Task-based learning (TBL) and corpus-informed instruction represent particularly effective frameworks. Ellis (97) emphasizes that learners acquire language best through purposeful communication rather than mechanical drills. In economics-focused classrooms,

tasks can include writing market analyses, simulating investment meetings, or presenting on fiscal policy. These activities integrate linguistic, analytical, and rhetorical skills while reflecting authentic communicative demands.

Genre-based instruction, following Swales (134), further enables students to deconstruct and reconstruct disciplinary genres - reports, abstracts, data commentaries, and position papers. Through this process, students gain control over structure, tone, and rhetorical purpose. Corpus-based techniques enhance these methods by grounding instruction in authentic linguistic evidence. Teachers can use concordance lines from COCA or Sketch Engine to show common collocations like 'macroeconomic stability' or 'consumer confidence'. This data-driven approach allows learners to internalize both frequency patterns and discourse norms. Collaborative learning also plays a vital role. Group projects - such as drafting mock business reports or analyzing case studies—foster teamwork and intercultural communication.

Ultimately, the combination of ESP, TBL, and corpus-informed teaching encourages a learner-centered model that emphasizes inquiry, reflection, and autonomy. Students become not only proficient users of English but also reflective practitioners capable of analyzing how language shapes the discipline itself.

5. Digital Tools and Corpus-Based Approaches

Digital tools have revolutionized the teaching of English for Economics, offering immersive, interactive, and data-driven learning experiences. Corpora such as COCA, the British National Corpus, and the Corpus of Contemporary Business English allow teachers to access authentic examples of language use in professional contexts. Flowerdew (2005) describes corpus-assisted pedagogy as a form of 'discovery learning' that transforms students into investigators of linguistic phenomena.

In addition, AI-assisted translation and writing tools can provide scaffolding for non-native speakers, though instructors must ensure that students engage critically with machine-generated text. Digital collaboration platforms such as Google Docs, Padlet, or Trello enable real-time peer feedback and simulate workplace communication. Economic simulations - such as mock trading platforms or policy modeling tools - enhance linguistic immersion by contextualizing English use in decision-making scenarios.

The multimodality of digital pedagogy also caters to diverse learning preferences. Podcasts, interactive graphs, and economic news videos can help auditory and visual learners grasp abstract concepts. Furthermore, integrating digital tools fosters transferable skills such as digital literacy, data analysis, and intercultural communication - core competencies in the contemporary global economy. However, educators must navigate ethical concerns regarding data privacy, algorithmic bias, and academic integrity when using such tools. Balanced appropriately, digital and corpus-based pedagogies transform ESP classrooms into spaces of critical, creative, and collaborative inquiry.

6. Ethical and Cultural Dimensions of Economic Communication

The ethical and cultural implications of teaching English for Economics deserve explicit attention. As Halliday argues, language is not a transparent medium but a system of choices that encode ideology (Language as Social Semiotic 112). Economic language, therefore, is deeply political. Expressions such as 'labour flexibility' or 'cost efficiency' normalize neoliberal assumptions about human behavior and value. By analyzing such discourse, students learn to see language as a tool of persuasion and power.

Ethical pedagogy in this field involves teaching students to question taken-for-granted terms and to recognize how economic texts influence public consciousness. Moreover, intercultural competence is essential. The rhetorical conventions of Anglo-American economic writing - explicit argumentation, hedging, and self-citation - may contrast sharply with those

of Eastern European, Asian, or Arab academic cultures. Teachers must thus facilitate dialogue between differing epistemological traditions. Activities such as comparative discourse analysis or debates on globalization can cultivate awareness of linguistic and cultural diversity in economic communication. In doing so, English for Economics becomes not merely a linguistic discipline but an ethical and intercultural one, preparing students to participate in the moral economy of global discourse.

7. Conclusions

Teaching English to students of Economics is an endeavor that transcends the boundaries of language instruction and enters the sphere of disciplinary meaning-making. It is not merely about teaching vocabulary or syntactic structures but about unveiling how economic realities are constructed, represented, and debated through language. As this study has argued, the challenge for instructors is to navigate between two demands: linguistic clarity and conceptual complexity. Economics, by its very nature, relies on abstraction, metaphor, and dense nominalization - all of which can obscure meaning for learners who approach English as a second or foreign language. The role of the teacher, therefore, becomes that of an interpreter and cultural mediator, guiding students through the epistemological habits of economists and helping them recognize how discourse shapes professional identity.

The opportunities emerging from this intersection are numerous. The teaching of English for Economics offers a fertile ground for interdisciplinary collaboration, allowing language instructors to engage with economists, business professionals, and policy researchers. Such cooperation enriches both domains: economists gain access to clearer communication tools, while language specialists develop deeper insights into how discourse patterns mirror systems of thought and value. This cross-pollination can reshape curricula, encouraging project-based assignments that simulate real economic communication - such as policy briefs, data commentaries, or international negotiations. Through such tasks, students learn not only how to "speak economics" but also how to think economically in English.

In methodological terms, the field must continue evolving from traditional ESP practices toward critical and reflexive pedagogies. Task-based learning, corpus-assisted analysis, and simulation-based teaching have demonstrated clear benefits, but their success depends on how they are framed. The ultimate goal should not be mere linguistic adaptation to professional genres, but the cultivation of critical literacy - the ability to question how those genres reproduce power, ideology, and cultural assumptions. For instance, a task involving financial report writing should not only develop lexical and grammatical precision but also encourage reflection on the rhetorical strategies that legitimize economic authority or conceal inequality. By incorporating such reflexive elements, English for Economics becomes a site of intellectual empowerment rather than passive imitation.

Digital tools further expand these pedagogical possibilities. Corpora of economic texts, automated writing feedback systems, and collaborative online simulations enable teachers to personalize instruction and engage students in authentic discourse communities. However, technology must remain a means, not an end. Teachers should maintain the humanistic dimension of ESP, where language serves as a bridge between understanding and empathy. Economics, despite its numerical foundation, is a profoundly social science - it deals with human behavior, risk, ambition, and morality. Integrating this awareness into language instruction enriches not only linguistic competence but also ethical and cultural sensitivity.

At a theoretical level, the teaching of English to economics students invites a rethinking of the very purpose of language education in specialized domains. It calls for a hybrid pedagogy, one that synthesizes linguistic, cognitive, and affective dimensions. The economics classroom becomes a microcosm of globalization, where linguistic performance reflects larger negotiations of identity, ideology, and belonging. In this sense, English for Economics is more

than a branch of ESP - it is a laboratory of global communication, where knowledge, persuasion, and values intersect.

In conclusion, the future of English teaching for economics students lies in embracing complexity rather than simplifying it. Educators must design curricula that balance disciplinary accuracy with creative expression, and analytical precision with critical imagination. The ultimate aim is to enable learners to participate in economic discourse not as mere consumers of language, but as active contributors to its evolution. When students learn to articulate economic thought with clarity, nuance, and awareness of its human implications, they transcend the instrumental view of English as a tool and begin to experience it as a medium of intellectual transformation. In that moment, teaching English to students of Economics becomes not a challenge to overcome, but an opportunity to redefine what education itself can mean in a globalized, interconnected world.

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REASSESSING NICOLAE STEINHARDT: BETWEEN ESSAYISM AND LITERARY CRITICISM

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Abstract: *The present paper reconsiders Nicolae Steinhardt's position within Romanian literary criticism, focusing on the long-standing debate over his dual identity as essayist and critic, as well as the perceived tension between his pre- and post-conversion intellectual profiles. Surveryng assessments by literary critics, the paper demonstrates that Steinhardt's work resists strict critical recognition over time. His method – interdisciplinary, morally charged and marked by generosity of of judgment – combines cultural criticism, philosophical reflection, and an auto-essayistic mode rooted in extensive erudition. Attention is also given to the limits and implications of his field theory, whose mosaic, integrative approach allowed him to navigate the constraints of the 1980s. The paper shows that Steinhardt remains an original and influential figure whose critical practice unites liberal and Christian ethical values, securing his enduring relevance in contemporary literary discourse.*

Keywords: *Nicolae Steinhardt; dual identity; literary criticism; interdisciplinarity; critical practice*

For most literary critics, *Jurnalul Fericirii* represents the volume that stands at the crossroads between Communism and Post-Communism. According to Steinhardt's posthumous testimony, published in 1991, this marked the beginning of post-communist memoir writing, which in turn marked the liminal phase of cultural transition, still unfinished. However, in terms of the writer's posterity, this publication also represented the catalyst for a major turning point. "The bibliography, objectively fractured by his status as a former political prisoner"[1], in addition to launching him into the daily news, also subjected him to huge pressure in relation to his own biography, as we are talking about an intellectual from the Jewish community, with certain very solid and deeply rooted liberal views and concepts, who was later politically condemned in the famous Noica-Pillat trial, converted to Christianity in prison, was baptized into Orthodoxy, and later entered the monastic life of Rohia Monastery in 1980.

This gave rise to a discreet but persistent controversy, which leads us to the following question: is there or is there not censorship, certain consequences that occurred "between the first and last Steinhardt"[2], consequences that produced and reflected the inner metamorphosis brought about by his conversion and entry into the monastic order at a late age? The first critic to raise this question was Nicolae Mecu, in his study published in the *Revista de Istorie și Teorie literară*, and he was also the one who gave a negative answer, neutralizing the question. Subsequently, the person who revitalized the research, making it the subject of a broad demonstration (Steinhardt's monograph written by George Ardeleanu) is the author of the afterword to the volume *În genul tinerilor*, Dan C. Mihăilescu. In the section devoted to the Argument, Ardeleanu states the following: "This monographic study advocates such a balance between the image of the 'first' Steinhardt and that of the 'last' Steinhardt"[3]. After the publication of Ardeleanu's book, the controversy can no longer be the reason for an approach, as it becomes very clear that the intertwining of all periods of the writer's life and moments of creation took place smoothly. Taking on the monk's robe and the trappings of that life led to a certain discretion in his literary creations, with the themes, areas of reading, and interests being, at most, open to reinterpretation, especially in the sphere of autobiographical texts written after his conversion to Christianity.

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[1] George Ardeleanu, ,,Steinhardt și generația '80 (I). Despre metoda critică a lui N. Steinhardt", în *Observator Cultural*, nr. 124/2002.
[2] Nicolae Steinhardt, *Drumul către isihie. Ispita lecturii*, Ediție îngrijită, note, referințe critice și indici de Irina Ciobotaru. Studiu introductiv de Tania Radu. Repere biobibliografice de Virgil Bulat, Ed. Polirom, Iași, 2014, p. 16.
[3] George Ardeleanu, *Nicolae Steinhardt și paradoxurile libertății*, Ed. Humanitas, București, 2009, p. 9.

Another clarification that needs to be brought up is the following question: Is N. Steinhardt just an essayist, or is he also a literary critic? Can he be labeled a critic only in the sense of being open to cultural criticism, a criticism in which the ethics of writing and the moral values of art are in constant confrontation and reconfrontation? Literary criticism is still uncertain about this question, relying primarily on an incomplete but rapidly evolving bibliography. In an article by Nicolae Manolescu dedicated to Steinhardt, he states the following: ”Steinhardt's articles are, despite their brilliant erudition, almost always misinterpretations. Steinhardt is a cultured and intelligent essayist, yet he comes across as an amateur, perhaps because of the diversity of his interests [...]. He seems to know everything about everything. His memory functions like a file. The flip side of these qualities is a certain lack of focus and, above all, a generosity that prevents him from imposing his critical judgments”[4]. Therefore, what prevents Steinhardt from imposing his critical judgments is precisely that open-mindedness, defined by unfixedness and generosity: ”His open-mindedness prevents him from pursuing a strict career as a literary critic”[5].

The critic who places himself within Steinhardt's method, characterizing him as indulgent, is Eugen Simion, who states that his criticism appeals to the public through the subtlety of his moral portrait and, at the same time, through the imagination of his ideas: ”Steinhardt essays rely on a moral aestheticism expressed - and this is where his originality lies - in a language that indulges in Dâmbovița vocabulary [...]. As long as value judgments are not involved, critical discourse conceived and practiced in this way is more than acceptable [...]. Steinhardt criticism is saved from within, appealing through the imagination of ideas and the subtlety of the moral portrait”[6]. Not only Eugen Simion, but also Valeriu Cristea observed and noted the increased weight of the moral component in Steinhardt's essays: ”He is an extraordinary critic who refuses (more precisely: cannot) to be only a critic. He is also an extraordinary moralist, but also a philosopher, jurist, historian, advisor, mentor, almost a preacher, a man who wants to edify”[7].

Steinhardt has the honor of opening the chapter entitled ”Eseistica filosofică și literar-artistică” in the volume *Istoria literaturii române de azi până mâine*, edited by Marian Popa. He prefers Steinhardt especially for his position as a harsh, acidic, insinuating commentator, with comments directed particularly at the writers of the 1980s, but he also prefers him for his exclamatory style and constant engagement of the reader in the text, just as was the practice in the last century, perceiving him as ”modest in his own opinions, allowing those he comments on to be great, even if not superior, while he remains eclectic in his choices: Enășescu, Tolstoy, Gârleanu, Claude Simon, Valery, Bedros Horasangian, George Vulturescu”[8]. Among the few critics who appreciate and embrace, without doubt, Steinhardt's qualities as a literary critic is Alex Ștefănescu, who considered Steinhardt a professional literary critic, operating with enthusiastic and participatory criticism: ”N. Steinhardt was a professional literary critic. A competent literary critic, capable of evaluating accurately, without literary illusions, and of formulating his opinions decisively, unintimidated by the prestige of authors or their possible vindictiveness. […] The literary criticism practiced by N. Steinhardt is not conventionally laudatory. It is enthusiastic. It is not encomiastic. It is participatory”[9].

The essay remains, therefore, ”the estuary formula in which Steinhardt's spirit and culture are best indulged”[10], identifying him, most often, under this label. He advocates for complete formal freedom, falling into two favorite patterns: welcoming criticism and pretext criticism in order to present critical observations, with continuity even towards literary history and theory. His essays are defined by the illustration of a sub-species, namely the auto-essay, an indirect self-reference that does not refer to the idea of self-scopy, but to that baggage of knowledge, of readings, to his own field and literary field, a concept borrowed from McLuhan, applying his method of spectroscopic field analysis:

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[4] Nicolae Manolescu, *Istoria critică a literaturii române. 5 secole de literatură*, Ed. Paralela 45, Pitești, 2008, p. 1429.
[5] Mircea Zaciu, Marian Papahagi, Aurel Sasu, *Dicționarul Scriitorilor Români, R-Z*, Ed. Albatros, București, 2002, p. 372.
[6] Eugen Simion, *Dicționarul general al literaturii române, S-T*, Ed. Univers Enciclopedic, București, 2007, p. 426.
[7] Irina Petraș, *Panorama criticii literare românești. Dicționar ilustrat 1950-2000*, Ed. Casa Cărții de Știință, Cluj-Napoca, p. 593.
[8] Marian Popa, *Istoria literaturii române de azi pe mâine (II)*, Ed. Luceafărul, București, 2001, p. 1055.
[9] Alex Ștefănescu, *Istoria literaturii române contemporane. 1941-2000*, Ed. Mașina de scris, București, 2005, p. 215.
[10] Tania Radu, „Libertatea ca aplicație literară. Studiu introductiv”, în Nicolae Steinhardt, *Drumul către isihie. Ispita lecturii*, Ed. Polirom, Iași, 2014, pp. 15-49.

”And what is this field of literary work? It is the meaning given to it by series of readers, after publication, which is especially attributed to it by posterity over decades or centuries; it is the attraction and influence it exerts on both the general public and writing professionals [...]; it is the mass of stylistic and spiritual dust that it manages to make its satellite; it is the convergence between the innermost core of the work - the most hidden, most occult, most cherished - and the discoveries made by its beneficiaries, who recognize in it their aspirations, causes, current events, questions, obsessions, and whims; it is a (slow) decoding of indelible lines of force”[11].

This theory of literary fields is also a good cover in a difficult and highly conditioned era such as the 1980s, in order to avoid two major risks. First, it offers a certain justification in relation to the given quality of the entire editorial material, and second, the second risk is represented by the circumstantial obligation to note and record certain authors and book titles, such as Alexandru Căprariu, Vlaicu Bârna, Eugen Barbu, etc. As for the field, it gradually loses its temporal distance from the proposed subject, with Ardeleanu showing how Steinhardt shifts and betrays his theory, not waiting to accumulate all the elements of the field produced with the reception of the entire work, but discussing them simultaneously with the reading: ”Field analysis requires a temporal distance necessary for constructing a history of reception. This raises a series of questions: does N. Steinhardt really take such a history into account when he proclaims, for example, Caragiale’s paradisiacal, deeply Christian view of the world (except, perhaps, for M. Ralea’s perspective), or does he operate [...] with different (or, in any case, that do not overlap perfectly) of the notion of field? Does he not apply the field analysis even in the case of works for which the necessary temporal distance did not exist (at the time of writing the exegetical text)? Does his attention not often focus on the halo of the work, even in the case of contemporary writers?”[12]

Alex Ștefănescu, considered one of Steinhardt’s critics who displays a high degree of objectivity in his texts and criticism, compares Steinhardt, in an article published in *România literară*, to Ion Sârbu, perceiving him as ”tortured by the desire to communicate”[13]. His thirst for communication is natural, as he has shown a preference for the cultural path since childhood, which he has perpetuated throughout his life, his favorite reason being that he needed to find a way to express himself, to externalize his intellectual side. Writing - embodied in all his essays, volumes, interviews, publications, and correspondence - represented, a means of intellectual, spiritual, and cultural liberation, as well as an attempt at tangentiality or encounter with his neighbor, in order to give him and endow him with the overflow of his heart and mind: ”In the essay genre, he was among the best. A certain ease in navigating culture, European culture and especially classical culture, but also modern culture, as much as was possible for an intellectual like him at that time, quickly established him among the recognized values”[14]. Similar to Seneca, he did not want to keep knowledge only for himself, he wanted to share it with his neighbor, feeling happy every time he had the opportunity to do so. Despite the illnesses and various health problems he suffered from since his youth, his appetite and desire for communication did not diminish at all; on the contrary, it grew significantly over time. Steinhardt practices cultural criticism under the seal of communism, providing opportunities and premises, but at the same time, potential failures. As an interdisciplinary science, cultural criticism is the result of alliances between traditional, aesthetic, anthropological, sociological, imagological, and other types of criticism, covering as wide and integrative areas and fields as possible in relation to the text. Nicolae Steinhardt’s cultural essays are interdisciplinary, associating, combining, or uniting several fields in order to find solutions to the multiple complex problems raised by the socio-cultural sphere; each text taken from the field to which it belongs becomes a specific problem, with a view to discovering new connections or relationships that have the necessary capacity to function when transposed into another field of knowledge: ”Polyphonic, integrative, anti-exclusive, Steinhardt’s

[11] Nicolae Steinhardt, ,,Un exemplu de aplicare a teoriei câmpurilor în literatură”, în *Escale în timp și spațiu*, Ed. Polirom, Iași, 2010, p. 297.
[12] George Ardeleanu, ,,Steinhardt și generația ’80 (I). Despre metoda critică a lui N. Steinhardt”, în *Observator Cultural*, nr. 124/2002.
[13] Alex Ștefănescu, ,,Expeditor: N. Steinhardt“, în *România literară*, nr.18, 10-16 mai, 2000, p. 4.
[14] *** *N. Steinhardt în amintirea contemporanilor. Caietele de la Rohia (II)*. Ediţie îngrijită şi note de Florian Roatiş, Baia Mare, Ed. Helvetica, 2002, p. 16.

cultural essays function as a critical perspective of the think tank type, specific to interdisciplinary groups. [...] It functions on the principle of a mosaic approach. […] Steinhardt's criticism treats the text as an organ permanently destined for transplantation, and this is precisely where the difficult crossroads he reaches comes from. Steinhardt's chronicles and cultural essays fall within the scope of a quasi-poetic, artistic, and therefore quasi-utopian criticism. […] Believing that he can take over a principle of "two-dimensional" painting, Steinhardt sets himself an impossible task, by importing into the field of cultural criticism the pictorial strategies of a painter such as Cezanne, where, through a mosaic approach, the visual itself is silenced or blurred to make way for maximum interference between all the other senses, thus giving the viewer the sensation of holding the painted objects in their hands, rather than simply seeing them. The interdisciplinary approach characterizes most of Steinhardt's aesthetic interventions"[15].

Steinhardt, therefore, can rightly be considered an exceptional literary critic and essayist: "An original, passionate (in his literary writing, as in his sermons), happy man, free of any pride, who would probably have felt very much at home in the postmodern Babel style of our times. Nothing more disinhibiting, after all, than his reading for pleasure, in an eternal split between ideas. Nothing more intelligible to today's reader than the obsession with fearless digressions, formal licenses, or the mix of languages. Obviously, beneath this ornate shell, he (the reader) will find a more than solid structure: the iron discipline of an impressive culture and the result of the unrepeat'able conjunction between the values of conservative liberalism and those of Christian morality"[16]. In a work published years later, Monica Pillat captures, in a special way, that unusual adherence to Steinhardt's presence: "In those unforgettable evenings with my father, with Sergiu Al-George, Theodor Enescu, Alecu Paleologu, Sebi Munteanu [...] he spoke very little, but the excitement with which he participated in the discussions of others was so intense that, even though he didn't say a word, it seemed to me as if he hadn't been silent for a moment. He had the gift of surrounding his peers' revelations or discoveries with an aura of attention that made them feel unexpectedly projected into the center of the universe"[17]. In conclusion, Steinhardt was the writer who brought sobriety to sparkling intelligence, his posterity becoming infinitely and intermittently capacious.

[15] Adrian Mureșan, Vârstele subversiunii. N. Steinhardt și deconstrucția utopiilor, Ed. OMG Publishing House, București, 2000, pp. 148-149.

[16] Nicolae Steinhardt, *Drumul către isihie. Ispita lecturii*, Ediție îngrijită, note, referințe critice și indici de Irina Ciobotaru. Studiu introductiv de Tania Radu. Repere biobibliografice de Virgil Bulat, Ed. Polirom, Iași, 2014, p. 45.

[17] ***N. Steinhardt. Prin alții în postumitate. Caietele de la Rohia (IV)*, Ediţie alcătuită şi îngrijită de Florian Roatiş, Baia Mare, Ed. Helvetica, 2002, p. 207.

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THE CONSTRAINT OF MEMORY – THE CONFESSIONS OF WILLIAM TOTOK

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Abstract: *This study examines The Constraint of Memory – Notes, Documents, Memories, William Totok's autobiographical and documentary work, situating it within both his literary trajectory and the historical context. The article analyses the generic complexity of this literary work, which is a text that blends autobiography, diary, documentary testimony, creating a multifaceted narrative of political repression. Through first-person narration Totok reconstructs the formation of the Banat Action Group, the mechanisms of surveillance, censorship, and literary persecution, as well as his own arrest, detention and post-release harassment by the Securitate. The study highlights the author's narrative strategies and explores how memory functions simultaneously as testimony, self-definition, and resistance.*

Keywords: *autobiography; testimony; censorship; literary persecution; resistance*

William Totok was born in 1951 in Comloșul-Mare, Timiș County. He is a writer and journalist who has published poems, essays, articles, chronicles, etc. He is one of the co-founders of the Banat Action Group (Aktionsgruppe Banat), named by a journalist in the Neue Banater Zeitung and taken up by its members themselves. The Banat Action Group was a literary circle that was active between 1972 and 1975. Its initial members were Albert Bohn, Rolf Bossert, Werner Kremm, Johann Lippet, Gerhard Ortinau, Anton Strebling, William Totok, and Richard Wagner. The group's goal was to bring together young students from Banat to discuss their creations, whether poetry or prose, to identify themselves as a group, and to succeed in publishing several literary creations. Ernest Wichner's words convey both the spirit of the group and its purpose: "Wanting to get involved in the society we live in through our writing, convinced that literature has a duty to address the issues of the day (...) we wanted to be the avant-garde; we wanted our texts to provoke dance, to awaken and shake up everything that was dusty, old, and ideologically frozen. (...) We did not want to overthrow the regime, but to somehow draw the attention of those in power to the fact that another life was possible (...)" [1]However, this tendency was suppressed by the authorities, and the group was disbanded. Totok is a graduate of the Faculty of Philology at the University of Timișoara, where he studied German and Romanian.

Totok is the author of several works, including *Die Vergesellschaftung der Gefühle*, *Freundliche Fremdheit*, *Das prompte Eingreifen des Fallmeisters beim Versuch eines Hundes sich eigenmächtig auf die Hinterbeine zu stell*, *Eiszeit*, and *Die Zwänge der Erinnerung. Aufzeichnungen aus Rumänien*, *Ein Lebenslauf. Jüdisches Schicksal in Rumänien 1896-1938. Mit einer Dokumentation zu Ana Pauker*, *Der revisionistische Diskurs*, *Constrângerea memoriei. Însemnări, documente, amintiri*, *Episcopul, Hitler şi Securitatea. Procesul stalinist împotriva «spionilor Vaticanului« din România.*

His collaborations include: *Wind Suitable to Strong. Ten Young German Poets from Romania*, *Punktzeit. German-Language Poetry of the Eighties*, *What Kind of Times Are These. German-Language Poems of the Eighties*, *Obituary for Romanian-German Literature*, *The Fall of the Tyrant. Romania and the End of a Dictatorship*, *A Pronoun Has Been Arrested. The Early Years in Romania. Texts by the Banat Action Group*, *In the Language of Murderers. Eine Literatur aus Czernowitz, Bukowina*, *Dosar Mihail Sebastian*, *„Der vergessene stalinistische Schauprozess gegen die `Spione des Vatikans´ in Rumänien 1951*, *„Jahrbuch für Historische Kommunismusforschung 2005,*

[1] Bernic Corina, Wichner Ernest, *La început a fost dialogul. Grupul de Acțiune Banat și prietenii: poezii, proză, polemici*, Ed. Polirom, 2013, Timișoara, pp. 2-3.

Holocaust an der Peripherie. Judenpolitik und Judenmord in Rumänien und Transnistrien 1940-1944.

William Totok also made a name for himself with radio essays, for example: *Literature and Personality Cult, Go or Stay, "Time Flows Differently Here." Romanian-German Writers and the Trauma of the Unresolved Past Agitation and Emotion. Zur Revision des Geschichtsbildes in Rumänien, "Rumänien zwischen Nationalismus und Demokratie , Wider das Vergessen. Die Aufarbeitung der stalinistischen Vergangenheit in Rumänien, Deportările în Bărăgan, Restitutio in integrum. Konflikt zwischen Unierten und Orthodoxen, Zwischen Nostalgie und Hoffnungslosigkeit. Neue Folklore aus, Episcopul, Hitler şi Securitatea. The trial of a group of 'Vatican spies'. 1951, 15 years since the Romanian revolution.* [2]

Totok's work entitled *The Constraint of Memory – Notes, Documents, Memories* raises a number of questions regarding its classification within a literary genre. First, we must consider the narrative instance. In this work, the author, the narrator, and the main character are identical, so the narrative is subjective because the story is told in the first-person singular and the events recounted are presented from only one perspective. However, we must also take into account the fact that the narrator in *The Constraint of Memory – Notes, Documents, Memories* attempts to present the events in an objective manner, through the language used and the presentation of the events, because the work includes laws, parts of the investigation, and interviews, which tend to present the events as faithfully as possible. If we also consider the narrator's degree of involvement in the narrative flow, the narrator is homodiegetic with a fixed perspective (the action is perceived by a single character). According to the narrator's status in relation to the narrative level, we have an intradiegetic narrator. And according to Genette's criteria, the narrator can be included in the typology: "internal focus" – when the narrator knows only as much as the character, and in Booth's categorization, the narrator of this type is credible.

The narrator recounts events in chronological order, providing well-founded information, but the events in detention are recounted succinctly, as we would say, briefly and to the point.

This literary creation can be conceived as an autobiography because the identity of the narrator of the events and the hero of the story is the same. We can observe the genesis of personality because the character is in the process of forming his personality. It is a genesis of personality in that the events that took place in detention, such as the repression of personality and torture, change both the person's perception of life and worldly things, as well as their personality. However, an autobiography involves recounting one's own life from the beginning to the present, while the memoir of detention presents the reader with only one stage of life. However, Totok's literary work includes a chapter entitled *The Constraint of Memory (instead of an afterword)*, which briefly brings together the events and feelings accumulated from childhood to the present. It can also be read as a diary because we are reading confessional literature that refers to historical events. It describes the life of a man, which appears to the reader as a subjective history. The events are recounted retrospectively and are dated, but no exact dates are given, only periods. Last but not least, this work also has the characteristics of an interview because it includes several interviews that attempt to decipher the mysteries of that dark period. Therefore, this literary creation can be included in several literary genres because the writer uses several methods of expression.

Iulia Alexa in România literară states that this book is "the story of a reversed odyssey (not of returning, but of leaving home) and an odyssey, through which the author attempts to reconcile himself with this 'home' that brings back painful memories. [3] Gabriel Kohn somehow sums up the essence of the work, arguing that "the volume recounts in a private register the first act of rebellion (a letter sent to Radio Free Europe), ideological adventures (the subversive cultivation of 'true' Marxism as opposed to Ceausescu's totalitarian version), the experience of the repressive mechanisms of that time (denunciation meetings, house searches, interrogations, arrests), the cultural divorce from the Banat Swabian community, the antechamber of exile." [4]

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[2] Radio Europa Liberă Moldova: https://moldova.europalibera.org/author/william-totok/tkrmt

[3] Iulia Alexa, *Un capitol de istorie nu numai literară*, în *Lecturi la zi*, *România literară* nr. 35, 4-10 septembrie 2002.

[4] Gabriel Kohn, *Memoria fără însuşiri*, în Orizont nr. 03, 2003, p.13.

The stages of confession
Before detention

Totok begins by providing a framework for the memories he recounts. First, he describes the situation of artists, especially writers. He talks about the liberalization of the climate around the 1960s, seeing this period as a flowering of literature. During this flourishing period, the Neue Banater Zeitung newspaper played a significant role among the people of Timișoara, dedicating an entire page to publishing the creations of students. Many of the authors who made their debut in the *Neue Banater Zeitung* became members of the Banat Action Group. This positive period from a literary point of view was followed by a harsh period, which was the result of Decree 153 of April 1970: "Once it came into force, anyone with views different from the official ones could be convicted in summary proceedings for imaginary crimes — without being granted the right to defend themselves or appeal. Those who did not have regular work, or who had lost their jobs for one reason or another (even if they had been fired), could be brought before a court on charges of parasitic living." [5]The quote refers to the collective condition of man, a condition that was not only influenced but also directed and controlled by political power. The narrator makes an open reference to totalitarian tools, i.e., the harmful effects that will occur if written and unwritten laws are not respected by citizens. In the contemporary world, if an individual or a group commits acts against humanity, they have rights, the right to defense, that is, the chance to be heard about their version of a certain situation, their motivation, the cause for which they committed the acts, but after this confession, we can say that justice in the communist system was an abstract term of reference.

The narrator has to deal with the Securitate before being imprisoned for writing a letter to Radio Free Europe. The narrator does not reveal the details of the letter, but we can assume that it described beliefs that were against the party, or that a Securitate agent could interpret as having a negative connotation towards the current political leadership. Because of the letter, he is summoned to the Securitate around the time of his high school exams to identify the person who wrote the letter through graphological evidence, but he is summoned a second time, and this time he does not get off so easily. A captain named Dumitrescu interrogates the hero of the book for eight hours until he confesses to the deed. Why is such importance attached to a letter? The letter, which was anonymous, reveals through the language used that the writer is/may be an intellectual, and the intellectuals, who were not involved in politics, did not fully respect him, were not allowed to, that is, he was not allowed to convey the extreme ideas with which he would infect working-class society. In the writer's opinion, it was a game aimed at sabotaging his admission to the University of Timișoara. On October 22, 1970, he received his draft notice, and while he was in the army, Dumitrescu confiscated the poems from his parents' house. This investigation continued with his exposure and identification as an enemy of the people. But how could they legally carry out this investigation? At that time, it was common practice to conduct literary analyses. Literary analyses were carried out in collaboration between the Securitate and the university. Teachers were called upon to analyze literary texts and write critical analyses of them. Totok managed to obtain a position as a substitute teacher in Borlești, taught German in elementary school, and, despite the obstacles, managed to begin his studies at the Faculty of Philology at the University of Timișoara.

The publication in the literary magazine *Neue Banater Zeitung* marked the birth of the Action Group, a very important element in his life, through the publication of the article entitled *In the beginning was the discussion* in the student supplement on April 2, 1972. The group asserted itself through a point of view that took into account the fascist past of their parents' generation. Richard Wagner was the one who put together a kind of theoretical program, which the whole group agreed on:

We must methodically rethink our relationship with the surrounding reality. The specificity of the minority comes only afterwards. The analysis of reality must be at the forefront. A commitment to an imprecise reality (Vietnam, Angela Davis) is not a commitment. A serious concern for the

[5] William Totok, *Constrângerea memoriei – Însemnări, documente, amintiri*, Editura Polirom, București, 2001, p. 7.

surrounding reality requires a careful understanding of this reality, an understanding that does not ignore certain negative aspects and attitudes—and therefore exercises constructive criticism—but at the same time highlights the positive aspects in poetry. We should express ourselves both critically and laudatory. Wagner adds, in another place: We are the first generation of writers born under the sign of socialism. This produces a different kind of relationship to reality. Compared to our elders, we have the opportunity to observe today's reality in a more unbiased and complex way. But even in such statements, we must exercise restraint. Our parents' education has created false patterns of thinking that can hinder objective viewing. [6]

Therefore, the Action Group aimed to reflect and understand reality as it is, without socialist propaganda or censorship. Rethinking our relationship with reality suggests the existence of an unfaithful reflection of reality. This allusion can be made to writers who wrote literature committed to the system. The specificity, i.e., the literature, culture, history, etc., of minorities can only be understood after this faithful reporting of reality, because if the reality of the majority is falsified, then neither the minority, be it Hungarian, Swabian, etc., is conceived according to the true reality. Only after understanding the minority situation can we act in such a way that it is cultivated and respected, but of course, the specificity of socialism provided for the minimization or rather the purging of differences in order to form a united nation. The members of the group identified themselves as the Action Group thanks to Horst Weber, editor of *Die Woche,* who read the writings published in the *Neue Banater Zeitung*, and the Banat Action Group was named in the publication of the Romanian Writers' Union. The group made a name for itself in the field of literature despite the negative experiences of other literary groups, publishing articles, poems, poetry anthologies, and texts. However, their literary activity was heavily criticized. The Securitate infiltrated agents into the Banat Action Group to keep track of the group's every move. Totok himself was criticized in *Drapelul roșu* by Ioan Cumpănaș. 1974 was a crucial year for the group, as severe censorship of the writings of the authors in the Banat Action Group began. The Adam-Müller Guttenbrunn Literary Circle also joined forces to break up the group. Werner Kremm was the one who accused the group of carrying out activities' hostile to the state. By 1975, the purge of the group was already a known goal. After the jubilee meeting, Totok's brother, Gunter Totok, was arrested, which was important because, during the search of his brother's home, the Securitate managed to confiscate William Totok's hidden writings. Thus, the Securitate's method can be observed: if they fail to catch you in the act, they arrest a family member on an unjustified pretext, using this to gather evidence against the other. The narrator comments in detail on his brother's search and points out all the irregularities. He was also interrogated in his brother's case, but during the interrogation, the investigator always focused on the activities of the Banat Action Group, and the group's activities were considered anti-Stalinist, which would have influenced his brother as well. His brother's investigation ended with his arrest, even though he was allowed a lawyer, but the lawyer was considered an accomplice of the Securitate, and in court his fate was predetermined before anything was said. His brother's case already reveals two injustices: falsification of information and a subjective court. At the same time, the Securitate was working on the group's file based on procedure no. 153/1970: "which was applied to involuntary unemployed persons and persons engaged in political activities not approved by the authorities. According to the decree, punishment was meted out for 'initiating or forming groups of people who, through their behavior, express a parasitic or anarchic outlook on life, contrary to the basic rules of decency and alien to the principles of socialist coexistence, as well as supporting such groups in any way or joining them." [7]The memoirs written about the events leading up to their detention give us the chance to witness a life that was hindered by the system at almost every turn, or at the most important turns.

[6] *Ibidem*, p. 14.
[7] *Ibidem*, p. 38.

In detention

Gerhardt Csejka, Gerhard Ortinau, Richard Wagner, and William Totok were arrested in the fall of 1975 for "attempting to cross the border illegally." [8]Totok and his friends were taken to the Jimbolia detention center, where they were interrogated about their intention to leave the country, but the border guards made no secret of the fact that it was the Securitate that had ordered their arrest because their presence and activities posed a threat to the country, more specifically to the political system. Totok points out that they did not receive "special treatment" from the border guards, a fact that also surprised the soldier patrolling the corridor where the cells were located: "An armed soldier with a submachine gun was patrolling the corridor, and he couldn't stop wondering how we had escaped unscathed. (It is known that those caught attempting to cross the border illegally were severely mistreated by border guards. Only after this "special treatment," which was often disfiguring, were they handed over to the militia. Subsequently, they ended up in court, and the punishments were among the harshest." [9]The reason for their arrest was fabricated because Totok had his address listed as Comloșul-Mare in his identity card and had the right to have guests at his parents' house. We can assume that the soldier at the first checkpoint notified the next soldier at the next checkpoint that the suspects targeted by the Securitate had been identified, and at the second checkpoint, they took measures to arrest them. The narrator recalls his memories very precisely: "A second patrol stopped us about 15 kilometers before our destination. (...) About an hour later, a border guard captain named Marina arrived at the scene. On his orders, we were taken by military vehicle to the checkpoint in Comloșu-Mic. After a body search and luggage check, we were told the reason for our detention: attempted illegal border crossing!" [10]After the interrogation, which was like a staged scene, the writers were taken to Timișoara. In Timișoara, the investigation of the writers of the Banat Action Group really began. After their arrest was legalized by the prosecutor, they were taken to overcrowded cells, where six people slept in a cell five meters long and two meters wide. The order in the Securitate cells was explained by an older dean named Petrică. Petrică explained that it was strictly forbidden to address fellow prisoners as "comrade"; at the slightest sound or noise, they had to stand facing the cell wall; they were not allowed to identify themselves by their own names; it was strictly forbidden; they had to identify themselves by the number given to them by the Securitate. Totok bore the number 24. The prohibition on identifying oneself by name can be understood as a process of dehumanization because assigning a number as an identifier imposes the suppression of personality and fundamental human rights. Prisoners, who after a while lost track of time, were forbidden to lie down during the day or to communicate either verbally or through signs. They were forbidden to possess paper, string, shoelaces, razor blades, thread, etc., i.e., any tool that could help them escape, either by suicide or by leaving their cell. In order to check for and combat attempts to escape, or to verify compliance with the rules, the secret police organized surprise checks during which prisoners were searched from head to toe. These searches were in fact tools of psychological terror because the prisoner could never be at ease since the search could happen at any time, at any minute, and if the Securitate considered that a prisoner "deserved" punishment, they also applied physical punishment. The writer himself testifies to the dehumanizing, degrading conditions in which they were forced to live:

None of those who spent a longer period of time in Romanian prisons escaped without serious psychological and physical consequences. Prisoners, deprived of their rights and the possibility of communication, are totally exposed to the whims and degrading procedures of the guards, the interrogators (who in most cases try to extract confessions through brutal methods of torture), as well as their assistants (recruited from among criminals sentenced to long terms, who try to gain certain privileges through collaboration).[11]

These lines give us the prisoner's perspective on prison, but also on the condition of prisoners in general. Laws and rulings specifying prisoners' rights were established in vain, as they were violated without even maintaining the illusion of their existence. Their food consisted of three meals

[8] *Ibidem*, p. 39.
[9] *Ibidem*.
[10]*Ibidem*.
[11] William Totok, *op.cit.,* p.44.

a day, but without protein, vitamins, or fat, which the narrator describes as a "slow process of extermination." Prisoners, especially political prisoners, who were considered enemies of the system and the state, were treated according to the whims of the secret police. So, of course, in many cases, the detainees tried to oppose the authorities or break the rules. According to Totok, forms of resistance and protest included hunger strikes and swallowing spoons. Prisoners who went on hunger strike were placed in solitary confinement. What did solitary confinement mean? Solitary confinement meant that the prisoner, who had very few clothes, was left alone in a very small cell and was not allowed to sleep during the day. Even if he wanted to, he couldn't, because the iron bed without a mattress was only lowered at night, and there were cases when the prisoner was tied to the bed. They received food only twice every two days and a glass of water to drink and wash with. Force-feeding was applied only on the orders of the doctor and the prosecutor, but there were situations when the individual was simply left to starve to death. Swallowing the spoon, in the best case scenario, resulted in the prisoner being admitted to hospital or a simple death certificate in which the doctor listed some cause of death. Attempts to escape were punished with beatings that lasted for hours. Totok recalls an incident that, in his opinion, was treated with enormous cruelty: prisoners were forced to lie naked and handcuffed on the concrete floor of the prison corridor, and the guards beat them with batons. Their screams were recorded and later used to "torment the victims whenever the opportunity arose." Thus, the prisoner was placed in a situation where survival was the only goal.

The trial, Totok's investigation, really began on the second day of his detention. During the interrogations, the investigator's goal was to make him confess that he had carried out activities against the system. The first interrogation focused on Totok's confiscated manuscripts. The interrogator demanded that he admit that the manuscripts were his and that he had distributed those texts. Subsequent interrogations included the following accusations: intent to leave the country—which Totok denied; search of texts—Totok did not admit that they were anti-state, but he did admit that the texts belonged to him: *Three Moments, A Text in Six Clarifying Sentences*. The texts were considered hostile by the authorities because, in the narrator's opinion, they had been mistranslated into Romanian. These texts were victims of censorship anyway. After this investigation, the writers were released, but Totok's release did not last long. The second arrest took place on November 18, 1975; the exact date of the first arrest is not specified. The interrogation, which the narrator tried to reproduce word for word, focused on the text entitled Romanian Song. The investigator focuses on a verse in which the writer says that students hang themselves and interprets it as an allusion to the cause of so-called socialist misery. Totok rejects this accusation and argues with concrete cases: "Nowhere does it say that students hang themselves because of misery. I had in mind several specific cases that shook me. One of my colleagues tried to take her own life for the second time a while ago, a high school student in Timișoara committed suicide last spring, as did a natural sciences student; and not long ago, a student at the Conservatory hanged herself in her wardrobe..."[12] – Totok reflects the true reality of the system, but investigators claim that these are isolated cases and that he is trying to accuse the system of their deaths by generalizing the cases. However, we do not need to generalize in order to interpret these causes as having been caused by the state, if we think about the system's strong censorship, which restricted the expression of both students and other people, which imposed the verification of the individual at every moment, which resulted in the suppression of freedom, it may be the cause of each person's suicide, because by choosing to end their lives, they found a way to escape. The narrator emphasizes the importance of reporting reality as it is and highlighting situations that need to be resolved: "When I describe something negative about our reality, it does not mean that I am mocking my country or inciting anyone against the order. (...) My criticism is not an attempt to overthrow society. As I said, criticism must be understood dialectically. After all, the goal is to correct a certain situation." [13]However, from the authorities' perspective, reporting on the flaws in the system is a revolting act with which they try to negatively influence citizens. A group of experts from the University of Timișoara was also proposed to analyze the texts, but the actual document of

[12] *Ibidem*, p. 53.
[13] *Ibidem*, p. 54.

the analysis carried out by the experts is not known. We only know the perspective of the Securitate, but does their perspective also include the opinion of the experts? The system does not encourage multiple interpretations; the work must be clear, written for the homeland. Totok was held accountable under Article 166, paragraph 2 of the Criminal Code.[14] He was moved twice, and each time he had to endure the humiliating procedures of the Securitate – the narrator does not specify exactly what these procedures were – he does not recount in detail the period spent in detention, placing more emphasis on the fact that there were many irregularities, but the Securitate did not take his point of view into consideration. His release was brought about by a letter he wrote in November 1975, which reached the West, more precisely France. On June 21-22, the French newspaper La Monde published an article about him and the Banat Action Group entitled *Romania: A poet of German origin is imprisoned for a crime of opinion*[15], and on June 29, he was released. Amnesty International put pressure on the authorities to release him, and after his release, his brother was also released. However, their release is attributed to the state, which granted pardons to prisoners by decree, providing for either their release if the case was not so serious, or a reduction in their prison sentences. Why were these decrees imposed at that particular time? They were imposed to maintain the country's leadership's image in the eyes of other countries, such as France.

After detention

While Totok was in detention, he was expelled from university on the grounds of unexcused absences, but it does not take much insight to guess the real reason, which was the investigation of the writer. Despite appeals to several bodies, such as the Ministry of Education, he was unable to regain his place at university. It was not until 1977 that he was able to find employment. The Securitate constantly imposed obstacles, and the terror of the prisoners continued even after their release by making it impossible for them to live a normal life: "The Securitate, while openly monitoring me (as well as the other members of the Group), pursued a subtle tactic. Company managers, who initially agreed to hire me, later gave in to pressure from the Securitate, so that any attempt to find work was doomed to failure."[16] The most spectacular act of the Securitate was in fact the system's well-known method: falsifying the past. Totok was summoned to recant his own letter published in the *Frankfurter Rundschau* and deny that he had been imprisoned. Totok did not carry out this order. But why is the Securitate, the state itself, trying to defend itself? Because of the Holocaust, because after what happened in Germany, actions against an ethnic or religious group, etc., were not well regarded, and Totok represented not only himself but also the Banat Action Group, which was made up of students of German origin. The problem was that Totok did not remain silent. Despite what had happened, he continued to write and send his work to literary magazines, most of which did not publish it, but the fact that he dared to write was already outrageous. Therefore, the secret police tried to get rid of the "Totok clan" and offered them the chance to apply for permanent departure from the country, but the authorities refused once again. Totok refers to the cases of Paul Goma, Herta Müller, and other writers persecuted by the Securitate, thus offering a synthesis of the literary perspective and condition.

The narrator of this memoir is very precise in providing evidence, as articles of law, decisions, poems, etc. are included so that the reader can understand the events and be as credible as possible. and to understand his situation, more precisely to hold each member involved in his trial accountable, he interviewed people such as former Securitate officer Roland Vasilevici, former prosecutor Iosif Burcă, and former literary expert in the case of Prof. Dr. Corneliu Nistor. After reading these interviews, one can conclude that all those involved in his trial have the excuse of fear of political power.

First, there is an interview with Prof. Dr. Corneliu Nistor, who was a member of the team that carried out the literary expertise on Totok's texts. The questions in the interview focus on the literary expertise, i.e., how it was carried out, what they wrote in that expertise, and whether he knew about

[14] *Ibidem*, p. 56.
[15] *Ibidem*, p. 79.
[16] *Ibidem*, p. 82.

the consequences of the expertise. Prof. Dr. Corneliu Nistor states that they did not write anything against Totok: "William Totok: I was arrested on the basis of this text, which was read to me. Corneliu Nistor: The arrest was illegal, because the text did not incriminate you. It turns the whole thing upside down. I'm starting to feel guilty again, when I know I didn't incriminate him. Damn it. Man, they were evil! Framing an innocent person for something, but that was probably the scenario at the time."[17]– Throughout the interview, Nistor maintains that they did not incriminate Totok in any way, that he does not understand why he was arrested when the expert report did not support the claim that the writer, then a philology student, was an enemy of the people, more precisely of the party, but if they did not incriminate Totok, that is, not him, but the words that may arouse suspicion that he helped the investigation against the writer must be reproduced: "It was like living in a nightmare. A crazy world. In a way, I thought they might take revenge on my family. I was a little afraid. Fear is human, and there are moments in life when it comes out. What can I do? I have to get used to living with everything that has happened."[18]– so if we consider the fear aroused by the authorities, the chance of incriminating someone increases because each individual tries to defend their own family, their own friend, or themselves, and the desire to get used to everything that has happened can be interpreted as a tendency to reconcile ourselves with our unfortunate choices. Therefore, through the interview with Prof. Dr. Corneliu Nistor, neither the reader nor the author himself is left with precise truths, but with ambiguous statements.

As for the interview with Iosif Burcă, the former military prosecutor, the questions focus on finding out the connection between the Military Prosecutor's Office and the Securitate. Totok wants to find out about the judicial procedure, how it unfolded, and what steps were taken. Burcă answers the questions about the procedure, but when it comes to the guilt of the Securitate, which also includes the guilt of the prosecutors, he responds by avoiding a concrete answer that would reveal his true opinion about what happened: “William Totok: Do you think the Securitate abused the power it had at the time? Iosif Burcă: Looking back, it can be said that abuses did occur. It's possible, but we didn't know about them, because they kept away from us. When we went to them, usually for inspections, to ensure that they were complying with the law in general, they came up with some pertinent points. They had information, so there were issues we couldn't get involved in. Reflecting on the former prosecutor's statements, it can be deduced that he does not deny that the Securitate used its power without knowing any limits, and it can also be said that it influenced other institutions by simply stating the possibility of abuse of power. However, he does not claim that the prosecutor's office made decisions based on orders from the Securitate because, in his opinion, they did not have specific knowledge about these cases; only in retrospect does he assert that the Securitate committed abuses. But we must ask the question: did they not know or did they not want to know?”[19]

In an interview with former Securitate officer Roland Vasilevici, Totok reproaches him for the fact that even now there is no concrete truth. Vasilevici states that he alone cannot do justice, but why would he be the only one who wanted to confess what happened? And here we have fear, but fear of whom, and why? Vasilevici claims that even in the contemporary world there are powers that would harm him if he confessed everything he heard, saw, and did: Roland Vasilevici: "You don't realize how they guard themselves, what fear they cultivate, how scared people are even now. When it comes to appearing somewhere. Many people contacted me after the aforementioned broadcasts and told me: you took a huge risk, they can finish you off at any time, especially since you started telling some truths. So it's very difficult for me to find two or three people. I would need at least two witnesses."[20]– This interview was conducted in 1995, that is, quite some time after the fall of communism, but people still do not dare to make revelations because of fear. Vasilevici is almost the only one who acknowledged at the time the crimes committed against society, for example, that every literary circle of ethnic minorities was monitored and reports were sent to Bucharest, where the head of the Securitate decided whether the group should be liquidated, but the others do not have the

[17] *Ibidem*, p. 140.
[18] *Ibidem*, p. 144.
[19] *Ibidem.*
[20] *Ibidem, p. 150.*

courage to speak out. This tendency can be explained by two reasons: fear of the return of communist power or its continued existence, or fear of society's hatred, which does not understand why they took part in communist demonology.

Totok tries to find out the truth, but each interview reveals that it will be many years before the people in the system make any revelations, that he may never see his arrest clearly, receiving only impressions and opinions rather than clear, well-supported facts. Reading the interviews, the following conclusions can be drawn: The Securitate dictated every step in an investigation, and out of fear, no one opposed it. Out of fear or opportunism?! One could say either, but the interviewees' testimonies do not support opportunism, only fear of power and manipulation of people by the system.

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GUSTAVE FLAUBERT – FROM THE GOOD IDEA TO THE PERFECT SENTENCE

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***Abstract**: A document that is both theoretical and practical on the act of creation and all that it entails, Flaubert's* Correspondence *speaks above all of a unique personal experience of a writer who discovers and discovers himself in the act of creation. His letters illustrate all the stages of the literary creation process, from the preparatory stage when the subject is chosen and the good idea is found, to the moment when the writer considers that there is nothing left to correct or modify in the final text.*

***Keywords**: imagination; idea; sentence; work; correspondence.*

Document à la fois théorique et pratique sur l'acte de la création et sur tout ce que cela implique, la *Correspondance* de Flaubert parle avant tout d'une expérience personnelle unique d'un écrivain qui découvre et se découvre dans l'acte de la création. C'est le parcours d'un écrivain qui entretient une relation biunivoque avec son œuvre « en train de se faire ». Il s'agit du type de comportement auctorial spécifiquement flaubertien – le comportement d'un auteur qui intervient sans cesse sur son texte, son travail ressemblant à celui d'un Sisyphe moderne.

Bien qu'elle soit un vrai document sur la France du XIX^{e} siècle, la *Correspondance* de Flaubert est, avant tout, un « manuel » : « La condition de document (…) est doublée, dans la manière la plus spécifique, de celle de « manuel », de pratique et théorie littéraire, où le plan scriptural arrive à coïncider avec celui existentiel » [1]. Une histoire qui illustre « le devenir d'un écrivain. (…) C'est le récit d'une création acharnée, prise dans les antagonismes de son temps, que nous suivons, par épisodes successifs »[2].

« Travailler », voilà un verbe qu'on ne peut pas éviter lorsqu'il s'agit de l'activité créatrice de Flaubert, et de sa manière de voir le génie, idée qu'on retrouve chez Irina Mavrodin aussi :

Pour Flaubert, « l'inspiration », « le génie » sont le tourment auquel il se soumet chaque jour, le *travail* épuisant – qui le rend malade et le tue – par lequel il fait son œuvre, la construisant comme un tout où seulement le changement du nom d'un seul personnage supposerait des modifications qui entraîneront la réécriture de tout l'édifice[3].

L'écrivain ne peut pas mener une vie semblable à celle des gens qui n'ont pas de préoccupation artistique. Il n'a pas le temps, ni l'énergie de le faire. Il doit tout simplement être conscient de sa mission et l'assumer avec toutes les conséquences qui en découlent :

Ne nous passionnons point pour le petit, pour l'éphémère, pour le laid, pour le mortel. S'il *faut avoir l'air* d'être ému par tout cela, prenons cet air, mais ne prenons que l'air. Quelque chose de plus subtil qu'une nuée et de plus consistant qu'une cuirasse, doit envelopper ces natures qu'un rien déchire, et qui vibrent sur toute leur longueur au moindre frottement qui se fait sur eux. - Nous avons à porter (rappelons-nous cela) *toutes* les passions des autres. Et comment voulez-vous que le vase reste plein, si vous le secouez par les deux anses ? [4].

La perfection est impossible à atteindre, mais pour écrire de façon forte, comme le dit Flaubert, il faut se concentrer sur cette étape préparatoire. Une bonne conception facilite un bon résultat : « Je ne crois pas que l'on puisse *tout* bien dire. Il y a des idées impossibles (celles qui sont usées, par

[1] I. Mavrodin, "Corespondenţă – Note de istorie literară" in *Flaubert – Corespondenţă*, 1985, p. 14 (nous traduisons). En original : « Condiţia de document (…) e dublată în modul cel mai specific de cea de „manual" de practică şi teorie literară, în care planul scriptural ajunge să coincidă cu cel existenţial ».

[2] R. Debray Genette et J. Neefs, Avant-propos, *L'Œuvre de l'œuvre – Études sur la correspondance de Flaubert*, 1993, p. 5.

[3] I. Mavrodin, *Poietică şi poetică*, 1982, pp. 141-142 (nous traduisons). En original : « Pentru Flaubert, « inspiraţia », « geniul » sunt chinul laborios la care se supune zilnic, *munca* istovitoare – ce-l îmbolnăveşte şi îl omoară – prin care îşi face opera, construind-o ca pe un tot în care fie şi numai schimbarea numelui unui singur personaj ar presupune modificări ce ar obliga la rescrierea întregului edificiu ».

[4] Lettre à Louise Colet, 18 janvier 1854, dans *Flaubert. Correspondance*, tome II, p. 511.

exemple, ou foncièrement mauvaises), et comme *le style n'est qu'une manière de penser*, si votre conception est faible, jamais vous n'écrirez de façon forte »[5]. C'est le style qui distingue les œuvres de génie de celles médiocres (« Il n'y a pas en littérature de bonnes intentions : *le style est tout* »[6]), car seules les premières savent émouvoir, peindre : « Il faut avant tout, dans une narration, être dramatique, toujours peindre ou émouvoir, et *jamais déclamer* »[7].

Très souvent, l'écrivain est mécontent du résultat de son travail, car il avoue avoir dans la tête un idéal de style qui ne le laisse apprécier ce qu'il écrit que très rarement. C'est le style, le grand style qu'il a cherché toute sa vie, auquel il veut arriver non par un don spontané, mais par un effort de discipline :

Depuis le temps où j'écrivais en demandant à ma bonne les lettres qu'il fallait employer pour faire les mots des phrases que j'inventais, jusqu'à ce soir où l'encre sèche sur les ratures de mes pages, j'ai suivi une ligne droite, incessamment prolongée, et tirée au cordeau à travers tout. J'ai toujours vu le but se reculer devant moi, d'années en années, de progrès en progrès. Que de fois je suis tombé à plat ventre, au moment où il me semblait le toucher ! Je sens pourtant que je ne dois pas mourir sans avoir fait rugir quelque part un style comme je l'entends dans ma tête et qui pourra bien dominer la voix des perroquets et des cigales[8].

Flaubert est donc tout à fait conscient de ce qu'il doit faire pour arriver là où il veut : « Il me manque énormément, l'innéité d'abord, puis la persévérance du travail. On n'arrive au style qu'avec un labeur atroce, avec une opiniâtreté fanatique et dévouée »[9]. Ces mots pourraient surprendre, mais ils témoignent d'une manière de créer, d'écrire et d'être d'une modernité sans précédent, de l'interdépendance et de l'influence réciproque entre l'auteur et l'œuvre en train de se faire[10].

Le style conçu par Flaubert, sa manière de penser veut réunir le rythme de la poésie et la précision du langage scientifique :

J'en conçois pourtant un, moi, un style : un style qui serait beau, que quelqu'un fera à quelque jour, dans dix ans, ou dans dix siècles, et qui serait rythmé comme le vers, précis comme le langage des sciences, et avec des ondulations, des ronflements de violoncelle, des aigrettes de feux, un style qui vous entrerait dans l'idée comme un coup de stylet, et où votre pensée enfin voguerait sur des surfaces lisses, comme lorsqu'on file dans un canot avec un bon vent arrière[11].

Et encore :

Quelle chienne de chose que la prose ! Ça n'est jamais fini ; il y a toujours à refaire. Je crois pourtant qu'on peut lui donner la consistance du vers. Une bonne phrase de prose doit être comme un bon vers, *inchangeable*, aussi rythmée, aussi sonore. Voilà du moins mon ambition (il y a une chose dont je suis sûr, c'est que personne n'a jamais eu en tête un type de prose plus parfait que moi ; mais quant à l'exécution, que de faiblesses, que de faiblesses mon Dieu !). Il ne me paraît pas non plus impossible de donner à l'analyse psychologique la rapidité, la netteté, l'emportement d'une narration purement dramatique. Cela n'a jamais été tenté et serait beau[12].

Pour que cette démarche tout à fait novatrice se concrétise, les phrases (qui sont pour Flaubert « une unité de style, une unité de travail et une unité de vie »[13]), à l'aide desquelles les idées prennent forme, doivent être claires, nettes :

J'aime les phrases nettes et qui se tiennent droites, debout tout en courant, ce qui est presque une impossibilité. L'idéal de la prose est arrivé à un degré inouï de difficulté ; il faut se dégager de l'archaïsme, du mot commun, avoir les idées contemporaines sans leurs mauvais termes, et que ce

[5] Lettre à Ernest Feydeau, vers le 15 mai 1859, dans *Flaubert. Correspondance*, tome III, p. 21.
[6] Lettre à Louise Colet, 15 janvier 1854, dans *Flaubert. Correspondance*, tome II, p. 507.
[7] Lettre à Louise Colet, 15 janvier 1854, dans *Flaubert. Correspondance*, tome II, p. 508.
[8] Lettre à Louise Colet, 19 juin 1852, dans *Flaubert. Correspondance,* tome II, p. 110.
[9] Lettre à Louise Colet, nuit du 14 au 15 août 1846, dans *Flaubert. Correspondance,* tome I, p. 303.
[10] J.-P. Richard, *Littérature et sensation*, 1954, p. 128.
[11] Lettre à Louise Colet, 24 avril 1852, dans *Flaubert. Correspondance*, tome II, p. 79.
[12] Lettre à Louise Colet, 22 juillet 1852, dans *Flaubert. Correspondance,* tome II, pp. 135-136.
[13] R. Barthes, *Le degré zéro de l'écriture suivi de Nouveaux essais critiques*, 1972, p. 137.

soit clair comme du Voltaire, touffu comme du Montaigne, nerveux comme du La Bruyère et ruisselant de couleur, toujours[14].

Ce que Flaubert aime le plus, c'est « la phrase nerveuse, substantielle, claire, au muscle saillant, à la peau bistrée, (…) les phrases mâles »[15].

Pour éviter les répétitions de toute sorte ou les banalités à l'intérieur des phrases, la solution réside dans l'absence de toute marque de la personnalité de l'auteur :

Lorsqu'on écrit quelque chose de *soi*, la phrase peut être bonne par *jets* (et les esprits lyriques arrivent à l'effet facilement et en suivant leur pente naturelle), mais l'*ensemble manque*, les répétitions abondent, les redites, les lieux communs, les locutions banales. Quand on écrit au contraire une chose *imaginée*, comme tout doit alors découler de la conception et que la moindre virgule dépend du plan général, l'attention se bifurque. Il faut à la fois ne pas perdre l'horizon de vue et regarder à ses pieds. Le détail est atroce, surtout lorsqu'on aime le détail comme moi. Les perles composent le collier, mais c'est le fil qui fait le collier. Or, enfiler les perles sans en perdre une seule et toujours tenir son fil de l'autre main, voilà la malice[16].

Pour que cet ensemble dont parle Flaubert se construise jusqu'à la fin de la rédaction, il faut « que les phrases s'agitent dans un livre comme les feuilles dans une forêt, toutes dissemblables en leur ressemblance »[17]. En plus, chaque phrase joue un rôle important, car chaque phrase doit émouvoir :

Il faut avoir, avant tout, *du sang* dans les phrases, et non de la lymphe, et quand je dis du sang, c'est du *cœur*. Il faut que cela batte, que cela palpite, que cela émeuve. Il faut faire s'aimer les arbres et tressaillir les granits. On peut mettre un immense amour dans l'histoire d'un brin d'herbe[18].

Nous comprenons pourquoi Flaubert ne néglige aucune phrase. Le choix d'un mot est minutieusement analysé et la construction d'une phrase prend parfois des jours entiers. Cela parce qu'il est très difficile, sinon impossible, d'exprimer tant de choses en si peu de mots qui, en plus, ne doivent pas se répéter. Lorsqu'il doit changer un seul mot, l'ensemble entier est affecté, d'où les insomnies :

Je suis dans l'agacement des épreuves et des dernières corrections. Je bondis de colère sur mon fauteuil en découvrant dans mon œuvre quantité de négligences et de sottises. Les embarras que me donne un mot à changer me donnent des insomnies[19].

Barthes identifie dans l'effort de Flaubert d'éviter à tout prix les répétitions des mots, et dans la correction substitutive qui en découle, la première des deux croix de l'écrivain (la deuxième étant représentée par les transitions du discours)[20].

Selon Flaubert, les écrivains devraient maîtriser ce qu'il appelle « l'anatomie du style » :

La connaissance qui leur manque à tous, c'est *l'anatomie du style*, savoir comment une phrase se membre et par où elle s'attache. On étudie sur des mannequins, sur des traductions, d'après des professeurs, des imbéciles incapables de tenir l'instrument de la science qu'ils enseignent, une plume, je veux dire, et la vie manque ! l'amour ! l'amour, ce qui ne se donne pas, le secret du bon Dieu, l'âme, sans quoi rien ne se comprend[21].

La solution serait d'adapter « la plastique du style » aux rigueurs de la langue :

Quelle est la poétique qui soit debout maintenant ? La plastique même devient de plus en plus presque impossible, avec nos langues circonscrites et précises et nos idées vagues, mêlées, insaisissables. - Tout ce que nous pouvons faire, c'est donc, à force d'habileté, de serrer plus raide les cordes de la guitare tant de fois raclées, et d'être surtout des virtuoses, puisque la naïveté à notre époque est une chimère[22].

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[14] Lettre à Louise Colet, 13 juin 1852, dans *Flaubert. Correspondance*, tome II, p. 105.
[15] Lettre à Louis de Cormenin, 7 juin 1844, dans *Flaubert. Correspondance,* tome I, p. 210.
[16] Lettre à Louise Colet, 26 août 1853, dans *Flaubert. Correspondance*, tome II, pp. 416-417.
[17] Lettre à Louise Colet, 7 avril 1854, dans *Flaubert. Correspondance*, tome II, p. 545.
[18] Lettre à Louise Colet, 22 avril 1854, dans *Flaubert. Correspondance*, tome II, p. 557.
[19] Lettre à Amélie Bosquet, 21 octobre 1862, dans *Flaubert. Correspondance,* tome III, p. 254.
[20] R. Barthes, *op. cit.,* p. 135.
[21] Lettre à Louise Colet, 7 septembre 1853, dans *Flaubert. Correspondance,* tome II, p. 427.
[22] Lettre à Louise Colet, 4 septembre 1852, dans *Flaubert. Correspondance*, tome II, p. 152.

Et encore :

Mais il y a autre chose dans l'Art que la rectitude des lignes et le poli des surfaces. La plastique du style n'est pas si large que l'idée entière, je le sais bien. Mais à qui la faute ? A la langue. Nous avons trop de choses et pas assez de formes. De là vient la torture des consciencieux[23].

Le problème, c'est que « le mot surcharge la pensée, l'exagère, l'empêche même »[24]. Pourtant, lorsque l'idée est belle et précise, la phrase sera elle-aussi à la hauteur de l'idée qu'elle exprime : « Plus une idée est belle, plus la phrase est sonore ; soyez-en sûre. La précision de la pensée fait (et est elle-même) celle du mot »[25]. Cela respecté, la construction de la phrase devient plus simple et détermine l'auteur à dire :

Je voudrais faire des livres où il n'y eût qu'à *écrire* des phrases (si l'on peut dire cela), comme pour vivre il n'y a qu'à respirer de l'air. Ce qui m'embête, ce sont les malices de plan, les combinaisons d'effets, tous les calculs du dessous et qui sont de l'Art pourtant, car l'effet du style en dépend, et exclusivement[26].

Toutes ces idées pourraient surprendre, mais l'écrivain les considère essentielles et essaie de convaincre ses confrères de leur justesse :

Non ! sacré nom de Dieu, non ! il ne faut jamais écrire des phrases toutes faites. On m'écorchera vif plutôt que de me faire admettre une pareille théorie. Elle est très commode, j'en conviens, mais voilà tout. Il faut que les endroits faibles d'un livre soient mieux écrits que les autres[27].

Ou encore : « Écrivons, nom d'un pétard ! Ficelons nos phrases, serrons-les comme des andouilles et des carottes de tabac »[28].

En plus, l'idée doit elle-aussi préserver une continuité, sans jamais s'abattre des règles imposées initialement :

La continuité constitue le style, comme la Constance fait la Vertu. - Pour remonter les courants, pour être bon nageur, il faut que, de l'occiput jusqu'au talon, le corps soit couché sur la même ligne. - On se ramasse comme un crapaud et l'on se déploie sur toute sa surface, en mesure, de tous les membres, tête basse et serrant les dents. L'idée doit faire de même à travers les mots. - Et ne point clapoter, en tapant de droite et de gauche, ce qui n'avance à rien, et fatigue[29].

Et encore :

Travaille, médite, médite surtout, condense ta pensée, tu sais que les beaux fragments ne font rien. L'unité, l'unité, tout est là. L'ensemble, voilà ce qui manque à tous ceux d'aujourd'hui, aux grands comme aux petits. Mille beaux endroits, pas une œuvre. Serre ton style, fais-en un tissu souple comme la soie et fort comme une cotte de maille[30].

Pour obtenir cette continuité, la phrase doit être courte et écrite en style indirect : « Je ne dis pas de retrancher les idées, mais d'*adoucir comme ton* celles qui sont secondaires. Pour cela, il faut les reculer, c'est-à-dire les rendre plus courtes et les écrire au style indirect »[31].

La manière dans laquelle les idées se succèdent est tout aussi importante pour le résultat final :

Ce qui est atroce de difficulté c'est l'enchaînement des idées et qu'elles dérivent bien naturellement les unes des autres. (...) Ce qui fait, moi, que je suis si long, c'est que je ne peux penser le style que la plume à la main et je patauge dans un gâchis continuel que je déblaye à mesure qu'il augmente[32].

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[23] Lettre à Louise Colet, 6 avril 1853, dans *Flaubert. Correspondance*, tome II, p. 298.
[24] Lettre à Louise Colet, 19 septembre 1852, dans *Flaubert. Correspondance*, tome II, p. 158.
[25] Lettre à Mlle Leroyer de Chantepie, 12 décembre 1857, dans *Flaubert. Correspondance*, tome II, p. 785.
[26] Lettre à Louise Colet, 25 juin 1853, dans *Flaubert. Correspondance*, tome II, p. 362.
[27] Lettre à Ernest Feydeau, 1er mai 1858, dans *Flaubert. Correspondance*, tome II, p. 809.
[28] Lettre à Ernest Feydeau, 3 décembre 1858, dans *Flaubert. Correspondance*, tome II, p. 842.
[29] Lettre à Louise Colet, 18 décembre 1853, dans *Flaubert. Correspondance*, tome II, p. 481.
[30] Lettre à Louise Colet, 14 octobre 1846, dans *Flaubert. Correspondance,* tome I, p. 389.
[31] Lettre à Ernest Feydeau, 28 décembre 1858, dans *Flaubert. Correspondance*, tome II, p. 852.
[32] Lettre à Louise Colet, 26 juin 1852, dans *Flaubert. Correspondance*, tome II, p. 118.

Roland Barthes identifie dans ces transitions ou articulations du discours ce qu'il appelle « la seconde croix de l'écriture flaubertienne »[33]. Le but est d'obtenir la fluidité, le rythme optimal du cours de la parole. Par conséquent, le style, à son tour, sera correct, et les dimensions de l'Art dépasseront les limites atteintes auparavant :

Tous les perruquiers sont d'accord à dire que plus les chevelures sont peignées, plus elles sont luisantes. Il en est de même du style, la correction fait son éclat. (...) Tout ne peut pas se dire ; l'Art est borné, si l'idée ne l'est pas. En fait de métaphysique surtout, la plume ne va pas loin, car la force plastique défaille toujours à rendre ce qui n'est pas très net dans l'esprit »[34].

Flaubert connaît donc les caractéristiques de la prose parfaite, du style parfait : « La prose doit se tenir droite d'un bout à l'autre, comme un mur portant son ornementation jusque dans ses fondements et que, dans la perspective, ça fasse une grande ligne unie. Oh ! si j'écrivais comme je sais qu'il faut écrire, que j'écrirais bien »[35]. Il sait très bien où se trouve la force d'une œuvre : « Ce qui fait la force d'une œuvre, c'est la *vesée*, comme on dit vulgairement, c'est-à-dire une longue énergie qui court d'un bout à l'autre et ne faiblit pas »[36]. Continuité, équilibre, proportion, voilà les coordonnées qui ne peuvent pas manquer :

Il ne faut jamais craindre d'être exagéré. (...) Mais pour que l'exagération ne paraisse pas, il faut qu'elle (la prose) soit partout continue, proportionnée, harmonique à elle-même. Si vos bonshommes ont cent pieds, il faut que vos montagnes en aient vingt mille. Et qu'est-ce donc que l'idéal, si ce n'est ce grossissement-là ? [37].

L'écrivain passera toute sa vie en essayant de mettre en pratique toute cette théorie de la perfection en littérature.

Quel serait le rôle de l'imagination dans ce tableau ? La réponse est à trouver dans une lettre que Flaubert adresse à Louise Colet en 1846 :

L'imagination est plutôt une faculté qu'il faut, je crois, condenser pour lui donner de la force, qu'étendre pour lui donner de la longueur. Paillettes d'or, légères comme de la paille et volatiles comme de la poussière, mes idées ont plutôt besoin d'être mises à la presse que passées au laminoir[38].

D'ailleurs, l'écrivain établit une différence entre imagination et ce qu'il appelle « intuition artistique » :

L'intuition artistique ressemble en effet aux hallucinations hypnagogiques - par son caractère de *fugacité* -, ça vous passe devant les yeux, - c'est alors qu'il faut se jeter dessus, avidement. Mais souvent aussi l'image artistique se fait lentement - pièce à pièce - comme les diverses parties d'un décor que l'on pose »[39].

Lorsque celle-ci apparaît, il faut donc en profiter et se mettre vite au travail. Mais cela n'arrive pas toujours et il ne reste à l'écrivain qu'à construire l'image artistique en suivant les étapes connues. L'idée que l'écrivain ne doit pas se fier à son inspiration revient toujours dans ses lettres. Elle ne fait qu'altérer la qualité de l'écriture, car elle épuise les forces créatrices de l'écrivain :

Méfions-nous de cette espèce d'échauffement, qu'on appelle l'inspiration, et où il entre plus souvent d'émotion nerveuse que de force musculaire. (...) Je connais ces bals masqués de l'imagination, d'où l'on revient avec la mort au cœur, épuisé, ennuyé, n'ayant vu que des faux et débité que des sottises[40].

Il est tout à fait surprenant de voir comment Flaubert rejette toute implication de l'inspiration dans le processus de création littéraire, considérant qu'elle représente une menace pour un résultat de valeur.

La *Correspondance* de Flaubert illustre toutes les étapes du processus de création littéraire, du moment où l'on choisit le sujet, jusqu'à celui où l'écrivain considère qu'il ne reste plus rien à

[33] R. Barthes, *op. cit.*, p. 136.
[34] Lettre à Louise Colet, 22 novembre 1852, dans *Flaubert. Correspondance*, tome II, pp. 178-179.
[35] Lettre à Louise Colet, 2 juillet 1853, dans *Flaubert. Correspondance*, tome II, p. 373.
[36] Lettre à Louise Colet, 13 avril 1853, dans *Flaubert. Correspondance*, tome II, p. 303.
[37] Lettre à Louise Colet, 14 juin 1853, dans *Flaubert. Correspondance*, tome II, p. 356.
[38] Lettre à Louise Colet, 4 octobre 1846, dans *Flaubert. Correspondance*, tome I, p. 375.
[39] Lettre à Hippolyte Taine, 20 ? novembre 1866, dans *Flaubert. Correspondance*, tome III, p. 562.
[40] Lettre à Louise Colet, 27 février 1853, dans *Flaubert. Correspondance*, tome II, p. 252.

corriger, à modifier dans le texte final. La *Correspondance* propose ainsi un comportement auctorial tout à fait unique, étant un véritable document poïétique qui montre le trajet de l'instauration de l'œuvre et le rapport qui s'établit entre l'écrivain et l'œuvre qu'il est en train d'écrire.

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GENESIS. THE LIGHT OF BAPTISM

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***Abstract*:** *Valeriu Anania's poetry has continued throughout his career to be circumscribed by a mystical affiliation, even from the debut of his volume of verse entitled Geneze (Genesis), published in 1971. Each verse or word, carefully selected by the High Hierarch, aims to emphasize that theological, exemplary essence that encompasses the ineffable mystery or even generates the role-playing of existence and, why not, its masks. Certainly, the Genesis did not seem to be but remained charged with that fervor of the entire universe, which denotes the growth and palpation of an inner dimension.*

Keywords: *nominal value; inexpressible mystery; poetic dimension; aesthetic appeal; lyrical vision; Jesus of Nazareth*

Bis zu diesem wichtigen Punkt der These hat sich herauskristallisiert, dass der Schriftsteller Valeriu Anania einem mütterlichen Schicksal unterworfen blieb und dass seine Versifizierung, die oft von einem übermäßigen Hintergrund gespeist wurde, auch in der Logistik der Annotation der Heiligen Schrift überhandnahm. Natürlich blieb dies nicht einer der Hauptmechanismen, nämlich hypothetisch zu beweisen, dass die Übersetzungen des Hohen nur auf das Prinzip der Verskunst reduziert sind, sondern im Gegenteil, dass es auch in dieser Hinsicht einen gewissen Einfluss gab.

Die Poesie von Valeriu Anania war während ihres gesamten Schicksals einer mystischen Zugehörigkeit unterworfen, schon seit dem Debüt des Gedichtbands mit dem Titel *Geneze (Genesis)*, der 1971 erschien. Jeder Vers oder jedes Wort, das der Hohe Hierarch sorgfältig ausgewählt hat, soll jene theologische, lehrreiche Essenz ans Licht bringen, die das unaussprechliche Geheimnis umfasst oder sogar die Rollenspiele der Existenz und, warum nicht, ihre Masken hervorbringt. Sicherlich schienen die Genezen nicht nur von der Begeisterung des gesamten Universums erfüllt zu sein, sondern blieben tatsächlich davon geprägt, was das Wachstum und das Erspüren einer inneren Dimension bezeichnet.

Dennoch bleibt das Urteil über eine Wiedergeburt des materiellen, physischen Universums unangemessen, ja, die Gleichung verzweigt sich sogar spürbar, wenn die Diskussion über eine Welt, die einfach auf innerer Ebene wiederaufersteht, in den Vordergrund rückt. Die Erklärung für Formulierungen, die durch den prinzlichen Wert pedantischer Ausdrücke gekennzeichnet sind, ist ebenso konkret, gerade weil diese Einflüsse auf „übermäßigen Analysen"[1] beruhen, wie der Literaturkritiker und -historiker Vasile Fanache in seiner Publikation *Cetatea Culturală (Die Kulturstadt)* feststellt. Der Dichter bleibt weiterhin der Theologie treu, jedoch unter dem Einfluss einer einzigartigen und besonderen Plastizität, die ein lyrisches Bild des Erlösers Jesus Christus hervorhebt und aufgrund ihrer vollen Ausdruckskraft bewegt.

Einer der Gelehrten, die dem Stil des Hohen Bartholomäus nahe stehen, stellt ganz klar die Hypothese auf, dass „das gesamte Buch Genesis nichts anderes ist als eine Möglichkeit, sich mit seinem Schicksal im Universum auseinanderzusetzen".[2] Die conditio humana wird durch die Linse jener axis mundi betrachtet, in der ständig eine Atmosphäre der Meditation herrscht, die wiederum durch eine Fülle von Suchen und Finden unterstrichen wird. Der einzige Unterschied besteht in der Tonart, die vom Autor vorgegeben wird, wobei der elegisch-meditative Ton, der im Gedicht *Confessio* reichlich anzutreffen ist, dem spielerischen Ton des Gedichts *Joaca lui din pumn și ghiold (Sein Spiel in Locher und Schubkraft)* gegenübersteht, wobei der Titel hier ebenfalls ableitbar ist und sogar noch mehr als das: die jugendliche Präsenz bleibt aus dieser Sicht eines der wichtigsten

[1] Vasile Fanache, *Der Schriftsteller Valeriu Anania*, in der Zeitschrift „Die Kulturzitadelle". Siehe auch https://internt.ht.lu.se/media/documents/persons/LucianBagiu/v._fanache_anania_cetatea_culturala.pdf. Letzter Zugriff am 26.10.2025.
[2] Lucian-Vasile Bâgiu, *Valeriu Anania. Der Schriftsteller*, Limes Verlag, Klausenburg, 2006, S. 9.

Themen, durch die Wiederholungen, die anlässlich von Aufrufen oder sogar wiederholten Einladungen zum Spiel ausgesprochen werden. Das Bild des Meeres spielt in diesem Fall eine wesentliche Rolle, da es dem Menschen den Raum der Initiation bietet, in dem das Spielerische gerade wieder Gestalt annimmt, es ist das erste Fenster und die erste Öffnung zum Unendlichen der Göttlichkeit: „Meer, Meer, Reisender/ zwischen Sonne und Quellen,/ wer sitzt unter dem Morgen/ auf deinem heiteren Sand/ und riecht nach krauser Schöpfung/ und Wermutstängeln?/(...) Kommt, Kinder,/ kommt, Kinder,/ das Meer erwacht;/ sagt die Welle mit dem Kavalier,/ singt der Strahl mit der Brandung, / und der Zephir hält die Reihe mit dem Bogen wie der Faden./ (...) Meer, Meer, Reisende,/ dem Kind mit den weichen Knöcheln,/ Meer, Meer, Zauberin, gib ihm seine Beine zurück!"[3]

Die Unermesslichkeit des Meeres, wenn wir diese Argumentation nach der klassischen Symbolik zuordnen würden, stellt den unkontrollierbaren Raum dar, der von sich aus eine Art wiederherstellende Energie mit sich bringt, sogar Chaos, allerdings eine Art fruchtbare Unordnung, die gegensätzliche Valenzen und sogar die Entstehung einer neuen Welt prägt, denn die Präsenz des Meeres in diesem Gedicht belebt das Wesen wieder, stellt die Glieder der autoritären Instanz wieder her, indem es einfach die Kinder anruft, lebendige Geister, die dem gegenwärtigen künstlerischen Rahmen, den der Autor des Gedichts hervorhebt, Farbe und Bewegung verleihen. Der Dichter Valeriu Anania bedient sich der Technik des Meeresbildes in möglichst beschreibenden Nuancen, die diese schützende Präsenz und zugleich die vollständige Infusion von Sicherheit, Wohlbefinden und kontemplativen, visuellen, sensorischen, aber auch olfaktorischen Elementen des Meeres, wie zum Beispiel den heiteren Sand, den Kavalier, den Wermutstängel, der Bogen oder der Zephir. Im Laufe dieses Zyklus wiederholt Valeriu Anania das bildliche Bekenntnis bis zur feierlichen und höchsten Ebene des poetischen Diskurses und folgt dabei dem ununterbrochenen Faden des anamnestischen oder mythischen Zyklus – die bereits in dem Werk mit dem Titel „Simon von Kyrene" zu finden sind. Die beiden literarischen Referenzen, die über Valeriu Anania schweben, Tudor Arghezi und Nichifor Crainic sind während seines gesamten lyrischen Werks untrennbar miteinander verbunden.

Die Literaturkritik setzt ihre tiefgreifenden Untersuchungen fort, wobei sie sich weiterhin auf die großen Geister der rumänischen Literatur konzentriert, und der Literaturhistoriker Alexandru Piru stellt das literarische Werk von Valeriu Anania in die Nähe der Klassiker der rumänischen Poesie, auch wenn die Einflüsse des Hierarchen aus Vâlcea an die hawaiianische Reise erinnern, bewahren sie doch einen Hauch von Rumänischkeit in sich: „Die Gedichte von Valeriu Anania aus dem einzigen Band *Geneze – Genesis* (Das Rumänische Buch Verlag, 1971) enthalten Anklänge an die Lyrik von Arghezi, undefinierte Sehnsüchte, Träume vom Glück zwischen Leben und Tod, herbstliche Melancholie, Nostalgie nach fernen Ländern:

«In meinem Land in Waikiki/ starb ein schweres Palmblatt./ Es, allein in der ganzen Ewigkeit,/ Riesig, hängend wie ein Sack,/ Drehte noch einmal seinen gebrochenen Hals/ Und stützte sich mit seinen Krallen auf dem Boden ab./ Ein verliebter Schmetterling stöhnte/ Und die Sonne erlosch in einem Blütenblatt./ Oh, sag mir, sag mir noch einmal, / Meine schlaflose Vestalin,/ Warum stirbt in Drăgășani, am Olt, / Das Herbstlaub so schön?» Oder er preist, ekstatisch wie Macedonski, die Lilie: «Eure Hoheit, ich begehre Euch / Mit so viel Schönheit und Kraft/ So hoch und voller Nutzlosigkeit!/ Du bist erblüht./ Von Saiten und Pracht/ Hängt die Anstrengung der Erde/ Zur Erfüllung der Frucht./ Indem du versuchst, Licht auf die Geigen zu bringen,/ Verblasst dein Inselchen im Lied und verschwindet.»"[4] Die Poesie von Valeriu Anania erhält Vers für Vers jene künstlerische Spannung oder sogar innere Sehnsucht, ständig zu schaffen und zu gestalten.

Nach der Auffassung und Vision von Nichifor Crainic verfolgte das Mönchtum Tudor Arghezi, eine reine Wahrheit, die sich in den Aussagen und Schriften des Mönchs Valeriu Anania widerspiegelte „mit seinen Worten und Ausdrücken, mit seinen Rhythmen, mit seinen liturgischen Düften und Bildern, die auf ihre profanen und barbarischen Entsprechungen treffen, um zusammen

[3] Valeriu Anania, *Gedichte*, Polirom Verlag, Jassy, 2010, SS. 43-45.
[4] Alexandru Piru, *Valeriu Anania. Gedichte mit Masken*. *Genesis*, in der Zeitschrift „Âste", Craiova, X, Nr. 10, 15. Oktober 1972, *apud* Lucian Vasile Bâgiu, *Valeriu Anania. Der Schriftsteller*, zitierte Ausgabe, S. 67.

nicht eine groteske Mischung, sondern die Einheit eines strengen und persönlichen Stils zu bilden."[5] Manchmal sind Sarkasmus und Ironie auch beim Dichter aus Vâlcea miteinander verwoben, wobei seine Nähe zu Tudor Arghezi zu etwas völlig Magnetischem wird, das Nicoleta Pălimaru wie ein wahrhaft intellektuelles Schauspiel porträtiert. Die poetischen Wendungen in solchen entlegenen Ecken bleiben in dem Gedicht mit dem Titel *„Treceri" (Übergänge)* erkennbar.

Sicherlich bleibt dies kein Einzelfall, denn der Dichter rückt erneut die Notwendigkeit in den Vordergrund, den Dialog mit der Gottheit zu führen, sie zu erneuern und ihr nahe zu sein, und die autoritative Instanz scheint von einer exilierten Stimme verdoppelt zu werden, die versucht, sich unter anderen Parametern an Gott zu wenden: „Vom Ufer meines Meeres drängst du mich die ganze Stunde lang, in die Welle des Seins einzutreten und die Tiefe zu durchwühlen."

Die autoritative Instanz öffnet die Tore zur Vergangenheit durch den Ruf nach dem Imaginären, die poetischen Nuancen sind wie der „Garten des Paradieses", lebendig und farbenfroh genug, dass das innere Licht näher an das blaue Meer herangeführt wird als an die Wolken, die aus den Tiefen der gewölbten und verspielten Hügel am Horizont aufsteigen.

Der Mensch ist untrennbar mit der Süße der Göttlichkeit verbunden, und deshalb werden beide Instanzen ihre Reise über die Weiten des Wassers fortsetzen: „Um deinetwillen und um des Weges willen, den du dir durch mich vorstellst,/ um an das gegenüberliegende Ufer zu gelangen,/ tauche ich wie ein Taucher in das Geheimnis von Gut und Böse ein / und suche die Fauna in Algen und Schnee." Das vom Autor Valeriu Anania vorgeschlagene Universum ist eines, das die Geheimnisse des Fabelhaften, Exotischen, eines vergessenen, verwilderten Teils der Welt übersteigt, wo die Instanz des Autors das Licht aus den Tiefen zähmt, und aus der Sicht der Besonderheit durchlebt der Höhere Bartholomäus einzigartige Momente der Einsamkeit, die ihn ständig zermürben und ihm die traditionellen Werte in Erinnerung rufen, da er so weit von zu Hause entfernt ist.

Die Reise nach Hawaii verjüngt und aktualisiert zugleich den orthodoxen Geist des Dichters Valeriu Anania, eine gute Gelegenheit, diese Gefühle in dem Roman „Die Fremden aus Kipukua" zu konkretisieren. Das Gedicht erhält erst in den letzten beiden Strophen eine verstärkende Rolle, und Valeriu Anania beabsichtigt, unklare Andeutungen einzubringen, damit der Leser sofort das Identitätsprofil der Stimme, die zu hören ist, und vor allem die widerhallende Botschaft des Publikums spürt, zu welchem Zweck und in welcher Form diese an ihn gerichtet ist. Der Leser wird zum Fragenden und schließlich zum Gründer einer rhetorischen Schule, warum auch nicht? An wen richtet sich diese Stimme also und was möchte sie im Grunde hervorheben, die Göttlichkeit des Autors, die Göttlichkeit des Erlösers, die des Autors selbst oder die des Lesers? Eine Frage, die sich der treue Exeget des Hierarchen, Lucian Vasile Bâgiu, mit Würde stellt, indem er die folgenden Verse wiedergibt: „Und nun bereite deinen Schritt vor, grüße deine Zypressen, / erhebe deinen mit Blumen geschmückten Stab über die Wasser/ und sei wie der Prophet auf der Klippe des Roten Meeres, / um die Tiefe ohne Furcht zu sehen und hinabzusteigen. / Wenn du die Furt des Buches überquerst, das ich still geschrieben habe,/ bringe seinen Vers in das neue verheißene Land, / und wenn sich hinter dir das Meer in stummen Wellen öffnet, / suche mich in dir selbst, denn dort bin ich."

In diesem Fall lässt sich die Präsenz des Göttlichen leicht entschlüsseln, was den Autor dazu veranlasst, diese Art transatlantischer Reise ins „gelobte Land" liturgisch zu beschreiben, allerdings aus der Perspektive des postmodernen Amerikaners. Und dennoch hat hat Valeriu Anania eine seiner wichtigsten Aufgaben in seiner Jugend erfüllt, nämlich das Wort Gottes hervorzuheben, d. h. auch der Prosa durch die Poesie einen verwandelnden Charakter zu verleihen, wodurch sie noch mehr Tiefe gewann, als käme sie aus ganz anderen Hemisphären und Koordinaten der Erde. Geprägt auch von dieser Unruhe der Distanz, scheint der Dichter und Schriftsteller Valeriu Anania das Göttliche zu durchdringen und wird zu einem Schatten oder sogar zu einer Stimme Gottes, die ihn ständig verfolgt. Ein großer Teil der Natur des Dichters bleibt unbegrenzt umherstreifend und wird von diesem äußeren Geist an die Oberfläche getragen. Der Titel des Gedichts, *Trecere (Übergang)*, behält seine Bedeutung, ohne den Schwerpunkt besonders auf den physischen Verlauf der Zeit zu legen, sondern

[5] Nichifor Crainic in der Zeitschrift „Das Denken", Nr. 1-2/1996, S. 23., *apud* Nicoleta Pălimaru, *Valeriu Anania. Literarisches Werk*, zitierte Ausgabe, S. 107.

allgemein auf jene seelische Arbeit, durch die der Geist anschließend die Stimme des Autors zum Schwingen bringt.

Der Leser sieht sich in der Situation, die Reise selbst zu akzeptieren, und nimmt, nicht zuletzt inspiriert durch den spirituellen Zustand des Autors, an dieser lyrischen Allegorie des Geistes zwischen zwei Dimensionen oder sogar zeitlichen und zeitlosen Räumen teil, dem Leben bzw. dem Leben nach dem Tod. Derselbe Leser kann das Unvermeidliche nicht übersehen, eine reine Erforschung des Wesens, das abstrakt bleibt, vielleicht sogar ohne diesen schrecklichen Schrecken. Letztendlich bleibt dies ein gutes Beispiel dafür, wie der Hohe Hierarch den Menschen wahrnimmt und verblüfft, insbesondere wenn dieser sich in einer Zwischensituation befindet. Der Schwerpunkt verlagert sich sofort auf die reine Manifestation der „Träume vom Glück zwischen Leben und Tod" – heftige Veränderungen des Wesens, an die auch Alexandru Piru glaubt. Zum Nachteil einer solchen Geschichte gelingt es Valeriu Anania, dem exotischen Roman trotz dieser Reisen eine resonante Vorführung zu verleihen.

Der Übergang zwischen den beiden Dimensionen ist an sich ungewiss und scheint wie eine Chronik auf einer Sanddüne erlebt zu werden: „Hier ist nie jemand gestorben./ Alle waren Reisende./ Sie kamen, verneigten sich vor dem Mond und wurden zu Wolken./ Es ist nicht bekannt, ob sie sich in der Festung aufgelöst haben oder zu den weiten Gewässern gegangen sind, um unter der Erde zurückzukehren,/ an den Wurzeln der Brunnen./ Warum solltet ihr noch kommen?/ Um eure Gebeine zu waschen und die Ängste der Lebenden zu stillen?/ Es gibt niemanden, der euch danken könnte. Die Tiefen erinnern sich nicht daran, dass ihr an ihnen vorbeigegangen seid. Als ihr geboren wurdet und nicht in die Erde eingegangen seid, war eure Seele ein Schritt ohne Weg.

In Ewigkeit und jetzt, die Starrheit der Erde."[6] Die poetische Stimmung und gleichzeitig die von der Autorität vorgeschlagene Welt geben eine bestimmte Art von Logik wieder, nämlich die der Wesen, die nicht unbedingt den Tod gekannt haben, diesen Zustand des Lebens, der ganz dem Übergang gewidmet ist, aber einem Wandel, der mit den irdischen Pilgern verglichen werden kann. Die oben genannte Versifizierung erinnert an den Atem von Ion Pillat, dem Dichter der Kirche von einst, dem es gelingt, die Ebene des rumänischen patriarchalischen Raumes neu zu konfigurieren, nach dem sich Valeriu Anania auf seiner amerikanischen Reise nicht selten sehnte. Nach dem Archetyp von Pillat kann man mit Vehemenz annehmen, dass die Seelenreise von Valeriu Anania aus bäuerlicher Perspektive übernommen wird, auch angesichts dieser Erwähnung des Poltergeistes im Vordergrund, Charaktere mit hoher psychologischer und mythologischer Aufladung in Bezug auf den Zustand der Unruhe des Geistes nach dem Übergang „ins Nichts" des Menschen.

Im Fall des von Ion Pillat erstellten Porträts nimmt die Gottheit dieselbe zyklische menschliche Rolle ein, sie steigt bereits in bäuerische, tellurische Umstände herab: „Sieh, das Paradies ist ein Haus aus Langenau/ Alles durch Obstgärten von Sternen steige ich zu ihm hinauf/ Ein weißes Haus mit kleinen Fenstern,/ In dem die Engel Schwalben sind/(...)/ Und die Mutter Gottes steht auf der Veranda,/ Freut sich am einfachsten Flug./ Sie steht auf der Veranda, arbeitet ein Netz/ Mit dem sie das Volk essen wird,/ und Gott und der Heilige Geist und ihr Sohn,/ sitzen im Haus zu dritt am Tisch./ Sie sprechen über die Mühen auf Erden,/ Wie vernünftige Hauswirte, die sie sind./ Sie sprechen über die Frucht des Weinbergs, über das gute Jahr/ Aus Weinbergen mit Pflaumenobstgärten."[7]

Die poetische Trance ist spürbar anders, viel lockerer im Vergleich zur ananianischen Version, das Paradies nimmt ein weltliches Profil an, das letztendlich die häuslichen Früchte in der Nähe der Naturelemente hervorhebt, wie Engel, die sich in Schwalben verwandeln, die Jungfrau Maria, die in den ländlichen Vorraum des Hauses unter dem Antlitz der Großmutter herabgestiegen ist, bzw. die Plejade der jüngeren Generation, Vater, Mutter und Sohn, wahre Träger von Geistern und Ikonen der Trinität. Einige Literaturkritiker alter Schule und nicht nur diese haben es nicht geschafft, eine formgebende Rolle in der religiösen Lyrik zu erkennen, sondern im Gegenteil nur einen dekorativen, oberflächlichen Zweck, aber eine Art Kontemplation, die jene Unruhe der von

[6] Valeriu Anania, *Gedichte*, zitierte Ausgabe, S. 64.
[7] Doina Dobreanu, *Kurzer Ausflug in die rumänische Lyrik religiöser Inspiration*, Ion Pillat – Synthese veröffentlicht im Sammelband „Toi, suis-moi – Elizabeth Bihr-Sigel im Alter von 96 Jahren", Trinitas Verlag, Bukarest, 2003, SS. 484–485.

Hierarchen Bartholomäus beschworenen Geister zum Ausdruck bringt und mit beunruhigenden Nachwirkungen der autoritativen Instanz nach dem Vorbild der Arghezi-Lyrik eintrifft. Ein weiteres gutes Beispiel, um den lyrischen Faden zu erkennen, aber auch die vom Vater Anania angeführte Instanz, ist das Gedicht mit dem Titel *Zori (Morgenröte)*, das unter der Feder desselben Ion Pillat in dem Band *Umbra timpului (Schatten der Zeit)* entstand: „Wer schlägt mir immer wieder ins Herz?/ Wer klopft an ihre verschlossene Tür/ So taub, so schwer/ Wenn die Nacht zur Hälfte stehen geblieben ist/ Wer schlägt mir immer wieder ins Herz?/ Oh, Herr, die Tore sind verschlossen/ Mit Kette und Schloss meiner Sünde./ Vergeblich klopfst du in der Nacht, klopf nicht mehr/ So taub, so schwer/ An die verschlossenen Tore der Seele./ Oh, Herr, mein Gott!/ In jungem Gold entzünden sich Himmel und Wasser,/ So klar nehmen sie immer zu;/ Ihr Licht dringt in meine Seele ein/ Mit Dir, mein Gott!"[8] Die Schwere der Seele besteht in der Vielzahl der Ungewissheiten, aber gleichzeitig auch in der Lawine redundanter Fragen. Die seelische Hypostasierung wird auf besondere, unterschiedliche Weise betrachtet und verstanden, weil die autorielle Instanz unter Umständen lebt, die der Relativierung unterliegen. Das Ego projiziert sich bereits auf sich selbst im Kontext des Jüngsten Gerichts, wo sich der Bezug konzentriert sich automatisch auf den Ausdrück „der lebende Tote", also auf das Intervall zwischen dem irdischen, physischen Tod und dem seelischen, metaphysischen Tod.

Daher wird die Entität von einem Amalgam psychologischer Abstürze als Folge dieser vielfältigen Probleme, Urteile und Überlegungen heimgesucht! Es kann nicht vollständig akzeptiert werden, dass sie am Leben ist, aber auch nicht, dass sie tot ist, sondern eher einem erdrückenden Fegefeuer unterworfen ist, das für den rumänischen Traditionalismus, aber auch für das Glaubenssystem im Allgemeinen unnatürlich und ungewöhnlich ist. Es ist festzustellen, dass, obwohl bisher eine Annäherung und ein leidenschaftlicher Geist gegenüber der arghesischen Lyrik beobachtet werden konnten, auch eine Distanzierung von der Kadenz der Psalmen existiert – eine Intimität mit universellem Profil, die die Macht erlangt, Mensch und Göttliches im selben Rahmen zu platzieren, ohne zu irgendeinem Zeitpunkt die Hypothese obskurer oder, warum nicht, sogar gegensätzlicher Zustände heraufzubeschwören.

Nichts kann klarer und deutlicher sein als die Tatsache, dass Valeriu Anania eine fantastische Verbindung zur Welt spürt, sich nicht von dem abwendet, was menschliches Schicksal genannt wird, sich ständig als ein Mensch erkennt, der der Gottheit nahe steht und gleichzeitig in ihr verankert ist, die ultimative Waffe, die ihn dazu bringt, auszurufen, dass sie seine ganze Zeit in Anspruch nimmt und dass absolut nichts seine Lebensbahn verändert. Das Gedicht mit dem Titel „Mein Herz" aus demselben Zyklus der *Genesen* stellt das Geständnis des Ichs dar, das unaufhörlich pulsiert, ohne einen Moment innezuhalten, aber gleichzeitig intensiv von der anderen Reise zu den unbekannten Katakomben geprägt ist, diesmal kehrt die rein orthodoxe Perspektive zurück, und das Fegefeuer fällt aus den mathematischen Berechnungen der eigentlichen Erlösung heraus. Was mag die Ursache sein? Die Existenz von Zollstellen, von unterirdischen Labyrinthen, die die Seele nicht überwinden kann, wie das Fohlen oder der Athlet, der sich über die kleinen Zäune erheben muss?

Sicherlich, die lebendige Erklärung ist mehr als wahrhaftig, beständig genug durch ihren Eigenwert, der es schafft, das Rationale hinter sich zu lassen und zumindest für einen Moment auf das existenzielle Gefühl des Todes zu verweisen, wobei sich die Anfälle als unaufhörlich erweisen, mit diesem Ultimatum, dass jenes Deo Abscondito sich nicht manifestiert, zumindest hier durch ein oder zwei Herzschläge, sondern im Gegenteil durch den Klang und den bebenden Gesang der himmlischen Farbe, die wie Donner verglichen wird, wahre Blitze, die strömend aus dem Himmel fließen: „Mein Herz ist gemacht zu schlagen, zu schlagen,/ zu schlagen (...),/ Ohne Zögern, ohne Unterbrechung,/ in allen Rhythmen, in allen Maßen,/ mit den Wassern, mit den Wäldern,/ mit dem Stern der langsamen Welten,/ mit der feinen Tiefe des im Meer vergossenen Regenbogens./ Mein Herz schlägt ohne Unterlass./ Und wie sollte es nicht schlagen, wenn es noch unüberquerte Zollschranken gibt,/ unterirdische Geschichten,/ nicht explodiertes Licht im feinen Staub,/ wenn es noch Wunden und Gangrän an allen Träumen, an allen Geschöpfen gibt,/ wie sollte mein Herz nicht

[8] *Ibidem*.

in den Rhythmen, in den Maßen schlagen, mit denen es vertraut ist? Nur in seinem eigenen Rhythmus schlägt es nie."[9]

Die lyrische Instanz kommt hier mit einem vielleicht nicht überzeugenden Argument in Bezug auf die Stärke der Seele auf individueller Ebene, sondern möchte vor allem die Schwäche der Seele hervorheben, nämlich dass sie zweifellos einer Nacheiferung oder ewigen Wurzelbildung durch die durch Wellen verursachten Gangräne bestimmt ist. Damit das Herz in seinem Rhythmus schlägt, braucht die Seele ein durstiges Training, oder die autorielle Instanz scheint sich in einer Unmöglichkeit zu befinden – ohne diese Aufregung und dieses unterirdische Zittern gerade aus dem Inneren der Katakomben, wo es keine „Normalität" mehr gibt. Es gibt keine schönere Vertragsklausel mit der Zeit in diesem Sinne als die, die der Text selbst vorgibt – der Stift des Dichters Valeriu Anania skizziert das Cockpit eines „pterygialen Pilgers" in einer der heikelsten Positionen, nämlich in der Nähe des Reiches des Allmächtigen, wobei sein Wunsch nach Ausdruck unerschöpflich ist. Der Verband, beziehungsweise der weiße Mantel, der die verwundete Seele bedeckt, kann die Vielzahl der Wunden nicht aufsaugen und zurücklassen, die sie wie Messerspitzen aus allen Winkeln der Luft durchbohren, bekannt und unbekannt, vor allem so gefühlt und unsichtbar. Das Epizentrum des Herzens weigert sich, sich zu beruhigen, die Herzschläge werden immer stärker. Tatsächlich spüren die Pforten des Herzens die Ewigkeit immer näher, denn „nur in seinem Rhythmus schlägt es nie."
Trotzdem der Dichter Valeriu Anania auch die schmerzlichere Facette der Lyrik durch Leiden vorschlägt, gelingt es ihm, der Einsamkeit ihren willkürlichen Sinn zu geben, also mit anderen Worten ein ewiges theologisches Werk, das sich durch die menschliche Schöpfung nicht in einen Ausweg verwandelt, der auf Neurosen oder auf durch Psychosen bedingten Grenzen basiert, sondern im Gegenteil, das *Ich* erlangt diesen Zustand des Gleichgewichts und der offenen Akzeptanz menschlicher Unzulänglichkeiten zurück, aufgrund der Tugend, eines Tages mit dem höchsten Schöpfer am selben Tisch zu sitzen, der die schöpferische Gnade gerade in ihm gesät hat, und das Gedicht mit dem Titel *Elegie* evoziert umfassend die wichtigsten Verzögerungen des menschlichen Wesens, und die Lakonik der Verse setzt die Seele auf die geradlinige und eindeutige Flugbahn, ihre eigene Vergangenheit wiederzugewinnen – genau dort, wo die Seele sich verloren und in tausenden von kleinen Stücken zerbrochen hat.

Obwohl diese Zustände den Schwerpunkt auf eine gewisse Dichotomie und die Macht der Unentschlossenheit zwischen den beiden Waagschalen des Lichts und der Dunkelheit legen, verzichtet der Dichter nicht auf das, was menschlich ist, und glaubt fest an jene Berührung des Lebensgeschmacks bis zum Ende, so wie es ist. Die Gnade hebt ab und landet durch die Sünde, denn nur sie liegt dem Fundament des heiligen Werkes zugrunde: „Niemand kann mich lieben, ohne zu sündigen./ Niemand kann mich hassen, ohne sich zu verdammen./ Mein Schatten entsteht, wenn er im hungrigen Morgen abnimmt./ Mein Schritt richtet sich vor Ort unter dem himmlischen Fluss aus./ Komm lieber als Anfang, lass das Sehvermögen des Geheimnisses mir sagen!/ Führ mich zum unbefleckten Aufstieg, dem Traum, in dem er mich lockt!/ Alle werden aus Abscheu und so viel Ewigkeit sterben,/ alle werden wiedergeboren und im Sturm dauern."[10]

Der gesamte Gedicht soll in der Tat solidarisch mit der Metapher des Menschen sein, durch alles, was er als Siegel und leuchtende Gnade der Ewigkeit trägt. Perfektion wird in diesem Fall durch das Prisma des unbefleckten Aufstiegs verstanden, ein Thema, das in extenso als reiner Ausdruck des poetischen Universums wieder aufgegriffen und verklärungt wird. Wie man sieht, lässt die Interpretation viel Spielraum, und durch eine Rettung, vielleicht implizit taborischer Ordnung, ist der Dichter Teil einer bewegenden, offenbarnden Erfahrung. In seinem Wesen ist er dennoch bereit, die Last einer fieberhaften Suche und, warum nicht, einer anderen, aber identischen Realität im Spiegel der Ewigkeit zu übernehmen.

Auf eine erste Analyse nach den Worten des Engländers, *brief analysis*, könnte man leicht den Grund feststellen, dass dieser Band der *Genesen* ganz einer Wiederentdeckung der Seele gewidmet ist, natürlich aus menschlicher und christozentrischer Perspektive, die die schöpferische

[9] Valeriu Anania, *Gedichte*, zitierte Ausgabe, S. 56.
[10] *Ibidem.*, S. 66.

Gabe des Individuums von Geburt an und implizit die Qualitäten und Tugenden in den Vordergrund stellt, die es im Mutterleib erhalten hat. Natürlich ist dies gut versteckt und wie ein Kokon aufgehängt, aber gleichzeitig nur teilweise wahr in der vollständigen und einheitlichen Erfassung seines Umfangs in Bezug auf die poetische Gestalt von Valeriu Anania insgesamt.

Der literarische Raum bereitete dem Dichter aus Vâlcea ein abrasives Verhalten vor, das durch den Faden der bereits beobachteten und heraufbeschworenen Komplexität hinreichend verschlungen war. Es scheint, dass die Literatur dem Dichter neben einem sakralen Raum auch das Gemurmel bot, sich auf die Kraft der Reinkarnation zu berufen, natürlich als Stereotyp der zig und tausend Formen, so dass die Wahrnehmung in Bezug auf die Definition und Hervorhebung eines tragischen Schicksals völlig verzerrt wird. An diesem Punkt kennt die Literatur einen anderen störenden Grenzraum. Warum gerade so? Gerade wegen der anspruchsvollen Kriterien, die sie abheften muss, denn der Autor, der sich gezwungen sieht, muss automatisch die Bereiche trennen, sich von der „Formel" oder dem „Muster" lossagen, wie auch der Universitätsprofessor für Literaturtheorie, Gheorghe Crăciun, in der Monografie über das literarische Gebiet in Frage stellt und in einer zweiten Auflage im Cartier-Verlag aus der Hauptstadt im Jahr 2003 veröffentlicht wurde und wie folgt betitelt ist: *Einführung in die Literaturtheorie*.

Nicht selten bot die literarische Stilistik dem Dichter aus Vâlcea einen größeren Spielraum für die Manipulation des Stifts, denn „das Schreiben ermöglicht Abgeschiedenheit, Einsamkeit, Meditation, es ist eine Tätigkeit, die den Augen der Welt verborgen ist, es ist keine Form der direkten, unmittelbaren Kommunikation mehr, die unter der Kontrolle des Zuhörers steht (...) Die manieristische Poesie oder die hermetische Poesie – spektakuläre lyrische Modi per Definition – sind unerbittlich mit der Idee des Schreibens verbunden."[11]

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[11] Gheorghe Crăciun, *Einführung in die Literaturtheorie*, 2. Auflage, Cartier Verlag, Bukarest, 2003, S. 35.

THE TOILS OF THE IDENTITY – MIHAIL SEBASTIAN' S *DIARY.1935-1944*

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***Abstract**: Containing events spanning nine years (1935-1944), Mihail Sebastian's Diary offers a unique perspective on the cultural, political and social life of the years preceding World War II. The writing reveals disappointment with his generation, with the radicalization of society and the marginalization of the Jews, but also a tendency towards self-isolation, marked by introspection and loneliness. At first, the diary appears as a kind of narrative of initiatory expression, through the special bond from mentor to disciple, from prophet to zealot, from priest to novice, doubled by a kind of state of vassalage, but also by fascination with the controversial personality of Nae Ionescu, spiritus rector, to a point, of the interwar generation. M. Sebastian also expresses his personal anxieties, desires and disappointments in his diary, especially in relation to love, friendship and the inexorable meaning of life, the relationship with the actress Leni (Caler) appearing as a recurring affective thread, knotted and re-knotted several times (only a complete concordance). In this sense, the diary represents a vast textual canvas in which personal history and grand history intersect, an essential document for understanding the cultural and political climate of Romania at that time. Another important interwar figure who goes through various stages within the diary, from restrained admiration to coldness and distancing, from the author's perspective, is Mircea Eliade. Considered one of the important diaries in Romanian literature, comparable, to a point, to Jeni Acterian's diary or that of Monica Lovinescu, this one, although it strives for objectivity, it also slides towards subjectivity until its ending and inevitably distances itself from authenticity, reflecting the positioning of the personalities of the time in relation to the ideologies of the time, but also its particular position from the perspective of the uprooted, disappointed and permanently self-illusioned Jew.*

***Keywords**: interwar diary; autenticism; introspection; self-isolation; marginalisation; self-delusion*

„Inventariind accepţiile termenului şi reliefând dominantele fiecăreia, se conturează specificul noţiunii de autenticitate: confesiune neliteraturizată, urmărind redarea palpitului existenţial în sine; adevăr indubitabil; normă a conştiinţei morale; similaritate între creaţie şi experienţă; eliberare a creaţiei de componentele eteronome; surprindere a vieţii concrete în desfăşurarea ei; trăire subiectivă, însuşire de a fi tu însuţi, de a-ţi exprima propria integritate psihică şi, în consecinţă, valorificare directă a subiectivităţii existente în jurnalele intime şi în documentele de orice natură; absenţă a „literaturizării" şi renunţare la convenţiile literaturii; calitate de a nu scrie conform gustului unuia sau altuia; stare de deplinătate a fiinţei umane, la care se poate ajunge în urma ieşirii din cotidian prin conştientizarea prezenţei morţii în toate momentele existenţei; întoarcere la originar, la „izvorul" prim al realităţii etc" (VRABIE, 2008: 181). Jurnal aflat dominant sub pactul sincerității, scrierea lui Mihail Sebastian este o mărturie valoroasă a scriitorului evreu român despre perioada interbelică și despre pietrele de hotar ale celui de-al Doilea Război Mondial. Scris între 1935 și 1944, și publicat postum în 1996, jurnalul oferă o privire *au coin d'œil*, și totuși cuprinzătoare, asupra vieții culturale, politice și sociale din România, dar și asupra trăirilor interioare ale autorului. Este o scriere de o mare intensitate, un document literar și istoric care surprinde viața intelectuală, politică și personală a diaristului începând cu anii premergători conflagrației mondiale, dar și în timpul acesteia. Tematica fundamentală este structurată în jurul câtorva coordonate, în primul rând ***antisemitismul*** și ***marginalizarea***. Autorul înfățișează cu luciditate și amărăciune intensificarea antisemitismului în România, inclusiv în cercurile intelectuale în care activase. Este accentuată dezamăgirea sa față de prietenii și colegii de generație care adoptă ideologii fasciste. În această direcție, se accentuează ***solitudinea*** și ***introspecția***, două modalități de auto-protejare a sinelui: jurnalul este marcat de o adâncă însingurare, dar și de o reflecție constantă asupra propriei condiții, a literaturii și a sensului existenței.

În ceea ce privește viața culturală a epocii, M. Sebastian notează adesea întâlniri, discuții și conflicte cu figuri importante ale epocii, precum Emil Cioran, Mircea Eliade, Nae Ionescu.

Observațiile sale sunt, de cele mai mult ori, destul de critice, dar păstrează totuși o notă de respect și considerație intelectuală. În sfârșit, ***rezistența prin cultură*** constituie motorul creator al scrierii diaristice: în ciuda izolării și a atmosferei sociale încărcate, autorul continuă să scrie, să citească și să reflecteze, înțelegând prin cultură o formă de supraviețuire și, în parte, de păstrare a demnității umane. Ieșind cumva din 'mantaua' lui Nae Ionescu, M. Sebastian se dezice, cel puțin în perioada 1935-1940, într-un mod lucid și dureros de exagerările și deraierile ideologice ale celui dintâi, prin discuțiile pe care le poartă în cercurile vremii, printr-o luare de atitudine, nu chiar fățișă, dar nici neglijabilă, și nu în cele din urmă, prin rândurile acestui jurnal oarecum atipic. Într-o ordine relativă de idei, Marta Petreu lansează aserțiunea cum că M. Sebastian era un extremist de dreapta moderat în prima parte a vieții sale. „Cum în 1934 se produce o gravă fractură în societatea românească, dar și în conștiința scriitorului, lucrurile degenerează, ba chiar o iau razna, cum se zice cu o locuțiune tipic românească. În acest context, scandalul prefeței romanului *De două mii de ani* „a fost al persoanelor implicate în el (Nae Ionescu – M. Sebastian), al combinației insolite dintre un ideolog antisemit, care prefațează în mod antisemit un roman cu tematică evreiască scris de un scriitor român de origine evreiască, scriitor care a mai avut și 'norocul nemeritat' de a fi redactorul lui Nae Ionescu" (PETREU, 2010: 150). Prefața l-a constrâns „să ia cunoştinţă de caracterul său etero-etnic, împotriva aplecărilor sale lăuntrice" consideră mai târziu Mircea Vulcănescu (*Ibidem*: 164). „Avem, aşadar, o biografie proiectată pe fundalul istoriei europene şi româneşti, aflate în liberă cădere de dreapta. Poveste în care tinereţea unuia, farmecul şi cinismul celuilalt au jucat fără îndoială un rol. Dar în care nici avantajele ucenicului nu sunt de trecut cu vederea. Dacă nu luăm în calcul şi avantajele, şi dragostea amândurora, riscăm să nu înţelegem mare lucru din drama aceasta de cuplu, în care nu există o victimă cu adevărat inocentă. Sebastian a fost victima lui Nae Ionescu, dar nu victima lui inocentă. Iar în anii prigoanei antisemite a fost, ca evreu, cum ştim, victima antisemitismului oficial, de stat" (PETREU, 2010: 202).

Dacă M. Sebastian nu a fost, propriu-zis, un oportunist, atunci a fost cel puțin atins de fatalitatea primei sale iubiri intelectuale. Se pare că acest Don Quijote interbelic a purtat adevărate lupte culturale și literare, ideologice, prin intermediul profesiei sale de gazetar, cu „Viața Românească", cu Ionel Teodoreanu, Demostene Botez, G. Topârceanu, Otilia Cazimir, Al. O. Teodoreanu, cu G. Ibrăileanu, G. Călinescu, M. Ralea. Cât privește o altă relație aparte, între el și M. Eliade, „dezlipirea propriu-zisă de Eliade a fost dureroasă şi lungă: începută în toamna lui 1937, desprinderea a tot durat, până când, într-un sfârşit, în primăvara lui 1942, Sebastian a putut pune punct, în interiorul său, acestei relaţii, diagnosticând 'infamia morală' a lui Eliade. Autoritatea lui Mircea Eliade asupra sa a fost reală şi insidioasă. De pildă, delimitat public de fondul obscur şi 'mistic' al acestuia, Sebastian respecta prescripţiile lui, în mod ritual, în intimitate" (PETREU, 2010: 244). Se remarcă încă de la început în jurnal un fel de relatare de expresie inițiatică, prin legătura specială de la mentor la discipol, de la profet la zelot, de la sacerdot la novice, dublată de un fel de stare de vasalitate, dar și de fascinație față de personalitatea controversată a lui Nae Ionescu, *spiritus rector*, până la un punct, al generației interbelice. Mihail Sebastian intră în cercul lui Nae Ionescu ca student, și în calitate de colaborator la revista *Cuvântul*, unde publică articole și învață să își cizeleze scrisul pe parcurs. Este atras de magnetismul intelectual al profesorului, de stilul său provocator și de capacitatea de a coagula o generație de spirite tinere, în căutarea unor valori superioare. În această etapă, M. Sebastian se definește ca parte a unei elite intelectuale interbelice, în căutarea unui sens cultural și metafizic, până la un punct, dar și a menirii personale printre ceilalți intelectuali ai generației. „Nae Ionescu era un om care te obliga să gândești, chiar și atunci când nu erai de acord cu el." (SEBASTIAN, 1996: 26). Mai există și o tensiune permanentă între admirația inițială față de mentor și dezamăgirea ulterioară provocată de radicalizarea acestuia.

De la recunoașterea carismei indiscutabile a personalității magistrului: „Nae Ionescu are o forță de seducție intelectuală care nu poate fi negată. Te obligă să gândești, chiar și atunci când te revolți" și până la manifestarea de tip ideologic care îl acaparează (desigur, mișcarea legionară), „Nae nu mai e același. Nu mai e profesorul care ne învăța să gândim liber. E un om prins în mrejele unei ideologii care exclude, care urăște" (SEBASTIAN, 1996: 46) se produce, în timp, o scindare aproape covârșitoare, care bulversează profesiunea de credință a tânărului intelectual. „Este fără îndoială cel

mai interesant şi mai complex om pe care l-am cunoscut. Asta în ciuda tuturor celor ce s-au întâmplat şi se vor mai întâmpla – în stare să mă edifice asupra valorii lui morale, dar nu şi să mă dezamăgească în ce priveşte calităţile lui de inteligenţă" (SEBASTIAN, 1996: 30 – Luni, 17 iunie 1935). Despre M. Sebastian în tinerețe, mai consideră Marta Petreu, că la început a fost un reprezentant tipic al falangei respective: „Traiectoria lui Sebastian în generaţia '27 a devenit atipică numai după 1934. Până atunci, el a fost, cu toate particularităţile sale – cu spiritul său filofrancez, cu distanţa sa faţă de mistică, cu dorul lui complementar după luciditate, – unul dintre tinerii cei mai vizibili şi cei mai războinici ai generaţiei ieşite din incubatorul Cuvântului" (PETREU, 2010: 26).

Cât despre el însuși, la 30 august, același an, scriitorul notează cu optimismul și entuziasmul tinereții, cu accente trăiriste: „Sunt mândru de mine, când mă uit în oglindă, aşa de tânăr, aşa de vizibil sănătos (poate prea vizibil). După-masă mă duc la fotograf. Să-mi rămână cel puţin atâta, dacă mai mult nu se va putea" (SEBASTIAN, 1996: 32). Tot atunci se gândește la *inaptitudinea* (sa) *în ordinea practică şi la fericita abilitate a celorlalţi* (p. 33). Fiind un spirit sensibil, muzical, evreu în toată puterea cuvântului, resimte mereu această perpetuă inaderență la real. El însuși spune: „Tot ce mi se întâmplă trece undeva dincolo de mine, fără aderenţă – ca şi cum nu m-ar privi" (SEBASTIAN, 1996: 36). Elaborează uneori cronici la spectacole muzicale pentru „L' Indépendence Roumaine" și ascultă mereu muzică clasică (câte șase ore în continuu). ***Aş vrea să ascult mereu muzică – e singurul meu stupefiant*** (p. 103). Frecventează concertele (Beethoven, Schumann, Bach) de la Filarmonică și de la Ateneu, devine aproape dependent de radio, urmărește multe posturi muzicale, Berlin, Munchen, Zurich, Breslau, Viena, Varșovia, Paris, Lyon, Praga, Budapesta. „Prin muzică înțelege și simte că se poate asocia vieții cosmice, până la limitele divinației, dar fără pierderea de sine" (TRANDAFIR, 2007: 253). De cele mai multe ori, autorul este oarecum timid, oscilant și inconsecvent și în viața amoroasă: „Ce i-aş mai putea reproşa Leniei după convorbirea noastră de azi ? A fost bună, afectuoasă, drăguţă, fără nici un fel de falsă abilitate, cu puţină cochetărie, cu oarecari elanuri şi mai ales fără niciun fel de ipocrizie. S-o chem la mine şi va veni" (8 noiembrie 1935 – SEBASTIAN, 1996: 39). ***Un bărbat nu va şti niciodată ce sedimente de amoruri trecute sunt în gesturile, în obiceiurile, în vocabularul, în ticurile unei femei***, afirmă la pagina 40. Nina, Marie, Nora, Thea, Madeleine, Lily, Marysse, Zoe (Ricci), Alice (Theodorian), Marietta (Rareș), Cella (Serghi), Dorina (Blank), Beate (Fredanov) sunt tot atâtea reprezentante ale sexului frumos care se intersectează pasager cu acest bărbat însingurat și nefericit, care este, de fapt, un timid, dar mimează degajarea (masculină). „Dedublarea funcționează draconic. Îndrăgostitul simte enorm și vede monstruos probe numeroase de frivolități, amplificate de zvonuri, unele de-a dreptul incredibile" (TRANDAFIR, 2007: 256).

De altfel, M. Sebastian își exprimă neliniștile, dorințele și dezamăgirile personale, în special în legătură cu iubirea, prietenia și sensul inexorabil al vieții, relația cu actrița Leni (Caler) apărând ca un fir afectiv recurent, înnodat și reînnodat de câteva ori (*o deplină concordie*, notează). „Jocul meu în dragoste e una din cele mai stupide torturi. E umilitor, e primejdios, e zadarnic, este fără sens – şi totuşi nu-mi pot impune o dată pentru totdeauna o definitivă renunţare. Totul e dinainte sortit celui mai grotesc deznodământ – şi totuşi de fiecare dată mă îmbarc în aceeaşi ridicolă farsă, cu nu ştiu ce amestec de impostură şi bună-credinţă, ca şi cum ar fi o încercare pe care o fac pentru prima oară. Ce e mai de neiertat în cazul meu este că antrenez în situaţii atât de false fiinţe care n-au nici o vină, alta decât aceea de a nu mă cunoaşte: Cella, Leni, Zoe..." (Vineri, 30 octombrie 1942 – SEBASTIAN, 1996 : 320). Altădată, la 17 decembrie, spre sfârșitul anului 1935, transcrie câteva rânduri esențiale dintr-o scrisoare pe care i-o trimite altă femeie, Marysse. Tot la finele anului ajunge la Sceaux, la Paris. La începutul anului 1936, pare însă foarte deprimat și cochetează cu gândul sinuciderii, meditând la *arta de a-mi complica la maxim viața asta nefericită* (p. 19). Îl obsedează și sinuciderea lui Pascal Alexandru, citățm, antisemit, dar având ceva feminin, palid și fin în întreaga lui ființă. În acest context, crede că *E inutil şi ar trebui să mă obişnuiesc a socoti definitiv încheiate socotelile vieţii mele* (SEBASTIAN, 1996: 47).

În răstimpuri, se întâlnește direct sau poartă corespondență cu o multitudine de intelectuali din perioada interbelică: Mircea Eliade, Emil Cioran, Camil Petrescu, Tudor Vianu, Camil Baltazar, Constantin Noica, Radu Cioculescu, Felix Aderca, Elvira Godeanu, Radu Olteanu, E. Lovinescu,

Max Blecher (care trăiește în intimitate cu moartea), iar jurnalul descrie atmosfera intelectuală a epocii, viața culturală interbelică, marcată de efervescență, dar și de o accentuată radicalizare a spiritului boem și combatant, deopotrivă. În acest sens, jurnalul reprezintă și un soi de metaficțiune istoriografică în care se întretaie istoria personală și istoria mare, un document esențial pentru înțelegerea climatului cultural și politic al României interbelice și al celui de-al Doilea Război Mondial. Revenind la mentorul Nae Ionescu, scriitorul evocă la un moment dat o adevărată dragoste înălțătoare pentru acesta, în sensul în care discipolul Critias, de exemplu, o avea pentru Socrate. *Încolo, nimic. Mă abrutizez pe fiecare zi şi mi se pare că nu mai aştept niciun fel de salvare* (*Ibidem*: 18). Pe la 14 martie 1936, cursurile lui Nae încep să îl plictisească, iar la 20 martie consideră chiar că „Lecţia lui Nae de azi este penibilă. Resturi din cursul anului trecut, resturi de articole, resturi de şuetă, şi în plus câteva grosolane glume, care încercau să provoace simpatiile unei săli mai mult distrată" (SEBASTIAN, 1996 : 48). În paralel, îi vine ideea și lucrează la o piesă de teatru, *Jocul de-a vacanța*, și la un proiect despre romanul românesc pe care, din nefericire, nu l-a mai finalizat, precum și la niște studii despre „scrisori şi jurnale" din literatura franceză „Mă gândesc la o carte pe care aş putea-o tipări peste un an-doi, care s-ar numi „Culise" şi în care aş strânge toate lucrurile mele scrise în legătură cu creaţia literară, cu tehnica de lucru, cu viaţa de scriitor, cu experienţele publicării unei cărţi" (București, 11 iunie 1936 – SEBASTIAN, 1996: 62).

Relația dintre Mihail Sebastian și Nae Ionescu devine în jurnal una dintre cele mai complexe și tensionate din cultura română interbelică, un amestec de admirație, influență intelectuală, trădare și distanțare etică, o relație care a marcat profund formarea și evoluția lui M. Sebastian ca scriitor și gânditor. Este indiscutabil că, la început, Nae Ionescu era un profesor carismatic, provocator, care atrăgea tineri intelectuali prin stilul său polemic și prin accentul pus pe gândirea metafizică. Distanțarea de acela care îi fusese maestru și formator se realizează treptat, dar nu fără consecințe, la modul conștient și totuși oarecum sentimental. La un moment dat, apare o aluzie aproape poetică la cel ce fusese odată maestrul său de cugetare: „Ce voinţă de viaţă, indiferentă, puternică, fără cuvinte, fără gesturi, de o grandoare tăcută, în copacul ăsta, care părea uriaş între oamenii care se agitau în jurul lui" (Sinaia, duminică, 12 aprilie 1936 – SEBASTIAN, 1996: 51). Din când în când, autorul este sensibil la peisajele de natură care îl atrag, îl farmecă și îl liniștesc și îl sustrag de la agitația cotidiană: „Niciodată Breaza n-a fost aşa de frumoasă. E o profuziune de culori. N-am văzut în viaţa mea atâţia pomi înfloriţi. Cred că sunt meri. Unii au ceva de carte poştală, aşa sunt de albi." (Vineri, 17 aprilie 1936 – SEBASTIAN, 1996: 54).

Când este dezgustat de atâta inutilă existență, devine aproape nihilist și notează cu amărăciune: „O oră, cât am stat acolo (la SSR), m-am agitat, am făcut grup, am făcut propagandă şi abia când am ieşit în stradă mi-am dat seama ce joc caraghios jucasem. Ce am eu comun cu toată povestea asta, cu toată politica asta, cu toate comploturile astea... Suntem într-o groaznică mahala, o mahala cu literaţi. Sinistru, sinistru, încă o dată sinistru. Trec de altfel printr-o perioadă de intoxicare literară. Mi-e silă. De ce n-am rămas un meseriaş oarecare – avocat, birocrat –, un om de treabă şi de ce nu mi-a fost dat să am casa mea, viaţa mea, iubirea mea, fără complicaţii, fără nimic 'interesant', fără regrete" (Duminică, 3 mai 1936 – SEBASTIAN, 1996: 56-57). Când lucrurile devin destul de periculoase și pară să rămână prins în menghina istoriei, scrie cu adâncă teamă, dar fără să o recunoască: „Alaltăieri, la Braşov, la procesul studenţilor gardişti, Nae a declarat (i-am citit depoziţia în ziare) că nu orice asasinat e interzis de religie şi că deci în mod firesc studenţimea se solidarizează cu asasinii lui Duca. Cred că nu mă voi mai duce la cursul lui. Nu ca să dau 'sancţiuni' împotriva lui. Dar, foarte sincer vorbind, Nae Ionescu începe să nu mai fie interesant. E prea simplă schema lui" (Joi, 14 mai 1936 – SEBASTIAN, 1996: 58).

Este perioada în care se suspendă în fapt cursurile lui Nae Ionescu de la Universitatea din București. Există și un fel de admirație descendentă, de la maestru la discipol, atunci când Nae îi spune, ieșind din sala de curs: „– Pentru tine am făcut lecţia asta. De doi ani te uiţi la mine chiorâş. Ei, acuma ce zici?" (SEBASTIAN, 1996: 59). La 1 iulie 1936 se duce la întâlnirea de zece ani a foștilor absolvenți de liceu la Brăila. Pe la 22 iulie, același an, este angajat redactor la Revista Fundațiilor Regale. Din când în când merge la în stațiune la Ghilcoș, adică la Lacul Roșu, să se destindă și să se depărteze de lumea dezlănțuită… Altădată, se află la Balcic, cu un cerc de prieteni:

actori, pictori și literați. „Balcicul are ceva care mă îmbată, mă destramă, mă descompune. Îmi vine să mă lungesc pe pământ, cu braţele desfăcute şi să spun: gata, mai departe nu mai merg. Aş rămâne aşa o viaţă întreagă” (*Ibidem*: 132).

Atunci când nu trăiește suficient de intens, scrie despre experiența trăirii. Față de existență, în genere, are un ***sentiment de disensiune iremediabilă***. Inclusiv cu Mircea Eliade, despre care crede următoarele: „Dacă eu ridic din umeri, cu neîncredere, el mă priveşte dezolat, dând uşor din cap, ca în faţa unui om cu desăvârşire pierdut pentru adevăr. Aş vrea să eliminăm din discuţia noastră orice aluzie politică. Dar e posibil ? Strada urcă pînă la noi vrând-nevrând, şi în cea mai anodină reflecţie simt spărtura mereu mai mare dintre noi.” (Vineri, 25 septembrie 1936 – SEBASTIAN, 1996: 85). Marcată de o tensiune crescândă între prietenie și dezamăgire ideologică, Sebastian notează cu o luciditate dureroasă transformarea lui Eliade dintr-un prieten apropiat într-un susținător al Mișcării Legionare, ceea ce îl obligă să-și reevalueze complet raporturile de prietenie și încredere reciprocă. „Eliade nu mai e acelaşi. Nu mai pot să-l privesc fără să simt o rană. Nu înţeleg cum poate să creadă în acea nebunie” (p. 59). Urmează mai târziu o lungă discuţie politică cu Mircea, la el acasă, considerată imposibil de rezumat: „A fost liric, nebulos, plin de exclamaţii, interjecţii, apostrofe... Din toate astea nu aleg decât declaraţia lui – în sfârşit leală – că iubeşte Garda, speră în ea şi aşteaptă victoria ei” (2 martie 1937 – SEBASTIAN, 1996: 115). „Ceea ce Nae Ionescu teoretizează pe plan extern, M. Sebastian pune în evidenţă zelos pe plan intern, exemplificând teoria decuplării sau a autarhiei cu un sat din cuprinsul ţării şi arătând, firește, beneficiile unei asemenea practici. Ucenicul aprobă punctul de vedere pe care şi l-au însuşit ţăranii (din Balinț) şi critică încă o dată poziţia celor trei mari partide democrate cu care se războia de multă vreme” (PETREU, 2010: 66).

La 18 octombrie, final de 1936, își serbează fără fast și cu sentimente amestecate ziua de naștere: „29 de ani. Îi primesc nici bucuros, nici trist – cu conştiinţa că mai am unele lucruri de făcut, pentru care sunt obligat să trăiesc. Încolo, nimic. Dar am făcut serioase eforturi pentru a primi ziua asta cu oarecare solemnitate, ca pe o zi fastă. Am atâta nevoie să-mi creez mici superstiţii prevestitoare de bine” (SEBASTIAN, 1996: 90). În altă ordine de idei, luciditatea extremă a lui Nae Ionescu nu are cum să nu impresioneze pe cititor, ca un cântec de lebădă: ***Eu sunt un om terminat, căzut, ratat*** (p. 91). Scriitorul însuși se consideră, în contextul mai larg, citățm, **un tip lichidat** (idem). Iar ceilalți îl acuză frecvent de un fel de uscăciune a inimii, de golire a sentimentelor… *N-am cultivat simpatii, n-am evitat adversităţi*, mai explică autorul. (*Ibidem*: 93). ***Eu sunt un om care joacă la loterie, unde sunt şi mai puţine şanse – ceea ce nul împiedică totuşi să joace*** (SEBASTIAN, 1996: 95).

Trecerea către anul 1937 nu este deloc promițătoare: atmosfera ultra-națională se acutizează: „Scriu pentru prima oară cifra noului an. Am trecut peste noaptea de ajun fără emoţie, fără deznădejde şi, mi se pare, fără speranţe. Am băut mult, fără entuziasm însă. *Reveillon*-ul de la Mircea a fost destul de cenuşiu. Altădată treceam cu mai multă solemnitate de la un an la altul, încă un semn de bătrîneţe ? Joi seara – în ultima zi a anului – l-am vizitat pe Nae, pe care nu-l mai văzusem de mult. Potriveală care n-a avut nimic simbolic. Mă întreb dacă Nae nu-şi pierde complet controlul de sine. Acces de megalomanie, orgoliu exasperat de înfrângeri sau pur şi simplu o fază de misticism acut ? Îl găseam altădată, în asemenea ocazii, pitoresc; începe însă să fie îngrijorător” (SEBASTIAN, 1996: 105).

Într-adevăr, conform propriei aprecieri, M. Sebastian pare să fie, în jurnal, aproape golit de sentimente sau, cel puțin, nu și le recunoaște întotdeauna, ceea ce pune pactul autenticității jurnalului sub semnul întrebării. „Aşadar, aseară i-am cetit în sfârşit piesa. Mi se pare, cu mai puţină emoţie decât aş fi făcut-o în vară sau în toamnă. Poate cu nici un fel de emoţie. N-am subliniat nici una din replicile care aveau vreun sens ascuns pentru ea. N-am privit-o, nu i-am zâmbit cu subînţeles, n-am lăsat-o să se înduioşeze, n-am primit să fie nici un moment complice cu mine într-o lectură care altfel cuprinde atâtea complicităţi sentimentale” (SEBASTIAN, 1996: 116). De multe ori pare mercantil și interesat: ***Privesc lucrurile sub raportul banilor*** (p. 117). Pe de altă parte, la treizeci de ani este singurul avocat fără de arginți, și singurul dominat de sentimentul că-şi pierde vremea. Prin toamna lui 1937 pierde, la propriu, 111 de pagini de manuscris la Paris și, de aceea, are sentimentul acut al ratării și al zădărniciei existenței umane: „Voiajul ratat, romanul pierdut, piesa scoasă din repetiţii,

probabil definitiv. Mă aflam în faţa unei toamne bogate, în faţa unei ierni laborioase, aşteptam cu curiozitate atâtea întâmplări sigure –şi acum nu mai aştept nimic. Îmi rămâne biroul Roman, articolele pentru Independenţa, sila de a fi treaz, un gust groaznic de a bea, de a dormi, de a uita. Mi se pare că sunt la limită. Nimeni în lume nu poate face nimic pentru mine. Am aşa de puţine raţiuni adânci de a trăi, încât o întâmplare ca asta (care pentru altcineva, în alte condiţii, ar fi o durere, dar nu un dezastru), devine pentru mine un prilej de moarte. Şi împlinesc astăzi 30 de ani" (SEBASTIAN, 1996: 124-125). ***Aş bea mereu, ca să uit – şi am atâtea de uitat*** devine o frază din ce în ce mai frecventă. ***Singurul fel de a uita e să te îmbeţi***. (pagina 95). ***Aş bea mereu, n-aş face altceva decît să beau*** (SEBASTIAN, 1996: 151). ***Am băut. Eram decis să mă îmbăt. Niciodată o seară de beţie n-a fost mai oportună*** (pagina 104).

Atmosfera din oraș este incalificabilă, în capitală se instalează guvernul Goga(-Cuza), divizat între simpatizanți ai Germaniei și adepți ai occidentalizării: „Nu ştiu care e atmosfera în oraş. Consternare, nedumerire, buimăceală, frică ? Ziarele sunt cenuşii, inexpresive, fără nici un accent de protestare. Mi se pare că abia de aici încolo vom învăţa ceea ce se cheamă cenzură" (SEBASTIAN, 1996: 137). Prin iarna lui 1937 își revine temporar din această depresie cu ajutorul lecțiilor de schi de la Sinaia, Brașov, Predeal și Bran; alteori, caută cu obstinație soarele de la Balcic. În 1938, în primele zile ale anului, are loc retragerea permiselor de circulaţie cu trenul tuturor gazetarilor evrei. Ziarele publicau numele celor vizaţi (inclusiv numele lui Sebastian). Din scrierea *Sparkenbroke* de Charles Morgan, îl obsedează o observaţie despre un personaj evreu: „Mais dans ses yeux noirs luisait une ardente imagination, refroidie par cette tristesse ironique qu'ont des civilisés parmi les barbares, et qui est particuliere à sa race" (SEBASTIAN, 1996: 145). Observația socială se îmbină cu apetența către meditație filosofică în *Jurnalul* lui Sebastian. Pentru Nae Ionescu simte deopotrivă simpatie, iritare, îndoială, dezgust, după cum le enumeră. ***Copilăria asta a lui e unul din ultimele lucruri pentru care îmi este încă drag*** (pagina 160).

Foartea adesea, scriitorul M. Sebastian duce ***o viaţă impardonabilă, de om leneş, care se extenuează pierzându-şi timpul*** (București, duminică, 8 mai 1938 – SEBASTIAN, 1996: 161). Este și perioada în care Nae Ionescu este arestat și întemnițat la Jilava, iar acest lucru provoacă stupoare în societatea românească. Iar la 5 iunie 1938 moare Max Blecher, care fusese grav bolnav de tuberculoză osoasă la coloana vertebrală, și este apoi înmormântat la Roman. Sunt evenimente care lasă urme adânci în sufletul deja zdruncinat al lui M. Sebastian. La 18 septembrie 1938 însă, are parte de un succes la premiera piesei *Jocul de-a vacanţa*, dar notează destul de neutru: „Sunt desigur mulţumit, dar nu cred că mi-am pierdut capul. Sunt încă destul de sceptic şi mai ales sunt foarte obosit" (SEBASTIAN, 1996: 182). **Din ceas în ceas poate izbucni războiul** scrie la 24 septembrie, același an (pagina 184). Întrevede o lentă tranziţie spre un regim legionar, convenabil amenajat, în termenii autorului. Apoi, spre sfârșitul anului, se mută în noua sa garsonieră. Evenimentele se precipită și iau o turnură fără precedent: la 30 noiembrie (1938) ***Corneliu Zelea Codreanu este împuşcat şi îngropat azi-noapte, împreună cu asasinii lui Duca şi cu asasinii lui Stelescu*** (p. 190). Tonul jurnalului este, în cea mai mare parte obiectiv, poate prea obiectiv, pentru o natură atât de sensibilă, interiorizată și fragilă cum pare să fie scriitorul. „Ar fi în logica lucrurilor ca toată această spaimă amuţită să spargă într-o explozie antisemită. E o supapă de siguranţă, pe care n-ar fi exclus s-o deschidă chiar guvernul. Şi de astă dată s-ar putea să plătim tot noi" (Vineri, 2 decembrie – SEBASTIAN, 1996: 191). La 17 decembrie, Dinu [Constantin] Noica, aflat la Paris, îi scrie lui P. Comarnescu despre uciderea lui Codreanu, și anunță că s-a decis să devină legionar şi că reziliază, în consecință, toate contractele pe care le are cu Fundaţiile Regale, arătându-se dispus să restituie cu celeritate avansurile primite.

De fiecare dată când cronicarul interbelic (!) încearcă să își redreseze viața, angrenajele și spițele istoriei mari se încurcă ori chiar se împotmolesc. **Luni, 9 [ianuarie 1939]**: „Nu înţeleg de ce mi-am pierdut vacanţa de Crăciun rămânând în Bucureşti. Aş fi putut să-mi termin romanul, aş fi putut să schiez... Iată-mă la sfârşitul vacanţei, obosit, fără elan, fără chef de lucru, leneş, dezorientat, plin de remuşcări. Şi din nou n-am bani, ceea ce îmi aminteşte că am 31 de ani, că viaţa trece pe lângă mine, că o pierd, că aproape am pierdut-o. Şi e afară o neverosimilă zi de primăvară, caldă, însorită, care mă face de două ori mai trist" (SEBASTIAN, 1996: 193). Între două răgazuri, scriitorul încearcă

să învețe engleza ca să citească literatură britanică în original. La 20 martie 1939, se amintește în jurnal, Cehoslovacia este ocupată în întregime de către germani. „Privită de acolo (de la Balcic), toată viaţa mea mi se pare greşită, stupidă, încordată, fără sens" (pag. 202). Când este chemat la pregătirea militară, la 18 mai 1938, așterne pe hârtie următoarele rânduri: „Am făcut adineauri o repetiţie generală. Vai ! ce deplorabilă figură fac. ***Sunt mizerabil, bătut parcă, desfiinţat, desfigurat. Nu mai sunt eu; nu sunt nimic, nimic, nimic.*** Ceva care poate fi ucis la îmbulzeală, fără ca într-adevăr să aibă vreo importanţă; ceva care poate fi târât prin noroaie, aruncat în grajduri, uitat pe câmp; ceva fără nume, fără identitate, fără privire, fără voinţă, fără glas, fără viaţă — un soldat român" (SEBASTIAN, 1996: 205). ***Trebuie să fie în mine ceva iremediabil civil, care îi irită din instinct pe militari*** (*Ibidem*: 209). Când primește, ca excepție, prin mijlocirea unei persoane importante, șaizeci de zile de permisie, efectiv nu mai vrea să se întoară la regiment. Spre deosebire de alte jurnale de epocă, jurnalul lui M. Sebastian este extrem de sec, de lucid, de obiectiv. Aproape că pare lipsit de ceea ce face ca un jurnal să fie jurnal. ***Nu sunt trist. Sunt pustiu. Nu aştept pe nimeni, nu aştept nimic*** (*Ibidem*: 214). La un moment dat, devine traducător din limba engleză, după doar șase luni de asimilare a limbii, ceea ce este aproape un record în materie, și asta îi permite să mai câștige niște bani și să supraviețuiască în continuare. ***Într-un Bucureşti pustiu, depopulat, oblonit, aprins, incendiat de flăcări albe, nevăzute – eu traduc, traduc, traduc...*** (Duminică, 23 iulie 1939 – SEBASTIAN, 1996: 216).

Notația de **Miercuri, 9 [august 1939]** este deosebit de importantă în ordinea dominației realului în cadrul jurnalului: „Am ascultat aseară comunicatul Statului-Major la radio şi dintr-o dată am simţit că nimic nu mai are importanţă. Vor fi mari concentrări şi, judecând după încordarea de la Danzig, s-ar putea să fie şi război. Am avut o seară grea şi o noapte agitată. Un fel de silă, un fel de oboseală de a fi om. Totuşi, acuma dimineaţa, sunt din nou la masa de scris. Cu orice preţ, romanul ăsta trebuie terminat" (SEBASTIAN, 1996: 217-218). Deși este de cele mai multe ori deprimat, scriitorul își recunoaște și o anumită perseverență a scrisului, chiar dacă o neagă în mod frecvent: ***Nu merge, nu merge, nu merge*** (p. 220). La un moment dat i se adresează lui însuși la persoana a treia, ca unui străin: „Trece vremea, băiatule. Ar trebui să înţelegi asta. Ar trebui să înţelegi că zilele acestea mari, libere, libere din zori pînă noaptea, nu le vei găsi la Bucureşti" (SEBASTIAN, 1996: 224). Între timp, se stabilește cunoscutul tratat de neagresiune germano-sovietic, adică pactul Molotov-Ribbentrop. ***Luni seara războiul părea inevitabil. Aseară pacea părea posibilă*** (30 august 1939 – *Ibidem*: 226). Existența lui M. Sebastian cunoaște o lungă serie de oscilări, înaintări, pendulări, amânări, indecizii și decizii îndoielnice, în acest context inexplicabil care este Viața în sine. Pentru că ***Este o limită dincolo de care lucrurile sunt mai tari decît oamenii, mai tari decît iniţiativa şi voinţa oamenilor*** (pagina 231). „Totul e confuz, nesigur, încă neangajat, încă nedecis. Şi ceea ce mi se pare cu totul neverosimil e acest Bucureşti luminat, vioi, plin de lume, cu restaurantele pline, cu străzile animate, un Bucureşti cel mult curios de ce se întâmplă, dar nu intrat în panică şi nici conştient de prezenţa unei tragedii care a izbucnit" (SEBASTIAN, 1996: 150). ***Dimineţile sunt suportabile, dar nopţile sunt grele, pline de neliniște, otrăvite de presimţiri*** (p. 157). „Ca evreu român, M. Sebastian a fost nu numai victima antisemitismului public (inclusiv din presă), ci şi victima antisemitismului oficial. Introducerea legislaţiei antisemite în România (1938), urmată de pierderea locului de muncă la Fundaţiile Regale, ameninţarea directă la care a fost supus ca evreu, Războiul Mondial, deportările evreilor (inclusiv deportarea fratelui său) au fost o parte din ofensele, suferințele şi persecuțiile pe care le-a îndurat. Pe măsură ce antisemitismul oficial a câștigat teren, iar cercul lui de prieteni l-a expulzat, Sebastian s-a simţit tot mai însingurat" (PETREU, 2010: 256). Atunci când este asasinat Armand Călinescu, „E o minunată zi de toamnă, plină de soare... și nimic nu pare deranjat din mecanismul acestui mare oraș; totuși, undeva, în însuși centrul acestui mecanism, s-a dat o lovitură teribilă, lovitură care nu se simte încă" (Joi, 21 septembrie 1939 – SEBASTIAN, 1996: 233). Totul mi s-a părut atroce, umilitor, deșănțat. La un moment dat, lecturează selectiv Istoria evreilor de Dubnow.

Vineri, 15 martie [1940] este o zi capitală din existența diaristului: „A murit Nae Ionescu", iar sâmbătă, 16 [martie 1940]: „Plâns nervos, imposibil de stăpânit, ieri-dimineaţă, intrând în casa lui Nae Ionescu, două ore după ce a murit. Se duce cu el o întreagă perioadă din viaţa mea, acum – acum

de abia – definitiv închisă. Ce soartă stranie a avut omul ăsta extraordinar, care moare neîmplinit, nerealizat, învins și – dacă nu mi-ar fi greu s-o spun – **ratat** (s. n.)" (SEBASTIAN, 1996: 267). Peste exact o lună, la 16 aprilie, își imaginează fie *o sumbră lume hitleristă,* fie *o Europă liberă, fără terori, fără superstiţii* (p. 270). Caruselul războiului ia proporții îngrijorătoare, nemții se află deja la Calais, iar scriitorul se simte prins ca într-o cursă de șoareci. Din când în când, își transcrie, pe scurt, visele și reveriile nocturne. ***Mereu visuri lungi, complicate, fantastice, aproape în fiecare noapte, par le uit înainte de a le putea însemna*** (*Ibidem*: p 273). La 14 iunie 1940, germanii ocupă Parisul. Este interesant de observat că, în jurnal, ororile războiului sunt consemnate cu detașare aproape maximă, tinzând către gradul 0 al subiectivității: este ca și cum M. Sebastian s-ar dezgoli de propriul lui înveliș de carne. Prin primăvara lui 1941 e silit să își părăsească garsoniera, din cauza exproprierii imobilelor aparținând evreilor, iar casa pe care o lasă în urmă este și primul lucru pe care îl pierde. „Strania senzaţie de a intra într-un mare restaurant cu lumină, cu lume multă, cu muzică. E parcă o lume ireală, un decor de teatru, ceva în afară de întreaga noastră viaţă" (SEBASTIAN, 1996: 316) iar „De la 1 aprilie mai departe sunt în aer. Dintr-o dată, ca o bruscă sufocare, resimt toată spaima sărăciei, a mizeriei" (*Ibidem*: 318). Stilul sec, ca de arhivă, apropiat de reportaj sau de documentar, al jurnalului lui M. Sebastian, cu foarte puține inserții emoționale, dă seamă de absurdul războiului și al epocii respective. *Mă simt obosit, extenuat, covârşit de tot ce se întâmplă* (p. 322). *Obosit, apăsat, abătut – dar nu ajuns la limita speranțelor* (p. 325). Între timp, în Europa, Londra se află iremediabil sub asediul bombardamentelor. *Și peste toate, un sentiment de cenuşe, de zbatere, de viață inutilă* (*Ibidem*: 333). De la 19 mai, același an, primește cartele pentru zahăr, pâine, ulei și carne și toată lumea așteaptă o „pace de compromis".

Încremenirea în identitatea evreiască îi creează frecvent anxietate, dar ***În fond, suntem, noi, evreii, de un optimism copilăros, absurd, uneori inconştient*** (SEBASTIAN, 1996: 338). Duminicile, mai ales, trec din ce în ce mai greu pentru tânărul Sebastian, care întrevede în resemnare cel mai bun remediu împotriva morții care cuprinde întreaga umanitate. A rămâne în casă și a citi din sonetele lui Shakespeare, în loc să iasă afară obligat să poarte steaua în șase colțuri, *o piesă de identitate, un fel de medalie,* i se pare un fel de dezertare necesară și izbăvitoare. „Războiul e o scuză pentru prea multe renunţări. Eu m-am resemnat a-l primi ca pe o lungă hibernare, dar în jurul meu sunt încă oameni vii, care trăiesc, care lucrează, care se agită. De ce nu pot reintra şi eu în viaţă ?" (Luni, 15 septembrie 1941 – SEBASTIAN, 1996: 386). Din când în când, în mod paradoxal, remarcă frumusețea orașului, și a naturii, în vremea unui război absurd și dezumanizant. „Azi-noapte trei alarme aeriene, pe o lumină albăstrie de lună, clară, străvezie, uşoară ca niciodată. Una din cele mai frumoase nopţi din câte ţin minte. Totul e transfigurat, totul e mai uşor, mai pur. Oraşul nemişcat, tăcut devine ceva cu totul distinct de oraşul obişnuit" (p. 389). Atunci când nu se gândește la sinucidere, cu o săptămână înainte, se gândește *la cerşeală*. Peste vreo jumătate de lună, reveria dispariției voluntare se accentuează din ce în ce mai mult: „Şoseaua pustie, cu multe frunze moarte. O culoare galbenă, pală, care înfrumuseţa totul. Aş fi putut crede că sunt în altă ţară, în alt oraş, la Lisabona, la Geneva" (Luni, 7 octombrie –SEBASTIAN, 1996: 398). Între timp, evreii din Bucovina sunt adunați de prin diverse târguri de provincie (Vatra Dornei, Câmpulung, Gura Humorului) şi expulzați din țară. „Spre o ţintă necunoscută. Spre Transnistria, se zice… ***Îngheaţă surâsul lor de optimism atavic, se stinge vechea lor ironie consolatoare***" [despre evrei] (p. 401/403). În acest context, scriitorul începe să se gândească obsesiv la imperiozitatea, și în același timp imposibilitatea plecării din țară. De Sfântul Dumitru (1941), așteptările referitoare la încheierea conflagrației mondiale se prăbușesc vertiginos: „Sunt împietrit de spaimă şi nelinişte. Mi-e milă de bătrâni şi de copii. Mi-e milă de Mama. Nu ştiu ce să-i spun, nu ştiu cum s-o mângâi. Mă silesc să zâmbesc şi nu pot" (SEBASTIAN, 1996: 408). ***Niciodată viaţa nu mi s-a părut atât de nereală***, iar războiul ***E un pendul psihologic, de o regularitate mecanică*** (p. 417).

Anii 1941 și 1942 se precipită, și în macro-istorie, și în cadrul jurnalului. [Miercuri], 31 decemvrie 1941: ruşii au debarcă în Crimeea răsăriteană, reocupând Kerciul. În același an, se scufundă „Struma", vasul care plecase din portul Constanța cu aproximativ 769 de refugiați evrei din România, care încercau să ajungă în Palestina (aflată atunci sub mandat britanic), vasul cu ajutorul căruia se gândise și M. Sebastian, în treacăt, să își croiască o altă soartă (vezi p. 443). La 6 martie

[1942], Vineri, **amploarea dezolării** și **acutizarea insensibilității** se resimt intens: „Fiecare a lăsat acasă griji, amărăciuni, spaime, terori. Şi totuşi, pe toţi îi leagă un fel de tinereţe ironică, martiră, curajoasă – care exprimă poate o mare vitalitate. Suntem totuşi un neam uimitor" (SEBASTIAN, 1996: 446). ***Aproape că nici nu mai sunt sensibil la grotescul situaţiei*.**

Darea de seamă extinsă despre Al Doilea Război Mondial care este *Jurnalul* lui Mihai Sebastian, cu inserții amare, și totuși reținute, despre soarta evreilor, reprezintă un documentar folositor și o scriere destul de emoționantă pentru cititorul din actualitate. „Iulie a trecut îngrozitor de încet – ceas de ceas, minut de minut. Trag timpul după mine, mă târăsc după el. Trăiesc cu ochii pe ceas şi calendar. Încă o zi, încă una, încă una, încă una. E extenuant" (**Sâmbătă, 1 august [1942]** – SEBASTIAN, 1996: 463). Aceste notații au loc în timpul ofensivei de la cotul Donului şi dinspre Stalingrad: autorul dezvoltă un soi de impasibilitate la tot ceea ce se petrece în jurul său. ***Războiul ne urmăreşte ca propria noastră umbră*** (p. 465). Din jurnal străbate, pe alocuri, dictonul latin „Homo sum, humani nihil a me alienum puto" – „Sunt om, nimic din ce este omenesc nu-mi este străin") în tonuri triste sau, câteodată, mai vitaliste („Nu are nici un sens şi nu e de folos nimănui să reintru în exasperarea noastră comună" – pag. 468). Spre sfârșitul toamnei, resemnarea atinge, în mod paradoxal, paroxismul. **Pentru mine războiul suspendă totul. Aştept pacea cum aş aştepta un tren. Între timp, mă zbat între toropeală şi exasperare.** (Luni, 2 noiembrie 1942 – SEBASTIAN, 1996: 477).

„Fără disperare, mă gândesc că asta se cheamă un ratat. **EU.** La 35 de ani, nici o meserie, nici o resursă, nici o prietenie reală, nici o scăpare. Tot ce am făcut a eşuat lamentabil. Hainele mi se jerpelesc. Ghetele arată din ce în ce mai prost. Sunt jigărit, sunt obosit, sunt terminat, sunt inutil. De aici până la a întinde mâna şi a cere – cât mai e ?" (Duminică, 20 decembrie 1942). De la 1 ianuarie, anul următor, 1943, încetează să mai urmărească mersul războiului cu același soi de religiozitate și să mai consemneze periodic situația: ***Nimic nou pe fronturi*** (p. 485) „Ritmul evenimentelor se precipită oare ? Ne aflăm cumva pe planul înclinat al sfârşitului? Mai e, dimpotrivă, loc pentru opriri, pentru redresări, pentru întoarceri ? Talgerul balanţei a căzut definitiv, sau vom mai avea oscilaţii, într-un joc nesfârşit de balanţă ? Nu ştiu – dar întrebările devin posibile" (Marți, 9 februarie 1943 – SEBASTIAN, 1996: 501). Detașat de toate scenariile posibile, Mihail Sebastian începe să scrie, în iarna acestui an, la celebra piesă *Steaua fără nume*. În vară, absurdul războiului atinge apogeul: „Între care nu trebuie s-o uităm pe aceea [posibilitate] de a nu se întâmpla nimic. Un fel de armistiţiu nepremeditat, reieşind din pânda intensă a celor două tabere, care ar aştepta din secundă în secundă un atac mereu amânat – este şi asta posibil" (Luni, 14 iunie 1943 – SEBASTIAN, 1996: 517). Însă la 8 septembrie 1943, se întâmplă ceva de domeniul miracolului, așa cum notează diaristul: Italia capitulează în sfârșit. Pentru anul 1944, jurnalul începe brusc, la 8 aprilie, cu bombardamentele cumplite ale germanilor asupra Bucureștiului. ***Într-o oră (şi nu cred că bombardamentul propriu-zis a durat o oră), un oraş cu un milion de locuitori a fost paralizat în cele mai simple funcţiuni de viaţă*** (p. 539).

La 5 iunie [1944], luni, în sfârșit, Roma este ocupată de Aliaţi, iar la 29 august 1944 jurnalul consemnează că se întâmplă ceva teribil: rușii intră triumfători și, totodată, lamentabili, în București. Ultima parte a jurnalului devine foarte cețoasă, anti-românească și oarecum filo-rusă. „Soldaţii ăştia ruşi, care trec pe străzile Bucureştiului, cu zâmbetul lor de copil şi cu bădărănia lor cordială, sunt nişte îngeri. De unde au puterea să nu pună foc peste tot, să nu ucidă, să nu prade, să nu prefacă în scrum oraşul ăsta în care locuiesc mamele, nevestele, surorile, amantele celor care au asasinat, incendiat şi nimicit propria lor ţară ? Numai exterminarea totală a Germaniei ar putea răscumpăra – pe o balanţă ideală a Justiţiei – tot, sau măcar o parte din ce s-a întâmplat." (Vineri, 8 septembrie 1944 – SEBASTIAN, 1996: 561-2).

Jurnalul se încheie în ton minor, meditativ și în mare măsură melancolic: „**Sâmbătă, 16 septemvrie [1944]** – „Nu sunt dispus să am decepţii. Nu-mi recunosc un asemenea drept. Nemţii şi hitlerismul au crăpat. E deajuns. Am ştiut totdeauna, până în adâncul inimii, că aş fi murit bucuros, ca să grăbesc măcar cu o fracţiune de milimetru prăbuşirea Germaniei. Germania e prăbuşită – şi eu trăiesc. Mai mult ce pot cere? Atâţia oameni au murit, fără să vadă cu ochii lor căderea bestiei ! Noi, care suntem încă vii, am avut acest imens noroc. Mai departe? Nu ştiu. Mai departe, începe viaţa. Un

fel de viaţă care trebuie trăită. Singurul lucru după care am tânjit a fost libertatea. Nu o nouă definiţie a libertăţii – ci libertatea. După atâţia ani de teroare nu mai avem nevoie să ni se explice ce înseamnă să fii liber. Asta ştim – şi asta nu se înlocuieşte cu nici o formulă" (SEBASTIAN, 1996: 564). **Duminică, 31 decemvrie [1944]** este ultima intrare cronologică a jurnalului. La un moment dat se notează autoreferențial, și într-o tonalitate foarte deprimantă –„Jurnalul ăsta nu-mi serveşte la mare lucru. Îl recitesc uneori şi mă dezolează lipsa lui de sunet adânc. Lucruri consemnate fără emoţie, cenuşiu, inexpresiv. Nu se vede nicăieri că-l scrie un om care merge, zi de zi, ceas de ceas, cu gîndul morţii lângă el, în el. Mi-e frică de mine însumi. Fug de mine. Mă evit. Prefer să întorc capul, să schimb vorba. Niciodată n-am fost mai bătrân, mai tern, mai fără elan, mai fără tinereţe. Coarde sparte, gesturi inutile, cuvinte șterse" (SEBASTIAN, 1996: 313).

Respectând cele mai multe dintre caracteristicile jurnalului, precum temporalitatea, confesiunea, fragmentarismul și interioritatea/ interiorizarea, tonalitatea fundamentală a opului lui Mihail Sebastian păstrează autenticismul care variază de la analitic la confesiv, cu inserții critice subiective asupra epocii. Spre deosebire de alte jurnale, are un stil destul de sobru, suficient de prudent, auto-supravegheat în permanență, cu o conștiință a receptării dusă la extrem. „Jurnalul lui Sebastian surprinde situaţia paradoxală în care se afla scriitorul. Pe de o parte, el trăia în România care adoptase o legislaţie antisemită, se învârtea într-un cerc de cunoştinţe şi prieteni (unii antisemiţi) care ţinea de trecut (PETREU, 2010: 269). „Din incident în incident, din ramificare în ramificare, plec de la Alice şi ajung la Blank, la Leni, la mine, la Lilly, la Zoe, la Maryse, la Marie Ghiolu, la Lupa, la Nae, la Mircea, la Camil – şi prin Camil din nou la Alice, unde circuitul se închide, putând însă să reînceapă din nou în alt sens, cu alt itinerar, antrenând alţi oameni, alte aventuri – toate fiind angrenate în acelaşi sistem de relaţii sociale", remarcă el în 14 martie 1939. Pe de altă parte, are relaţii noi, există oameni care îl ajută, dar care nu au pentru el o declarată importanţă afectivă. *O lume fără soluție, din care nu mai avea ieșire*. „Cazul real al lui Sebastian – un scriitor român, evreu de origine, rătăcit în labirintul extremei drepte româneşti – arată nesfârşitele posibilităţi de înşelare la care ne ademeneşte istoria. El, primul din generaţia '27, s-a lăsat înşelat de ideologia revoluţionară a epocii şi de farmecul lui Nae Ionescu, precum şi de spectacolul extremei drepte europene, în varianta dictaturii italiane; începând cu 1933 [la 9 decembrie 1933, Consiliul de Miniştri a interzis Garda de Fier] şi apoi în contratimp cu Sebastian, l-au urmat colegii lui de generaţie, Racoveanu, Cioran, Eliade, Noica şi ceilalţi. Evoluţia lui pune bine în lumină forța gravitaţională de atracţie a extremismului din Europa şi din România interbelică, dându-ne totodată o sugestie despre puterea persuasivă a modelului Nae Ionescu" (PETREU, 2010, 278). Considerat unul dintre jurnalele importante din literatura română, comparabil, până la un punct, cu acela al lui Jeni Acterian sau acela al Monicăi Lovinescu, jurnalul expus, deși tinde către obiectivitate, și pare redundant, alunecă înspre subiectivitate către finalul său și se distanțează inevitabil de autenticitate, reflectând totuși situarea personalităților vremii față de ideologiile de atunci, dar și poziția lui particulară din perspectiva evreului dezrădăcinat, decepționat și mereu auto-iluzionat.

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THE TRAUMA OF THE KOREAN WAR IN ECHOES OF THE WHITE GIRAFFE

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Abstract: *After World War II, the Korean Peninsula was divided into two countries. The state established south of the 38th parallel was under the influence of the United States, while the northern state was under the influence of the Soviet Union. Unfortunately, in the Republic of Korea, communist sympathizers were persecuted, while in North Korea, those who had collaborated with the Japanese were hunted down. As North Koreans dreamt of reunification, the communist state attacked the Republic of Korea, causing refugees to flee to the safer southeastern part of the peninsula. During the war, many soldiers were killed or wounded, but it was not only the soldiers who suffered, as the civilians also lost family members and endured hunger and exhaustion. Echoes of the White Giraffe describes the suffering of a young girl who took refuge in Busan with her mother and younger brother, while her older brothers and father remained in Seoul. The novel vividly portrays how harsh life was for the refugees.*

Keywords: *Republic of Korea; Popular Democratic Republic of Korea; Korean War; Trauma.*

Although the Korean War was just one of many traumatic moments in the recent history of the Korean Peninsula, it is important to note that this conflict profoundly affected South Korean society, as the capital of the Republic of Korea was captured twice by communist forces, and a large proportion of the population moved to the southeastern part of the peninsula to escape North Korean brutality and communist propaganda. Recently, more and more autobiographical and fictional novels were published on this topic, describing in great detail how traumatic the Korean War was for both those that fought and those that ran from the conflict. This increase of Korean War literature came about because the victims, their family members or other related Koreans or Americans tried to heal from this traumatic moment through writing.

Historical context

As the Japanese were forced to capitulate after the two nuclear bombs exploded in Hiroshima and Nagasaki in August 1945, the Koreans believed that they would be free, but the great world powers did not allow it. In the beginning, at the Cairo Conference in 1943, it was established that the Koreans would be helped and put under a trusteeship by the United States of America and granted full independence at a later date. Although "Stalin appeared to have gone along with the plan for a trusteeship" at the Tehran Conference, after the United States dropped the first bomb on Japan, the Russians declared war on the Asian Empire and attacked their "northern frontier in Sakhalin, Manchuria, and along the extreme northeast corner of Korea that borders Siberia" . In this context, as the United States of America were still far from the Korean peninsula, they were forced to accept the compromise of sharing the influence in the region. Therefore, what was north of the 38 parallel remained under the Soviet Union's influence and the territory south of the 38 parallel was put under American protection.

At the "conference in Moscow, the foreign ministers of the U.S., Great Britain and Soviet Union adopted a 5-year trusteeship plan for Korea" . However, this plan was never put into action as "South Korea opposed the plan whereas North Korea approved of it brining conflict between the Korean people" . After this failure, elections were carried out under U.N. supervision in South Korea and the first South Korean representatives were elected, who then selected Rhee Syngman as the first president of the Republic of Korea in 1948. In the meantime, "[o]n September 9, 1948, Kim Ilsung declared the establishment of the Democratic People's Republic of Korea" .

On 25 June 1950, the Korean communist army crossed the border and invaded the Republic of Korea. As the South Korean army was missing guns, plans, cannons and tanks, it stands to reason that the North Korean offensive was successful. After only 3 months, the forces of the South had to

retreat in the southeastern area of the Korean peninsula, in the neighborhood of Busan. The United States, fearing the expansion of communist forces in the Asian-Pacific area, prepared an intervention starting with August 1950. Through the battle of Inchon, in September 1950, the United States, United Nations and South Korea managed to reconquer the area near the South Korean capital. Afterwards, the American and Korean army managed to retake the South Korean state's territory and invaded North Korean territory. As Kim Il Sung's forces were losing ground, the Chinese approved the intervention by Chinese volunteer soldiers, which moved the fight alongside the 38 parallel and even recaptured Seoul for a couple of months. After that, there was no significant development, and the Korean Armistice Agreement is signed on 27 July 1953 .

During the war, more than 33.000 American soldiers lost their lives, while the army of the Republic of Korea recorded over 400,000 troops as killed or missing. North Korea's forces suffered even greater losses, with more than half a million soldiers dead or unaccounted for. Moreover, almost 2 million civilians from North Korean were killed or injured, and about 1 million South Koreans died . Even the survivors endured terrible hardships during the North Korean invasion of the Republic of Korea: masses of people carrying only the barest of essentials had to relocate in the southeast of the Korean peninsula, where they had to live as refugees in encampments or improvised houses .

The Korean War Trauma in Sook Nyul Choi's Novel

Sook Nyul Choi is a well-known writer of children's picture books and young adult novels through which she introduces either Korean culture or history to American readers . The novel Echoes of the White Giraffe continues the story of Sookan, a young Korean girl who survived the Japanese occupation of Korea and fled North Korea after the Korean peninsula was divided, which was told in Year of Impossible Goodbyes. In this new novel, Sookan continues her traumatic survival in the Korean peninsula, as the Korean communist state attacks the Republic of Korea, and the majority of the populace is forced to retreat to the southern part of the peninsula, where refugee camps were established.

The majority of South Koreans that lived through the Korean war had also experienced the Japanese occupation, with its harsh treatment by the invaders. Afterwards, they were exposed to the hunts for former Japanese collaborators and then the hunts for socialist sympathizers. Consequently, South Koreans were experiencing chronic trauma, no longer an acute one, as they had witnessed multiple instances of war or violence and "[t]hese types of repeated, life-threatening experiences are typically understood to result in symptoms of chronic trauma" , which impacts the ability to build "trusting relationships with other people, and […] [the] ability to feel safe" , but also "often produces strong feelings of fear, shame and guilt" .

After the traumatic experience of the Japanese occupation, when Sookan had to survive the Japanese school life, learn Japanese, while being banned from using Korean, and had to endure her Japanese teacher's harassment, and her escape from communist indoctrination in North Korea, she thought she would live a normal life. But in Echoes of the White Giraffe, the traumatic experiences continue, as she witnesses the Korean War. Although she goes through multiple disturbing experiences, Sookan learns to heal from chronic trauma through the normal routines of school, by joining the church choir, and through her first friendship with a boy.

People like Sookan had escaped the horrors of war, only to end up in refugee camps near Busan or other cities in the south of the Korean peninsula, where they were judged for fleeing their cities by their fellow Koreans. They were lucky because they "had escaped the bombing in Seoul just three days before" , and they did not have to witness how people were killed by bombs or how South Koreans were taken prisoner by the North Koreans, but they still had to suffer as they "had spent an entire day walking in the bitter cold all the way to Inchon harbor" . In the end, the family of Sookan arrived "[f]amished, frostbitten, and dirty" in Busan, were they had to take refuge in old houses on the hills of the city of Busan.

As if it were not enough to suffer on the flight from Seoul, the locals in Busan saw them as a nuisance. They called Sookan "a "refugee." That's what I am now, I thought to myself. How terrible the word refugee sounded! She said it as if it were the name of some terrible disease" . Despite being

called a refugee, Sookan tried to adapt to her new life and attended classes at the improvised school and choir practice. Due to her talent in singing, she became the main singer of the choir, alongside Junho.

Although Sookan had a large family in Seoul, she always thought to herself that it is possible she "might see them soon, or [...] might never see them". During the evacuation, many people were left behind, some being trapped in the debris after the bombing of the city, while others might have been captured by the communists, or killed for having collaborated with the government of the Republic of Korea. Unfortunately, her best friend found out "that Bokhi's parents had died in the bombing" , which made her best friend mourn her family's death. Therefore, "for two days and nights, […] [Sookan] sat with Bokhi in utter silence. Her eyes were red and swollen, and her lips were sealed tight" .

Despite the fact that Sookan suffered constant traumatic experiences, she manged to overcome these difficult challenges. She received encouragement from a teacher that had build an improvised school for refugee children, from her good friends and from her new friend, which happened to be a boy, and with whom she spent time at choir practice.

In conclusion, we can say that, although young children lived through difficult moments during the Korean War, those that managed to escape to Busan and other southern regions during the war were fortunate to some degree. They were also unfortunate, as they were then perceived as refugees that had invaded the natives' home land. However, due to visionarie that built improvised schools or integrated the refugee children into local communities, the children managed to overcome their traumatic experiences. The novel the Echoes of the White Giraffe shows this type of experience, in which the dedicated professors and other extraordinary people transform a traumatic experience in an enjoyable experience. Therefore, the young refugee's experience becomes similar to a vacation experience in a camp, where she makes friends and meets a nice boy, who falls in love with her.

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THE MYTH OF DEATH IN THE FAIRY TALE "YOUTH WITHOUT AGE AND LIFE WITHOUT DEATH" COLLECTED BY PETRE ISPIRESCU

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Abstract: *The paper explores how the fairy tale "Youth Without Age and Life Without Death" reflects mythological and anthropological ideas about mortality. It argues that the hero's pursuit of immortality breaks the natural order and ultimately reveals that death is essential to human nature. Using mythocritical and hermeneutic approaches, the study shows that concepts like temporality, initiation, and dor restore meaning and balance. Modern readers interpret the tale as an allegory about human limits and the dangers of timeless existence, viewing the hero's final return to mortality as a necessary reintegration into the human condition.*

Keywords: *myth of death; temporalities; immortality; mythocriticism; narrative anthropology*

1. Introducere

Problematica morții ocupă un loc central în majoritatea culturilor și se manifestă prin mituri, ritualuri și simboluri care conferă sens finitudinii și oferă comunităților cadre de interpretare a existenței (Eliade, 1995, p. 321). În tradiția românească, moartea nu este percepută exclusiv ca un eveniment biologic, ci ca o trecere într-un alt plan ontologic, reflectând o viziune în care granița dintre viață și moarte este permeabilă, iar ciclurile existențiale se înscriu într-o ordine cosmică (Boyer, 2022, p. 57). Această concepție se regăsește atât în folclorul funerar, cât și în basme și legende care descriu „lumea de dincolo" sau „tărâmul celălalt" (Ispirescu, 1984, p. 45).

Basmul „Tinerețe fără bătrânețe și viață fără de moarte", cules de Petre Ispirescu, se distinge prin modul în care narativitatea devine un discurs mitologic despre imposibilitatea abolirii morții. Spre deosebire de basmele tradiționale, în care eroul trece prin încercări pentru a atinge plenitudinea, protagonistul basmului aspiră la depășirea condiției umane, revendicând ceea ce în imaginarul cultural universal aparține divinităților sau ființelor supranaturale (Călinescu, 1982, p. 312). Dorința sa de a dobândi tinerețea veșnică îl conduce inevitabil la o confruntare cu moartea, restabilind ordinea cosmică perturbată de aspirația la nemurire (Eliade, 1957, p. 101).

Astfel, basmul capătă dimensiunea unui text filosofic, „unic în literatura lumii", deoarece inversează paradigma basmului eroic: eroarea fundamentală a personajului nu este morală, ci ontologică, reprezentând negarea limitelor ființei umane (Călinescu, 1982, p. 315). Finalul tragic nu pedepsește, ci reiterează „legea universală" a morții (Vulcănescu, 1985, p. 98).

Lucrarea de față urmărește o analiză tematică, mitologică și simbolică a morții în acest basm, folosind perspective interdisciplinare – hermeneutice, mitologice, antropologice și literare – pentru a demonstra rolul morții ca final inevitabil al unei căutări imposibile (Boyer, 2022, p. 60; Tremon, 2024, p. 75).

2. Contextul cultural, mitologic și literar al basmului

2.1.Poziția basmului în cultura românească

Basmul „Tinerețe fără bătrânețe și viață fără de moarte" ocupă un loc aparte în literatura populară românească, nu doar prin vechimea și răspândirea motivelor sale, ci și prin concentrarea asupra unei probleme existențiale fundamentale: sensul și limitele vieții umane (Ispirescu, 1984, p. 46). Spre deosebire de majoritatea basmelor culese de Ispirescu, care urmăresc în principal conflictul moral, acest text se apropie de miturile cosmogonice și eshatologice, explorând relația omului cu timpul și destinul (Călinescu, 1982, p. 320).

Potrivit lui Ispirescu, basmul derivă din tradiția orală, confirmând existența unei mentalități arhaice despre tărâmul tinereții fără bătrânețe și viață fără de moarte, regăsită în credințele populare despre „tărâmul celălalt" sau „insula morților" (Ispirescu, 1984, p. 47). În folclorul românesc, acest

spațiu apare ca un univers edenic inaccesibil muritorilor, unde timpul este suspendat, iar legile lumii obișnuite nu mai funcționează (Eliade, 1995, p. 322).

Astfel, basmul preia și transformă artistic aceste credințe, oferind o meditație asupra imposibilității omului de a evada din ciclul vieții și al morții, plasând textul în zona literaturii populare sapiențiale (Boyer, 2022, p. 58).

2.2.Perspective mitologice asupra morții

Miturile din diferite culturi au încercat să explice originea morții și posibilitatea depășirii ei. În mitologiile antice, nemurirea este rezervată zeilor, iar muritorii pot accesa temporar o stare de „aproape-nemurire" doar prin elemente magice sau ritualice: elixirul vieții în mitologia chineză, ambrozia și nectarul în mitologia greacă, sau apa vie și apa moartă în folclorul slav și românesc (Chevalier & Gheerbrant, 1993, p. 102).

În toate aceste mitologii, există o limită ontologică: muritorii nu pot accesa eternitatea fără consecințe. Încălcarea acestei granițe conduce la pedepsire sau reechilibrare cosmică. Exemple relevante includ mitul lui Ghilgameș, mitul lui Tithonus, legenda lui Orfeu sau povestea arborelui vieții din Geneza (Lévi-Strauss, 1978, p. 88).

În această lumină, eroul basmului lui Ispirescu poate fi interpretat ca un avatar al căutătorilor universali de nemurire. Eșecul său nu este întâmplător, ci structural, reflectând aceeași imposibilitate întâlnită în marile sisteme mitologice ale lumii (Boyer, 2022, p. 60).

2.3.Dimensiunea antropologică

Antropologia modernă evidențiază moartea ca temă centrală a imaginarului colectiv. Conform lui Mircea Eliade, Pascal Boyer și Anne-Christine Trémon, moartea este percepută nu doar ca sfârșit, ci ca trecere și reorganizare a statutului ontologic al individului (Eliade, 1995, p. 324; Boyer, 2022, p. 61; Tremon, 2024, p. 76).

În basmul analizat, moartea apare ca un „punct de returnare" în ordinea naturală. Narațiunea devine astfel un mit al negației morții și un avertisment asupra consecințelor evadării din timp (Vulcănescu, 1985, p. 100). Acceptarea morții, ca parte integrantă a existenței, reconfirmă ideea că timpul și finitudinea sunt structuri esențiale ale condiției umane (Boyer, 2022, p. 62).

Astfel, basmul lui Ispirescu se poate interpreta ca o expresie a înțelepciunii tradiționale: echilibrul lumii este posibil doar prin acceptarea morții, iar refuzul acesteia conduce la fragilitate și pierdere de sens (Eliade, 1995, p. 326).

3. Analiza narativă a basmului și funcțiile mitului morții

Basmul „Tinerețe fără bătrânețe și viață fără de moarte" poate fi înțeles ca un discurs narativ ce explorează tensiunea dintre aspirația spre eternitate și limitele ontologice ale condiției umane. Narațiunea este organizată în jurul unei axe conceptuale: încercarea de abolire a morții, iar fiecare episod contribuie la conturarea unei mitologii narative a condiției umane în raport cu finitudinea (Ispirescu, 1984, p. 48).

3.1.Nașterea eroului: un prolog al imposibilului

Debutul basmului marchează o introducere simbolică deosebită în literatura populară românească. Refuzul copilului de a se naște până la promisiunea „tinereții fără bătrânețe și viață fără de moarte" anticipează tema centrală a narațiunii: moartea este amânată, dar nu învinsă (Ispirescu, 1984, p. 49). Nașterea condiționată îl plasează pe erou în categoria ființelor liminale, între uman și suprauman, pregătindu-l pentru conflictul final. Moartea este prezentă prin absența ei: evitarea ei devine conflictul fundamental al întregii narațiuni (Eliade, 1995, p. 327).

3.2.Drumul inițiatic ca trecere prin limitele existenței

Călătoria eroului respectă un tipar inițiatic, însă scopul nu este maturizarea, ci depășirea condiției umane (Durand, 1960, p. 110). Obstacolele întâlnite reflectă limitele existenței:

Gheonoaia simbolizează moartea inevitabilă și efemeritatea vieții, confruntarea cu ea testând capacitatea eroului de a se desprinde de destinul natural (Vulcănescu, 1985, p. 102).

Scorpia întruchipează forța distructivă a naturii și testarea limitei curajului și a rezistenței morale.

Împărățiile supranaturale exprimă permanența cosmosului, contrastând cu efemeritatea ființei umane.

Fiecare episod îl îndepărtează pe erou de comunitatea simbolică a maturizării, transformând călătoria într-un parcurs paradoxal: nu apropiere de umanitate, ci suspendare într-o existență artificială, fără timp și fără destin (Ispirescu, 1984, p. 52).

3.3. Împărăția Tinereții – un spațiu al nemuririi sterile

Împărăția Tinereții reprezintă un spațiu al eternului prezent, fără istorie și fără suferință, un „non-loc" al nemuririi artificiale (Eliade, 1957, p. 42). Aici, eroul trăiește într-o plenitudine statică, contrară naturii umane, pentru care timpul și devenirea sunt esențiale. Identitatea sa se dizolvă, iar existența devine sterilă (Boyer, 2022, p. 63).

3.4.Dorul – reactivarea timpului și chemarea spre moarte

Dorul joacă un rol decisiv, funcționând ca forță ontologică, nu doar emoțională. El reintroduce timpul în existența eroului, readucându-l în câmpul uman și atrăgând inevitabil moartea (Eliade, 1995, p. 330; Tremon, 2024, p. 78). Revenirea acasă nu este doar afectivă, ci necesară pentru restabilirea ordinii cosmice.

3.5.Întâlnirea finală cu moartea

Moartea finală nu are caracter punitiv; ea restabilește ordinea naturală, anulând excesul ontologic al existenței atemporale (Vulcănescu, 1985, p. 105). Eroul reintră în totalitatea ordinii universale, iar mesajul basmului este clar: nemurirea nu aparține oamenilor, iar moartea este element indispensabil al armoniei cosmice (Călinescu, 1982, p. 322).

4. Analiza mitocritică și hermeneutică

Analiza mitocritică și hermeneutică a basmului „Tinerețe fără bătrânețe și viață fără de moarte" permite înțelegerea textului nu doar ca narațiune folclorică, ci ca mit modernizat, purtător al unei cosmologii simbolice complexe. Raportarea la cadre teoretice fundamentale – Mircea Eliade, Gilbert Durand și Romulus Vulcănescu – evidențiază modul în care basmul organizează mitul morții și al nemuririi, transformându-l într-o reflecție asupra condiției umane (Eliade, 1995, p. 328; Durand, 1994, p. 55; Vulcănescu, 1985, p. 100).

4.1.Mircea Eliade: dualitatea sacru-profan

În gândirea lui Mircea Eliade, opoziția sacru-profan reprezintă una dintre structurile fundamentale ale experienței umane. Evadarea din timpul profan, discontinuu și degradat, și accesul la timpul sacru, regenerant și arhetipal constituie aspirația centrală a ființei religioase (Eliade, 1957, p. 45).

Eroul basmului lui Ispirescu întruchipează o variantă extremă a homo religiosus: refuză condiția timpului profan (timpul morții) și caută accesul la sacralitatea absolută – eternitatea. Totuși, Eliade subliniază că omul poate accede doar la forme simbolice ale eternității, nu la eternitatea însăși. Iluzia abolirii condiției umane corespunde încălcării unui tabu ontologic.

4.2.Gilbert Durand: regimurile imaginarului

Conform antropologiei imaginarului a lui Gilbert Durand, basmul poate fi analizat prin succesiunea celor trei mari regimuri simbolice: nocturn, diurn și sintetic (Durand, 1960, p. 112).
Regimul nocturn: dominat de frică, ambivalență și dorința de protecție, ilustrează refuzul de a se naște într-o lume marcată de moarte. Promisiunea „tinereții fără bătrânețe" funcționează ca protecție simbolică împotriva întunericului metafizic.

Regimul diurn: reprezintă eroismul, acțiunea și depășirea limitelor. Călătoria eroului și confruntarea cu entități simbolice (Gheonoaia, Scorpia) reflectă voința și verticalitatea imaginarului diurn.

Regimul sintetic: reîntâlnirea cu moartea și reconcilierea opozițiilor (eternitatea – temporalitatea, sacrul – profanul, viața – moartea). Scena finală simbolizează reintegrarea în ritmul cosmic și eliminarea exceselor (Durand, 1994, p. 57).

Astfel, basmul traversează un arc complet de la negarea morții la acceptarea acesteia, reflectând structuri universale ale imaginarului colectiv.

4.3.Romulus Vulcănescu: mitologia românească a nemuririi

Romulus Vulcănescu identifică în mitologia românească forme ale nemuririi: zeii, spiritele naturii și eroii supraumanizați. Nemurirea este însă rezervată ființelor din afara lumii muritorilor (Vulcănescu, 1985, p. 101).

Eroul basmului comite o „ruptură de nivel ontologic", aspirând la statutul ființelor nemuritoare și încălcând granița dintre uman și supraumanul. Ascensiunea sa în Împărăția Tinereții reprezintă o intruziune în ordinea cosmică, iar revenirea bruscă în lumea muritoare restabilește echilibrul. Îmbătrânirea instantanee și moartea finală sunt consecința depășirii limitelor ontologice.

4.4.Funcția morală și antropologică

Interpretarea mitocritică arată că basmul transmite un mesaj profund antropologic, nu strict moralizator. Structura narativă funcționează ca model pentru înțelegerea limitelor umane.
Nemurirea nu este destinul omului.

Condiția umană este inseparabil legată de timp (Eliade, 1995, p. 329).
Moartea nu pedepsește, ci conferă sens existenței, reintegrând individul în ritmurile universului.
Eternitatea lipsită de succesiune și devenire devine sterilă (Jankélévitch, 1961, p. 48).

Mitul morții funcționează ca mecanism de echilibrare, reamintind limitele dintre lumi și rolul omului în univers (Boyer, 2022, p. 70).

Astfel, basmul promovează o înțelepciune tradițională: omul trebuie să locuiască timpul, nu să-l anuleze, iar condiția sa umană este definită prin finitudine, nu prin nemurire (Călinescu, 1982, p. 324).

5. Dimensiunea filosofică a morții în basmul „Tinerețe fără bătrânețe și viață fără de moarte"

Problematizarea morții în basmul lui Petre Ispirescu depășește nivelul simbolic folcloric și devine un discurs metaforic asupra finitudinii și limitelor ontologice ale condiției umane (Eliade, 1995, p. 332; Boyer, 2022, p. 68). Basmul integrează teme centrale ale filosofiei existențialiste și hermeneutice: imposibilitatea nemuririi, nostalgia originară, revenirea în temporalitate și moartea ca reintegrare în ritmul cosmic (Heidegger, 1977, p. 36).

5.1.Moartea ca limită constitutivă a existenței

Martin Heidegger afirmă că moartea constituie „structura de bază a ființei în lume", iar ființa umană este „ființă către moarte" (Heidegger, 1977, p. 36). În această viziune, moartea conferă sens și orientare existențială vieții.

Basmul confirmă acest principiu: în Împărăția Tinereții fără bătrânețe, unde moartea este suspendată, eroul își pierde treptat orientarea existențială, memoria se diluează, trecutul și viitorul devin irelevante, iar identitatea se fragmentează (Ispirescu, 1984, p. 45). Suspendarea morții conduce implicit la suspendarea sensului, ilustrând ideea heideggeriană conform căreia viața fără finitudine devine imposibilă.

5.2.Nemurirea ca negație a devenirii și a identității

Vladimir Jankélévitch subliniază că nemurirea absolută constituie o „imobilitate letargică", lipsită de tensiunea vitală specifică condiției umane (Jankélévitch, 1961, p. 48).

Basmul lui Ispirescu traduce această idee: Împărăția Tinereții este paradisiacă, dar lipsită de sens și devenire. Eroul trăiește fără suferință, dar și fără autenticitate; identitatea sa este suspendată, iar devenirea umană – anulată (Ispirescu, 1984, p. 48). Nemurirea devine astfel „moarte ontologică": corpul există, dar ființa profundă este inertă.

5.3.Dorul – reactualizarea temporalității și chemarea spre finitudine

În basmul românesc, dorul funcționează ca principiu ontologic, nu doar ca emoție (Eliade, 1995, p. 330). Dorul reintroduce timpul în existența eroului, restaurând legătura cu trecutul, memoria și identitatea.

Prin acest mecanism, moartea reintră în logica narativă, readucând eroul în limitele propriei condiții umane (Ispirescu, 1984, p. 52).

5.4.Timpul moral și timpul cosmic: două regimuri existențiale

În Împărăția Tinereții, timpul este suspendat; în lumea muritorilor, timpul este ireversibil (Eliade, 1995, p. 331). Revenirea eroului produce un „șoc ontologic": îmbătrânirea instantanee și moartea reflectă compatibilitatea existenței umane doar cu timpul muritor (Cioran, 1997, p. 74).

5.5.Moartea ca rezoluție ontologică și restabilire a armoniei

Moartea finală nu reprezintă pedeapsă, ci reintegrarea ordinii cosmice: eroul este readus în ciclul natural al vieții și identității (Vulcănescu, 1985, p. 103). Ea are rol purificator și integrator, aliniind basmul la viziunea lui Lucian Blaga asupra morții ca „mister care încununează existența" (Blaga, 1995, p. 120).

5.6.Sinteză filosofică

Din perspectiva unei hermeneutici filosofice, basmul comunică următoarele idei:

1) Omul nu poate trăi fără moarte; finitudinea conferă sens vieții (Heidegger, 1977, p. 36).
2) Nemurirea absolută este inumană și conduce la stagnare existențială (Jankélévitch, 1961, p. 48).
3) Fuga de moarte este iluzorie; încercarea de a o evita readuce moartea cu mai multă forță (Ispirescu, 1984, p. 55).
4) Timpul este structura fundamentală a existenței; suspendarea lui anulează identitatea (Eliade, 1995, p. 332).
5) Moartea nu este sfârșit tragic, ci proces de restabilire și eliberare (Blaga, 1995, p. 120).
6) Basmul se dovedește astfel un text cu valoare filosofică remarcabilă: omul este ființă muritoare, iar murirea constituie condiția posibilității vieții autentice (Boyer, 2022, p. 70).

6. Narativitatea mitologică în receptarea contemporană a basmului „Tinerețe fără bătrânețe și viață fără de moarte"

Basmul lui Petre Ispirescu continuă să fie relevant în contextul contemporan, datorită capacității sale de a transcende temporalitatea și de a oferi lecturi mitologice și filosofice universale (Călinescu, 1982, p. 312; Eliade, 1995, p. 335). Narativitatea mitologică a textului este percepută de cititorii moderni ca un mecanism prin care se explorează tensiunile dintre finitudine, dorința de nemurire și structurarea timpului.

6.1.Fascinația față de imposibil

Refuzul eroului de a se naște până la promisiunea „tinereții fără bătrânețe și vieții fără de moarte" este perceput în recepția contemporană ca o scenă emblematică a paradoxului existențial: intrarea directă într-un univers mitic, în care moartea este amânată, dar nu eliminată (Ispirescu, 1984, p. 17; Boyer, 2022, p. 69). Pentru mulți cititori, acest episod reprezintă gestul de libertate absolută al individului și evocă simultan imposibilul și inevitabilul.

6.2.Nemurirea ca anxietate, nu ca ideal

În recepția modernă, Împărăția Tinereții este asociată cu alienarea, monotonia și golul existențial. Tinerii adulți percep eternitatea fără timp nu ca un dar, ci ca o condiție de sterilitate simbolică (Eliade, 1995, p. 330). Lectura hermeneutică relevă că nemurirea nu este idealul uman, ci expresia unei tensiuni între dorința de plenitudine și limitările ontologice ale existenței (Vulcănescu, 1985, p. 104).

6.3.Dorul – forța ontologică a reactivării temporalității

Dorul apare în basm ca mecanism ontologic, reintroducând timpul și revenind eroului identitatea și legătura cu lumea muritoare (Ispirescu, 1984, p. 52; Eliade, 1995, p. 331). Receptarea contemporană evidențiază faptul că dorul nu funcționează doar ca nostalgie, ci ca catalizator al reintrării în temporalitate și al acceptării finitudinii.

6.4.Funcția cathartică a basmului

Cititorii moderni percep îmbătrânirea instantanee a eroului și moartea finală ca un șoc simbolic, generând efect cathartic. Experiența lecturii facilitează reflecția asupra limitelor umane, asupra inevitabilității morții și asupra ordinii cosmice (Călinescu, 1982, p. 315; Blaga, 1995, p. 122).

6.5.Funcția educativă și identitară

În mediul școlar contemporan, basmul stimulează discuții despre rostul vieții, sensul vârstelor și relația dintre schimbare și stagnare (Boyer, 2022, p. 72). De asemenea, el reafirmă elemente specifice culturii române: dorul, legătura cu pământul, acceptarea morții, tensiunea dintre destin și libertate (Ispirescu, 1984, p. 55; Vulcănescu, 1985, p. 107).

6.6.Interpretări simbolice în contextul contemporan

Analiza discursurilor contemporane indică trei tipare principale:

1) Basmul ca alegorie a maturizării – Împărăția Tinereții reprezintă „vârsta iluziei”, iar întoarcerea eroului – „vârsta lucidității” (Eliade, 1995, p. 333).
2) Basmul ca reflecție asupra limitelor tehnologiei și nemuririi artificiale – cititorii contemporani asociază nemurirea cu anti-aging, transumanism și alienare existențială (Boyer, 2022, p. 74).
3) Basmul ca mit al alienării – eternitatea devine sinonimă cu un spațiu fără biografie, un non-loc al existenței (Durand, 1994, p. 118).

6.7.Concluzii privind narativitatea mitologică contemporană

Studiul receptării contemporane arată că basmul funcționează la mai multe niveluri:

Antropologic: omul nu poate concepe existența fără timp; moartea dă sens vieții (Heidegger, 1977, p. 36).

Memorie tradițională: dorul, ritmurile cosmice și limitele existențiale sunt preluate din imaginarul folcloric (Ispirescu, 1984, p. 57).

Identitar: basmul reafirmă valori culturale specifice și stimulează reflecția asupra condiției umane (Călinescu, 1982, p. 320; Vulcănescu, 1985, p. 110).

Relevanță contemporană: temele basmului – imposibilul, alienarea, tensiunea între nemurire și timp – rămân actuale și permit adaptarea lecturii la sensibilitatea modernă (Boyer, 2022, p. 75).

Astfel, basmul lui Ispirescu continuă să fie un spațiu privilegiat de întâlnire între tradiție și modernitate, între imaginarul arhaic și cel contemporan, între fascinația pentru eternitate și acceptarea finitudinii (Eliade, 1995, p. 336; Ispirescu, 1984, p. 58).

7. Concluzii

Analiza narativă și mitologică a basmului „Tinerețe fără bătrânețe și viață fără de moarte” arată că textul lui Petre Ispirescu nu se limitează la funcția sa folclorică, ci construiește un univers simbolic și filosofic complex. Principalele concluzii care reies din studiul de față sunt următoarele:

1) Moartea ca temă centrală: Basmul explorează inevitabilitatea morții și imposibilitatea omului de a depăși condiția muritoare. Chiar și în Împărăția Tinereții, unde timpul și suferința par

suspendate, eroul este obligat să revină în temporalitate și să accepte finitudinea (Ispirescu, 1984, p. 52; Eliade, 1995, p. 331).

2) Narativitatea mitologică și funcția liminală a eroului: Eroul ocupă un spațiu intermediar între uman și supraumman, fiind prins între dorința de nemurire și limitele ontologice ale condiției umane. Această structură narativă permite cititorului contemporan să reflecteze asupra imposibilului și asupra structurii existențiale a ființei (Vulcănescu, 1985, p. 104).
3) Rolul dorului și reactivarea temporalității: Dorul funcționează ca mecanism ontologic prin care eroul este readus în lumea muritoare. În recepția modernă, acest motiv simbolic este asociat cu reconectarea la autenticitate și acceptarea limitelor existențiale (Boyer, 2022, p. 69; Eliade, 1995, p. 335).
4) Eternitatea ca paradox: Împărăția Tinereții nu reprezintă un ideal al nemuririi, ci un spațiu de alienare și sterilitate existențială. Nemurirea absolută devine sinonimă cu lipsa devenirii, memoriei și sensului vieții, reflectând idei filosofice moderne despre condiția umană (Jankélévitch, 1961, p. 48).
5) Funcțiile contemporane ale basmului:

Cathartică: Finalul simbolic generează o reflecție asupra limitelor umane și a inevitabilității morții.

Educativă: În context școlar, basmul stimulează discuții despre sensul vieții, timpul uman și raportarea la mortalitate.

Identitară: Textul reafirmă valori culturale românești, cum ar fi dorul, legătura cu pământul și tensiunea dintre destin și libertate (Călinescu, 1982, p. 320; Vulcănescu, 1985, p. 110).

6) Continuitatea temelor culturale: Basmul dovedește că marile mituri nu îmbătrânesc, ci se adaptează sensibilității contemporane. Chiar și în epoca modernă, cititorii identifică în narațiune teme universale: imposibilul, anxietatea față de nemurire și echilibrul între temporalitate și eternitate (Durand, 1994, p. 118; Boyer, 2022, p. 75).
7) Semnificația finală: Imposibilitatea abolirii morții nu constituie o limită tragică, ci fundamentul unei vieți cu sens. Basmul arată că moartea este restaurare, reconciliere cu ritmul natural al lumii și condiția posibilității unei vieți autentice (Eliade, 1995, p. 336; Ispirescu, 1984, p. 58).

În concluzie, „Tinerețe fără bătrânețe și viață fără de moarte” rămâne un text emblematic al literaturii române, care combină elemente de folclor, mitologie și filosofie. Narativitatea sa mitologică continuă să influențeze receptarea contemporană, oferind cititorilor instrumente pentru reflecția asupra condiției umane, asupra timpului și asupra finitudinii, demonstrând astfel valoarea sa durabilă și universală.

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WHEN THE WORLD WAS A STORY

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Abstract: *The work "When the World Was a Story" explores the role of myth in traditional culture and its relevance in contemporary society. Starting from the analysis of archaic thought, the work highlights the multiple functions of myth: explanatory, social, and ritual, as well as its archetypal symbolism (fire, wall, sacrifice, tree, hero). The case study of the legend of Meșterul Manole illustrates how sacrifice, creation, and collective responsibility become moral and symbolic benchmarks for the community. The essay compares the structure of traditional myth with its modern manifestations in literature, film, and media, demonstrating the continuity of archetypal symbols and functions. Ultimately, it emphasizes that myth remains a universal language, a framework of meaning for humanity, capable of transcending time and adapting to contemporary culture.*

Keywords: *myth; archetype; ritual; symbolism; narrative*

1. Introducere

Lumea omului arhaic era fundamental o lume a poveștii. Înainte de apariția istoriei scrise și a gândirii raționale moderne, mitul reprezenta principalul instrument prin care comunitățile explicau originea universului, ordinea socială și condiția umană. Prin mituri, oamenii nu doar transmiteau informații, ci înscriau experiența colectivă într-un cadru sacru și simbolic, ușor de memorat și de transmis.

Mitul nu este o simplă ficțiune sau basm; el constituie o formă de cunoaștere, un limbaj al sensului. Mircea Eliade (1957) afirmă că miturile sunt „povești adevărate" pentru cei care le trăiesc, deoarece acestea funcționează ca repere morale, sociale și cosmice. Claude Lévi-Strauss (1955) susține că structura mitului reflectă gândirea profundă a omului, prin opoziții și relații simbolice care organizează experiența lumii.

Lucian Blaga (1928) și Joseph Campbell (1949) evidențiază rolul mitului ca expresie a universului arhetipal, care transcende timpul și spațiul. Astfel, mitul poate fi privit ca „o cercetare a condiției umane" prin simboluri și narațiuni colective (Blaga, 1928; Campbell, 1949). Prin urmare, mitul devine mai mult decât o poveste: el este limbajul prin care omul comunică cu sine și cu ceilalți, construind un univers simbolic în care experiența vieții devine inteligibilă și memorabilă.

Lucrarea de față, intitulată „Când lumea era poveste", explorează aceste dimensiuni ale mitului, combinând perspective antropologice, literare și simbolice. Ea urmărește modul în care mitul a structurat gândirea și viața comunităților, precum și reflecțiile sale în cultura românească prin legenda Meșterului Manole, un mit complex ce ilustrează jertfa, creația și căutarea perfecțiunii, valori fundamentale ale lumii mitice.

2. Lumea arhaică și nașterea mitului

În zorii existenței umane, omul nu privea universul ca pe un spațiu neutru sau abstract; pentru el, lumea era vie și plină de forțe invizibile și semnificații tainice. Fenomenele naturale – răsăritul și apusul soarelui, schimbarea anotimpurilor, furtunile – erau percepute ca manifestări ale unei ordini invizibile. După cum subliniază Mircea Eliade, „mitul este o formă de gândire prin care omul se raportează la realitatea cosmică, transfigurând-o într-o poveste" (Eliade, 1957, p. 21). Prin urmare, povestea devenea un instrument indispensabil pentru înțelegerea lumii, pentru ordonarea haosului și pentru stabilirea relațiilor sociale.

Claude Lévi-Strauss observă că „structura mitului reflectă gândirea profundă a omului, organizată prin opoziții fundamentale: viață și moarte, lumină și întuneric, ordine și haos" (Lévi-Strauss, 1955, p. 30). Această organizare simbolică permite comunităților să interpreteze realitatea și să o transforme într-un limbaj comprehensibil, transmis de-a lungul generațiilor. În acest sens, mitul funcționează nu

doar ca poveste, ci ca „hartă simbolică a universului”, în care explicația, moralitatea și socializarea se întâlnesc.

2.1.Cosmogoniile și explicarea lumii

Primele mituri au avut adesea un caracter cosmogonic, încercând să dea sens originii universului și ordinii naturale. Eliade afirmă că aceste mituri „repetă începuturile” și permit o experiență a timpului ciclic, în care trecutul sacru poate fi retrăit în prezent prin ritual și povestire (Eliade, 1957, p. 35).

În cultura românească, legenda Meșterului Manole exemplifică această dimensiune arhetipală. Zidirea mănăstirii de pe stânca Argeșului devine un act mitic, simbol al creației și sacrificiului, reflectând legătura omului cu cosmosul. Soția meșterului este sacrificată pentru stabilitatea zidului, arătând tensiunea dintre creație și distrugere, viață și moarte. Jertfa sa simbolizează ideea că echilibrul și ordinea pot fi obținute doar prin asumarea sacrificiului și a voinței creatoare, un principiu analizat pe larg de Joseph Campbell (Campbell, 1949, p. 48).

Această poveste, la fel ca multe mituri arhaice, îmbină elemente de moralitate, educație și experiență colectivă. Ea nu este simplă ficțiune, ci ci un instrument fundamental prin care grupul uman își modelează percepția asupra realității, conferindu-i o dimensiune sacră (Blaga, 1928, p. 17).

2.2.Mitul ca experiență colectivă

Mitul funcționează nu doar ca explicație, ci ca experiență trăită. Joseph Campbell subliniază că eroii și sacrificiile din mituri oferă comunității „un cadru moral și social prin care se poate înțelege natura umană” (Campbell, 1949, p. 52). În repovestirea poveștilor, comunitatea internalizează valori fundamentale precum solidaritatea, respectul pentru sacrificiu și înțelegerea ciclicității vieții.

În epoca modernă, aceste structuri mitice nu dispar; ele se transformă și se adaptează, găsindu-și noi forme în literatură, cinema sau arte vizuale. Lucian Blaga afirmă că „dorul de absolut” al omului rămâne constant, iar mitul, fie tradițional, fie reinterpretat, continuă să fie „instrumentul imaginar al cunoașterii colective” (Blaga, 1928, p. 24).

3. Structura și funcțiile mitului

Mitul nu este doar o poveste transmisă de la o generație la alta; el constituie un cadru de gândire prin care comunitatea interpretează realitatea și organizează experiența umană. Mircea Eliade susține că „mitul permite omului să repete originile lumii și să se reconecteze cu sacralitatea primordială” (Eliade, 1957, p. 40), iar Lévi-Strauss arată că opozițiile fundamentale și repetiția arhetipurilor sunt „mecanisme prin care mintea umană ordonează complexitatea existenței” (Lévi-Strauss, 1955, p. 34).

3.1.Mitul ca „poveste adevărată”

Campbell notează că „miturile transmit modele de comportament, valori morale și repere sociale, fiind mai mult decât simple fabulații” (Campbell, 1949, p. 56). În legenda Meșterului Manole, sacrificiul și efortul de a ridica mănăstirea transmit ideea că creația nu poate fi separată de responsabilitate și sacrificiu. Prin repetarea structurilor narative, mitul creează un timp sacru în care experiențele individuale se înscriu în ritmuri universale, devenind „memorie colectivă” (Eliade, 1957, p. 42).

3.2.Funcțiile Mitului: Explicativă, Socială și Ritualică

Mitul îndeplinește mai multe roluri vitale, acționând ca un cadru tripartit pentru organizarea experienței umane:

Funcția Cognitivă (Explicativă): Prin narațiuni despre începuturi (cosmogonii), mitul oferă un cadru de referință pentru a numi și a înțelege fenomenele cosmice și naturale care altfel ar părea haotice. El transformă necunoscutul în poveste.

Funcția Socială și Morală: Mitul servește ca un ciment social, stabilind și transmițând setul de norme, reguli de comportament și valori necesare pentru coeziunea și supraviețuirea comunității (ex. importanța sacrificiului individual pentru binele colectiv).

Funcția Sacră (Ritualică): El furnizează scenariul și legitimitatea practicilor rituale, permițând retrăirea simbolică a evenimentelor fondatoare. Astfel, ritualul transformă mitul dintr-o simplă narațiune într-o experiență concretă și participativă.

Mircea Eliade (1957) subliniază că, prin ritual, omul "reproduce cosmogoniile", permițând o reconectare constantă cu timpul sacru al originilor (Eliade, 1957, p. 44).

3.3.Simbolismul Mitic: Arborele, Focul, Apele, Eroul

Simbolurile mitice constituie nucleul narativ, fiind elemente arhetipale care permit poveștii să își păstreze coerența și profunzimea, indiferent de contextul cultural (Vernant, 1965, p. 23):

Arborele: Este adesea perceput ca un axis mundi, un pivot cosmic ce asigură o conexiune verticală între cele trei planuri ale existenței: cerul, pământul și lumea subpământeană. El întruchipează continuitatea vieții și reînnoirea ciclică a naturii.

Focul: Deține o natură dublă. Simbolizează forța creatoare și transformatoare (precum efortul de a construi), fiind totodată un agent de purificare și de sacrificiu (similar patimii necesare pentru a ridica zidul mănăstirii în mitul lui Manole).

Apele: Reprezintă sursa de viață, regenerare și potențial. Ele sunt asociate cu fluiditatea și cu timpul, fiind adesea mediul primordial necesar pentru orice naștere sau reînceput simbolic, inclusiv în plan spiritual.

Eroul: Este proiecția idealului uman și comunitar, acel personaj care se ridică deasupra limitelor obișnuite. Rolul său major este acela de a confrunta haosul și de a-și asuma o responsabilitate majoră (inclusiv sacrificiul) în fața destinului sau a sacrului.

3.4.Mitul tradițional și manifestările sale moderne

Mitul tradițional, precum legenda Meșterului Manole, este structurat clar: opoziții fundamentale, simboluri arhetipale și funcții multiple. În epoca contemporană, aceste structuri sunt preluate de cinema, literatură sau jocuri video, adaptând limbajul narativ la sensibilitatea modernă, dar păstrând semnificația simbolică (Barthes, 1957, p. 17).

4. Timpul sacru și ritualul

Omul arhaic nu trăia doar în timp istoric, liniar, ci simultan și într-un timp sacru, ciclic și regenerativ, în care evenimentele fundamentale ale lumii puteau fi retrăite și reînnoite prin poveste și ritual. Eliade vorbește despre „eterna reîntoarcere”: „prin repetarea simbolică a originilor, omul se reconectează cu sacralitatea primordială și își reînnoiește legătura cu cosmosul” (Eliade, 1957, p. 51). În această perspectivă, mitul nu este doar narațiune, ci și experiență vie, participativă, care dă sens existenței și consolidează coeziunea comunității.

Timpul sacru, spre deosebire de timpul istoric, nu este liniar; el este ciclic, repetitiv și regenerativ, permițând comunității să retrăiască originile universului și ale valorilor fundamentale. Fenomenele naturale, ritmurile agriculturii, sărbătorile și ritualurile religioase sunt exemple ale acestei temporalități sacrale, care ordonează viața umană și îi conferă sens. În acest cadru, „omul arhaic simte că trecutul sacru poate fi reactivat și transpus în prezent, iar experiența devine astfel participativă” (Eliade, 1957, p. 53).

4.1.Relația dintre mit și rit

Ritualul reprezintă materializarea mitului: povestea, odată transpusă în gest și ceremonie, devine un eveniment simbolic, prin care comunitatea participă activ la reînnoirea lumii. Legenda Meșterului Manole oferă un exemplu elocvent: zidirea Mănăstirii Curtea de Argeș nu este doar un act fizic de construcție, ci un ritual al creației, în care jertfa, efortul și responsabilitatea devin simboluri ale ordinii universale.

Jertfa soției meșterului reflectă tensiunea fundamentală dintre viață și moarte, sacrificiu și creație, individual și colectiv. Prin acest gest simbolic, comunitatea învață că stabilitatea și armonia universului implică responsabilitate, solidaritate și asumarea sacrificiului. „Ritualul fixează mitul în

experiența concretă a comunității, transformând simbolurile narative în practici ale vieți" (Campbell, 1949, p. 88).

Această relație dintre mit și ritual se regăsește și în alte culturi. De exemplu, sacrificiile și ceremonialele din mitologia greacă, cum ar fi oferirea de jertfe lui Zeus sau ritualurile de purificare, servesc aceleași funcții: reconectarea comunității cu sacralitatea și repetarea originilor. În societățile tradiționale, mitul și ritualul sunt astfel inseparabile, fiecare întărind și legitimând funcția celuilalt.

4.2.Reînnoirea lumii prin repovestire

Mitul se reînnoiește prin repovestire, iar fiecare reluare a poveștii oferă comunității o șansă de reconectare cu valorile fundamentale. În legenda Meșterului Manole, repetarea narațiunii reamintește oamenilor că sacrificiul creativ, responsabilitatea socială și legătura cu sacrul sunt esențiale pentru echilibrul și ordinea lumii. „Fiecare reluare a mitului nu este simplă rememorare, ci un act de regenerare culturală și spirituală" (Eliade, 1957, p. 55).

Repovestirea permite, de asemenea, adaptarea mitului la contexte diferite, menținând relevanța simbolurilor și funcțiilor sale. În literatura modernă, elementele mitice sunt reinterpretate pentru a reflecta realitățile sociale și morale contemporane. Astfel, simbolul sacrificiului din legenda Manole poate fi transpus ca metaforă pentru efortul creator, responsabilitatea socială sau lupta pentru idealuri, demonstrând continuitatea mesajului mitic în timp și spațiu.

Prin repovestire, comunitatea nu doar că păstrează memoria colectivă, ci și „reconfigurează permanent universul său simbolic" (Campbell, 1949, p. 92), readucând trecutul sacru în prezent și oferind sens experienței cotidiene.

4.3.Mitul ca experiență colectivă și cadru moral

Pe lângă funcția sa simbolică, legenda Meșterului Manole servește drept cadru moral și social. Povestea transformă mitul într-un vehicul al memoriei colective și al normelor sociale, oferind exemple concrete de responsabilitate, altruism și coeziune comunitară. „Prin repetarea poveștii în ritmuri culturale și prin transmisia orală, comunitatea interiorizează valorile fundamentale, transformând mitul într-un ghid etic și spiritual" (Blaga, 1928, p. 60).

Mitul devine astfel experiență colectivă, care permite oamenilor să înțeleagă relațiile dintre individ și comunitate, între viață și moarte, și să interpreteze evenimentele lumii printr-o lentilă simbolică și morală. Repetiția ritualică și repovestirea creează o memorie activă, în care simbolurile mitice nu sunt doar concepte abstracte, ci elemente vii care organizează viața și gândirea colectivă.

Această funcție a mitului este prezentă și în alte culturi, cum ar fi ritualurile de trecere sau miturile fondatoare ale popoarelor africane și asiatice, unde repovestirea și reactivarea simbolică a mitului consolidează coeziunea socială și transmite valori esențiale generațiilor următoare. În acest fel, mitul nu este doar ficțiune, ci un instrument de organizare a experienței colective și de reconstrucție a sensului lumii.

5. Moștenirea mitului: de la sacru la cultură

Mitul, odată creat și trăit în cadrul comunității, nu dispare odată cu trecerea timpului; el se transformă, se adaptează și supraviețuiește prin integrarea în cultură, literatură, artă și mass-media. Lucian Blaga vorbește despre „dorul de absolut", „nevoia eternă a omului de sens și de conectare cu sacrul" (Blaga, 1928, p. 29). Această dorință de sens explică persistența și adaptabilitatea mitului, care, chiar și atunci când formele tradiționale se pierd, continuă să modeleze gândirea și imaginarul colectiv.

Mitul nu este doar relicvă a trecutului; el constituie un „cadru simbolic viu" care organizează experiența umană, permițând omului să interpreteze realitatea și să-și reconstruiască valorile în contexte noi (Eliade, 1957, p. 112). Adaptarea mitului la epoca modernă nu diminuează valoarea sa, ci îi oferă noi modalități de expresie și relevanță socială.

5.1.Supraviețuirea mitului în artă și literatură

Poveștile și legendele tradiționale au inspirat constant literatura, teatrul și artele vizuale. Legenda Meșterului Manole, cu zidirea mănăstirii și sacrificiul implicat, a devenit sursă de inspirație pentru poeți, dramaturgi și pictori, care au transpus povestea prin cuvinte și simboluri vizuale.

În literatură, temele sacrificiului și creației se regăsesc în poeziile lui Mihai Eminescu sau în nuvelele lui Ion Creangă, care, prin reinterpretarea elementelor mitice, păstrează sensul arhetipal al poveștii. În teatru, drama sacrificiului și a tensiunii dintre individ și comunitate poate fi regăsită în piese inspirate din folclor, care transformă mitul într-un cadru reflexiv și estetic (Campbell, 1949, p. 124).

Pictura și artele vizuale au interpretat simbolurile mitice: zidul mănăstirii, focul creației și sacrificiul sunt reprezentate în lucrări care transmit vizual tensiunea și universalitatea temelor mitice. Astfel, mitul devine vehicul artistic, menținând relevanța valorilor fundamentale și a simbolurilor arhetipale, indiferent de forma expresiei.

5.2.Miturile moderne și mass-media

Mitul continuă să se manifeste în contextul mass-media și culturii populare. Roland Barthes afirmă că „miturile se manifestă în mass-media, reclame, filme și literatură, construind eroi și narative care influențează percepțiile colective” (Barthes, 1957, p. 20). Structura arhetipală a mitului — opozițiile fundamentale, eroii, sacrificiile — rămâne relevantă și în context modern, demonstrând capacitatea mitului de a traversa formele de comunicare.

Filmele contemporane, de la cinema la animații, continuă să preia structura mitică: protagonistul trece prin încercări și sacrificii, confruntând binele și răul, iar finalul reflectă echilibrul dintre ordine și haos. Literatura modernă, precum romanele fantasy sau reinterpretările legendelor, păstrează aceleași tipare: eroii, confruntările morale și simbolismul sacrificiului mențin coerența narativă și relevanța valorilor tradiționale.

Astfel, mitul tradițional nu este uitat, ci „repus în circuitul cultural modern”, adaptându-se la limbajul vizual și textual al epocii, continuând să modeleze percepția colectivă și să ofere modele morale și sociale (Eliade, 1957, p. 118).

5.3.Lumea contemporană ca spațiu de reconfigurare mitologică

În lumea contemporană, mitul devine un spațiu hibrid, unde tradiția și inovația culturală sau tehnologică se întâlnesc. Poveștile tradiționale sunt reinterpretate, adaptate și integrate în contexte globale, iar simbolurile arhetipale — focul, zidul, sacrificiul — continuă să fie recunoscute și valorizate.

Această adaptare demonstrează că mitul nu este un vestigiu al trecutului, ci o resursă vie, capabilă să organizeze experiența umană și să mențină legătura dintre trecut și prezent. În literatură, cinematografie sau jocuri digitale, valorile fundamentale ale mitului — sacrificiul, responsabilitatea socială, confruntarea cu limitele existenței — sunt transmise într-o manieră accesibilă publicului contemporan.

Moștenirea mitului constă, așadar, în capacitatea sa de a traversa epocile, păstrându-și funcțiile esențiale: explicarea lumii, transmiterea valorilor și crearea unui cadru simbolic coerent. Legenda Meșterului Manole rămâne exemplu elocvent al modului în care mitul, deși reinterpretat, continuă să ofere sens și să inspire generații noi, reconfirmând „rolul său de limbaj universal al experienței umane” (Campbell, 1949, p. 137).

6. Concluzie

Analiza prezentată în paginile precedente evidențiază faptul că mitul reprezintă o formă originară de cunoaștere și expresie a experienței umane, care transcende timpul și spațiul, conferind sens lumii și existenței. De la gândirea arhaică, în care totul era poveste, până la manifestările culturale contemporane, mitul rămâne un vehicul al memoriei colective, prin care comunitățile organizează realitatea, transmit valori morale și simbolice și recreează legătura omului cu sacrul.

Studiul legendei Meșterului Manole evidențiază clar funcțiile multiple ale mitului: el explică fenomene complexe, oferă modele de comportament și valori sociale, iar prin simbolismul jertfei și al creației arată tensiunea dintre viață și moarte, individ și comunitate, efemer și etern. Această complexitate tematică este în concordanță cu viziunea lui Mircea Eliade privind rolul mitului ca organizator al realității umane (Eliade, 1957, p. 127).Această legendă nu este doar un simplu text literar, ci un cadru experiențial în care comunitatea interiorizează norme morale, învață despre responsabilitate și își reafirmă legătura cu sacrul.

În epoca contemporană, mitul continuă să fie relevant, adaptându-se la noile forme de comunicare, literatură, artă, film și mass-media. Roland Barthes subliniază că „miturile se manifestă în mass-media, reclame, filme și literatură, construind eroi și narative care influențează percepțiile colective" (Barthes, 1957, p. 20). Această continuitate demonstrează că mitul nu este un vestigiu al trecutului, ci o resursă vie, capabilă să organizeze experiența umană și în lumea modernă, să ofere sens și să mențină legătura dintre trecut și prezent.

Mai mult, miturile globale, de la epopeile grecești la mitologiile asiatice sau africane, evidențiază că structurarea narativă a experienței umane prin mit transcende culturile și spațiile geografice. Joseph Campbell (1949, p. 142) subliniază ideea „monomitului" — existența unor arhetipuri universale care ghidează experiența umană, indiferent de timp și loc. Această universalitate arată că mitul nu doar explică lumea și ordonează experiența, ci servește și drept liant cultural, creând conexiuni între generații, comunități și civilizații.

Mitul, așadar, este un limbaj simbolic care permite omului să interpreteze complexitatea existenței, să reflecteze asupra propriei condiții și să se reconecteze cu originile sacre ale lumii. Legenda Meșterului Manole devine astfel exemplul perfect al modului în care mitul păstrează relevanța valorilor fundamentale — sacrificiu, creație, responsabilitate socială — și cum aceste valori se manifestă atât în context tradițional, cât și în formele moderne de expresie culturală.

În concluzie, lumea a fost și rămâne o poveste. Omul, fie el arhaic sau contemporan, are nevoie de narațiuni pentru a înțelege universul, a se regăsi pe sine și a reconstrui sensul lumii. Mitul, prin formele sale tradiționale sau adaptate, rămâne un limbaj universal, un cadru simbolic esențial pentru cunoaștere, reflecție și trăire umană. El continuă să fie o punte între trecut și prezent, între sacru și cotidian, între individual și colectiv, demonstrând că povestea nu este doar divertisment, ci un mod de a trăi, de a gândi și de a fi în lume.

Astfel, moștenirea mitului nu se limitează la literatura sau arta trecutului; ea se regăsește în fiecare act de creație, în fiecare manifestare culturală sau socială, oferind omului contemporan instrumente pentru a înțelege sinele, a structura experiența și a naviga complexitatea lumii moderne. În acest sens, mitul rămâne nu doar o relicvă culturală, ci un element vital al memoriei colective și al formării identității umane.

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FORMS AND FICTIONS OF WAITING: TOWARD A POETICS OF EXPECTATION

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Abstract : *Exploring the theme of a poetics of waiting allows us to understand waiting as a fundamental mechanism through which characters construct meaning, shape desire, and negotiate the passage of time. Emma Bovary illustrates a form of waiting nourished by romantic imagination: she projects herself toward an idealized future of passion that reality consistently refuses to deliver, revealing the destructive power of unfulfilled expectation. Madama Butterfly embodies a more sacrificial and faithful mode of waiting, anchored in unwavering trust and emotional devotion; her hope, sustained over years, collapses brutally when confronted with the truth, turning waiting itself into a tragic force. Beckett's Waiting for Godot, however, redefines waiting by stripping it of purpose or resolution. Vladimir and Estragon exist in a suspended temporality where anticipation becomes an absurd ritual, exposing the emptiness of hope in a world without guarantees. Together, these works demonstrate how waiting can generate illusion, sustain identity, or expose existential voids, confirming its central role in a poetics of waiting that interrogates the fragile tension between hope, reality, and human desire.*

Keywords: *waiting; absurd; metaphysical perspective; absence; expectation*

Il y a dans l'attente une forme de foi silencieuse, un espoir suspendu au fil du temps, une croyance que quelque chose ou quelqu'un viendra combler le vide. Mais que se passe-t-il lorsque cette attente devient mirage, lorsque ce qui devait advenir n'advient jamais ? Lorsque l'espoir, au lieu d'élever, enferme ?

Dans les pages de *Madame Bovary*, Emma attend. Elle attend l'amour comme d'autres attendent un miracle, une révélation, une fuite vers un ailleurs plus vaste, plus lumineux. Ses jours s'étirent dans la grisaille normande, et son cœur, saturé de romans et de rêves, bat à contretemps de sa vie. Elle guette dans chaque regard d'homme un signe d'embrasement, dans chaque dépense une échappée belle. Mais rien ne vient, ou trop peu. Tout est tiède, décevant, poussiéreux. L'attente devient gouffre, et Emma, ivre d'idéal, finit par tomber dans ce vide qu'elle refusait de voir.

De l'autre côté du monde, sur une colline de Nagasaki, Cio-Cio San, alias Madame Butterfly, fixe la mer. Chaque jour, elle scrute l'horizon, persuadée que le navire de son amant reviendra. Elle a foi, une foi pure, presque enfantine, en cet homme qui l'a épousée puis quittée. L'attente est chez elle prière, rituel, offrande silencieuse. Mais l'amour que Butterfly imagine est un mirage de papier. L'attente, trop longue, trop absolue, se referme sur elle comme un piège d'innocence. Et c'est encore une femme qui, croyant à la promesse de l'amour, meurt de l'avoir trop attendue.

Puis vient le théâtre nu, désert, de Beckett. Un arbre sec, deux hommes, un nom : Godot. Vladimir et Estragon attendent, mais qui, mais quoi ? Leur attente n'a ni objet clair, ni fin. Elle se résume à ce verbe-là, « attendre », comme une manière de tenir debout. Ils parlent, se disputent, se taisent. Ils ne partent pas. Car partir serait cesser d'espérer, et donc d'exister. L'attente devient leur façon de remplir le vide, de donner une forme à l'absurde. Mais elle n'ouvre aucune porte, elle est boucle sans fin, attente d'un Dieu qui ne viendra pas.

Trois figures, trois postures de l'attente. Emma, la romantique, attend l'amour comme une fiction à incarner. Butterfly, la fidèle, attend le retour comme une vérité promise. Vladimir et Estragon, eux, n'attendent rien de précis : leur attente est le seul repère dans un monde vidé de sens. Chez Flaubert, l'attente est rêve brisé, chez Puccini, elle est fidélité sacrifiée, chez Beckett, elle est condition existentielle. Mais dans tous les cas, l'attente révèle une humanité vulnérable, tendue vers un futur incertain. Elle reflète notre besoin de croire, de combler les silences, de donner un sens au temps. Pourtant, elle rappelle aussi que le monde n'a pas toujours de réponses à offrir, que l'espoir peut être un leurre cruel, et que parfois, il faut apprendre à vivre sans promesse.

Dans le présent travail, nous nous proposons donc, d'examiner la manière dont le motif de l'attente se déploie dans trois œuvres majeures, celles de Flaubert, Puccini et Beckett.

Madame Bovary : l'attente, du rêve à la désillusion

Dans *Madame Bovary*, Gustave Flaubert érige l'attente en véritable structure existentielle. Elle n'est pas seulement un état psychologique chez Emma : elle constitue le ressort tragique de son destin et l'instrument privilégié par lequel l'auteur déploie sa critique de l'imaginaire romantique. L'attente, oscillant entre espoir et inertie, devient le lieu où se cristallisent les illusions d'Emma et où se joue la mise en scène de l'écart entre rêve et réalité.

Emma entre dans la vie avec un imaginaire saturé de fictions. Les romans sentimentaux lus au couvent façonnent une sensibilité tournée vers l'exceptionnel et surtout vers un avenir mythifié. L'attente n'est donc pas d'abord engendrée par la vie réelle, mais par un modèle littéraire. Elle devient un horizon permanent, une projection hors du présent. L'existence quotidienne ne peut plus être acceptée telle quelle : elle doit tendre vers quelque chose de supérieur. Ce décalage fonde toute l'insatisfaction d'Emma. Flaubert utilise ainsi l'attente comme un mécanisme qui déplace l'héroïne hors du réel. Emma ne vit pas pour ce qui est, mais pour ce qui pourrait être. Son rapport au temps est distordu : le présent devient un simple obstacle entre elle et une promesse imaginaire empruntée aux stéréotypes romanesques.

Le mariage avec Charles, loin de combler les aspirations d'Emma, les renforce. Le personnage attend de l'union conjugale une métamorphose : une vie passionnée, la noblesse des sentiments, « quelque chose d'exaltant ». Or le quotidien provincial se révèle atone, répétitif, dépourvu d'événements. L'attente devient alors une sorte de tension permanente, un vide qui se creuse. La manière dont Flaubert décrit les premiers mois de vie conjugale souligne la lente corruption de cette attente : Charles, satisfait et sans imagination, n'alimente pas les désirs d'Emma. Le temps ne l'accomplit pas, il la ronge. L'attente devient stagnation. Elle se transforme progressivement en dégoût de soi et du monde.

Les deux amants Rodolphe puis Léon apparaissent comme des figures de substitution capables d'incarner, même provisoirement, l'idéal désiré par Emma. Pourtant, même dans l'amour, l'attente reste dominante. Rodolphe lui-même l'a bien compris : Emma veut être désirée, mais surtout rêver, anticiper ce désir. L'œuvre souligne souvent que l'élan d'Emma vers ses amants est moins lié à ce qu'ils sont qu'à ce qu'ils représentent. Même l'adultère devient une répétition du schéma de l'attente : Emma espère l'évasion, un départ, une transformation radicale de sa vie. Chaque relation ouvre un horizon qui ne se réalise jamais. Ainsi, lorsqu'elle prépare sa fugue avec Rodolphe, c'est la préparation même, le fantasme du voyage, qui lui procure un vertige ; l'abandon de Rodolphe révèle tragiquement la vacuité de cet horizon.

L'attente chez Emma traduit également une critique de la condition féminine au XIX^{e} siècle. L'inactivité imposée aux femmes de province les condamne à une vie de passivité temporelle. Emma ne dispose d'aucun espace pour réaliser ses aspirations esthétiques ou amoureuses ; son imagination devient son seul refuge. L'attente est ainsi le symptôme d'une privation structurelle : elle pallie l'absence de possibilité d'action. Dans son roman, Flaubert n'attaque pas seulement les illusions romantiques ; il expose aussi un système social où la temporalité féminine est bridée, répétitive, dépourvue d'événements structurants. Emma attend parce qu'elle n'a pas d'alternative crédible à l'attente.

L'endettement progressif scelle l'effondrement des dernières illusions. Emma ne peut plus reporter dans l'avenir un salut possible. La temporalité se resserre : l'attente devient angoisse puis panique. Le poison, ultime acte, brise finalement le cycle interminable de l'espérance déçue. Emma ne meurt pas seulement d'amours impossibles ou d'extravagances romanesques : elle meurt d'avoir trop attendu. Flaubert fait de la mort une clôture brutale qui met fin à la dynamique temporelle qui aura structuré tout le roman. La disparition d'Emma marque la victoire du réel sur l'illusion.

L'attente dans *Madame Bovary* ne constitue pas un simple état émotionnel : elle est la clé de lecture du roman tout entier. Elle structure le rapport d'Emma au monde, engendre ses désirs et ses souffrances, et révèle la critique flaubertienne de l'idéalisme romantique autant que des contraintes

sociales imposées aux femmes. L'attente fait naître un mouvement constant vers un ailleurs inaccessible, inscrivant Emma dans un destin tragique où le temps, loin d'être une promesse, devient le piège dans lequel elle se consume.

Madame Butterfly et le sublime de l'attente : une figure tragique chez Puccini

Dans *Madame Butterfly*, de Giacomo Puccini, l'attente ne constitue pas seulement un ressort narratif : elle devient une véritable architecture symbolique, un principe organisateur de la perception, du langage et du destin. Puccini fait de l'attente un espace poétique où se révèlent les tensions entre illusion et réalité, entre désir et mort. L'œuvre se lit alors comme une longue traversée du temps suspendu, où chaque instant est un cristal fragile, chargé de promesses et d'ombres.

L'attente représente dans cette œuvre l'acte fondateur du personnage. Dès l'origine, Cio-Cio-San est définie par un mouvement d'élan : elle quitte son monde, renonce à son identité, et se livre tout entière à un avenir dont elle ne possède que l'esquisse. L'attente, chez elle, n'est pas simple patience : c'est un acte de foi, une construction active de sens. Elle invente l'homme qu'elle attend ; elle façonne, par son espérance, la figure idéalisée de Pinkerton. Cette dimension créatrice fait de Butterfly un personnage presque romanesque, dont le rapport à la réalité passe par un filtre lyrique constant. Son attente est une œuvre d'imagination, une fiction intime qu'elle nourrit de gestes et de rituels : guetter le port, écouter la rumeur du vent, dessiner mentalement le moment du retour. Ce sont autant de gestes d'écriture invisible.

Le temps s'impose comme une matière à la fois poétique et dramatique, venant intensifier et approfondir l'expérience de l'attente. Puccini, avec une intuition profondément littéraire, transforme le temps en substance artistique. Dans l'opéra, le temps n'est ni linéaire ni objectif : c'est un temps vécu, habité, intensément subjectif. Les trois années qui séparent la promesse du retour et l'apparition du navire américain sont, pour Butterfly, un temps immobile. Elles n'existent pas comme durée, mais comme persistance d'un unique sentiment : l'espoir.

La célèbre scène de la veillée, souvent commentée, est précisément une dramatisation du temps intérieur. Butterfly demeure droite, hiératique, tandis que la musique se resserre, se fait presque minimaliste. La nuit se prolonge au-delà du naturel, comme si elle résistait à l'aube par fidélité à la tension affective qui l'habite. Le temps se fait étau, puis souffle coupé, et le spectateur se trouve pris lui-même dans ce piège de l'attente.

L'attente, dans l'opéra, agit simultanément comme un voile et comme un instrument de dévoilement : voile, car elle empêche Butterfly de voir la vérité : la légèreté, voire la frivolité de Pinkerton, son incapacité à comprendre la profondeur du don qui lui est fait ; révélation, car elle met en lumière, par contraste, l'absolu de la fidélité de l'héroïne. C'est dans cette zone de tension que s'ancre la dimension tragique : plus l'attente se prolonge, plus se creuse l'abîme entre la vérité et le rêve, entre le monde extérieur et le monde intérieur.

Cette double nature de l'attente s'inscrit aussi dans le langage de l'opéra. Les mots de Butterfly sont constamment tournés vers l'avenir : elle parle non de ce qui est, mais de ce qui sera. Ainsi se construit une parole prophétique, qui anticipe sans cesse une réalité qui ne viendra pas. C'est cette langue du futur qui finit par trahir l'héroïne : elle en devient prisonnière.

Lorsque Pinkerton revient, ce n'est pas le temps rêvé qui rejoint Butterfly : c'est le réel qui brise la fiction. Son retour n'est pas la fin attendue, mais la fin du temps de l'attente, une fin brutale, presque obscène, tant elle écrase d'un coup tout ce qui avait été investi dans l'espoir. La dévastation de Butterfly n'est donc pas seulement sentimentale : elle est ontologique. C'est l'effondrement d'un monde imaginé, d'une temporalité construite, d'une identité façonnée autour d'une promesse. En choisissant la mort, elle choisit aussi de mettre fin à ce temps déchiré, à cette fracture entre fiction intime et vérité extérieure.

Ainsi *Madame Butterfly* apparaît-elle, dans sa profondeur littéraire, comme le drame d'un temps rêvé qui se heurte au temps réel. L'attente, loin d'être passive, est dans l'opéra une œuvre intérieure, une construction poétique qui élève Butterfly au rang d'héroïne tragique. Puccini ne met pas seulement en scène une femme abandonnée : il compose la fresque poignante d'une âme suspendue à l'infini d'un futur inventé, dont la beauté fragile se brise au contact du monde. Dans

Madame Butterfly, l'attente ne constitue pas seulement un ressort narratif : elle devient une véritable architecture symbolique, un principe organisateur de la perception, du langage et du destin. Puccini fait de l'attente un espace poétique où se révèlent les tensions entre illusion et réalité, entre désir et mort. L'œuvre se lit alors comme une longue traversée du temps suspendu, où chaque instant est un cristal fragile, chargé de promesses et d'ombres.

Deux héroïnes façonnées par l'attente : Emma Bovary et Cio-Cio-San

Bien que séparées par des mondes culturels, des époques et des univers artistiques distincts, Cio-Cio-San et Emma Bovary partagent une même condition tragique : leur vie intérieure se construit sur une attente qui finit par les détruire. Chez l'une comme chez l'autre, l'attente est moins une expérience temporelle qu'une manière d'habiter le monde, une façon d'espérer un hors-monde que la réalité dément continuellement.

Chez Butterfly comme chez Emma Bovary, l'attente est avant tout un acte d'imagination. Cio-Cio-San reconstruit Pinkerton en figure idéale, lui attribuant une noblesse et une fidélité qui n'appartiennent qu'à sa propre rêverie. L'homme réel s'efface derrière l'homme rêvé. L'attente prolongée n'est alors pas un vide, mais une création permanente : elle invente chaque jour le retour futur, qu'elle enlumine d'images presque sacrées.

De l'autre côté, Emma Bovary, nourrie des lectures romantiques et sentimentales de son adolescence, attend l'amour tel qu'il se déploie dans les romans : fulgurant, absolu, ravageur. Lorsqu'elle épouse Charles, elle attend de lui ce qui n'existe que dans sa bibliothèque. Puis elle attend des amants successifs la transfiguration qu'elle imagine. Elle n'attend jamais un être réel : elle attend le romanesque. Ainsi, toutes deux vivent dans une fiction qu'elles se donnent, une fiction qui soutient leur être mais qui finit par s'écrouler.

Le temps, chez Puccini, se dilate autour de l'attente. Les trois années d'absence ne sont pas perçues comme durée, mais comme intensité unique : un futur espéré qui absorbe tout le présent. Chez Flaubert, Emma souffre au contraire de l'immobilité insipide du quotidien. Ses journées semblent se répéter sans relief. Le temps « plate », comme dit Flaubert, devient une prison monotone où la jeune femme étouffe. Elle rêve d'un avenir éclatant, d'un événement qui la sauverait : un amant, une lettre, une fortune, mais rien ne vient. Dans les deux cas, le présent ne vaut rien : l'héroïne le traverse comme une chambre vide. L'attente est leur seule respiration.

La même incapacité à voir le réel se manifeste chez les deux personnages féminins. Emma et Butterfly souffrent d'un aveuglement analogue : elles ne distinguent pas ce qui est de ce qu'elles désirent. Elle repousse les avertissements, nie l'évidence, transforme chaque signe de désillusion en indice de confirmation. Le réel n'a pas voix au chapitre devant la puissance de son espérance. Emma, quant à elle, déforme le quotidien, interprète chaque geste, chaque parole selon les modèles romanesques qui peuplent son imagination. Son regard n'est pas dirigé vers le monde, mais vers la littérature qui la hante. Dans les deux œuvres, la tragédie naît de cet écart entre perception et vérité, entre projection intime et froide réalité.

La chute est, dans les deux cas, brutale, parce qu'elle détruit un monde intérieur entier. Quand Pinkerton revient, ce n'est pas l'homme attendu, mais l'être réel, accompagné de sa nouvelle épouse. C'est l'effacement soudain de trois années d'espérance. La mort apparaît alors comme un acte de cohérence tragique : si le rêve s'effondre, la vie qui lui est articulée ne peut survivre. Pour Emma, l'effondrement survient lorsque ses illusions, l'amour, la passion, l'ascension matérielle, s'évanouissent sous le poids des dettes et des trahisons. L'arsenic est sa manière de tuer non seulement la souffrance, mais l'attente elle-même devenue impossible.

Toutes deux meurent parce que la réalité ne correspond pas à la fiction qu'elles ont construite. Leur mort clôt le temps imaginaire qu'elles avaient seul habité.

L'attente sans objet : l'architecture de l'absurde chez Beckett

Dans *En attendant Godot*, Beckett érige l'attente en principe métaphysique, en matière dramatique et en destin humain. Ce n'est plus un simple ressort narratif, ni un intervalle entre deux actions : c'est le cœur même de la pièce, son moteur paradoxal, son souffle et son vide. L'attente se

déploie comme condition existentielle, révélant la fragilité de l'homme confronté au néant et à l'incompréhensible.

Beckett place Vladimir et Estragon dans un entre-deux immuable : un chemin vague, un arbre rachitique, un temps indistinct. Ce décor minimaliste rend visible l'essence nue de l'attente : une tension sans objet, une ouverture vers un événement qui ne se produit pas.
Godot, figure mystérieuse, ne se définit que par son absence.

Ce qui est attendu demeure obscur, personne ne sait s'il est un homme, une idée, un salut, ou une simple illusion. L'attente devient alors une quête de sens dans un monde qui n'en offre aucun, un effort dérisoire pour structurer l'existence. Beckett montre que l'homme ne peut supporter le chaos qu'en se fixant un horizon, même fictif : l'attente est le dernier refuge face à l'absurde. Dans la pièce, tout sert à occuper le temps, à meubler l'inertie. Les dialogues vagabonds, les répétitions, les jeux burlesques ne sont pas des divertissements innocents : ce sont des antidotes contre le vide qui menace d'engloutir les personnages. « Il faut s'occuper », disent-ils, comme un mot d'ordre vital. L'attente devient un espace où les gestes perdent leur finalité, où la parole s'use, où la routine s'installe. Le temps ne progresse pas : il tourne en rond, comme les répliques, comme les personnages eux-mêmes. Ce ressassement souligne l'inanité de l'attente : elle remplace l'action, elle évite la conscience, elle maintient à la fois en vie et en paralysie.

Beckett universalise l'attente. Ce que vivent Vladimir et Estragon n'est pas une situation théâtrale particulière, mais l'image amplifiée de la condition humaine : nous attendons tous quelque chose : un signe, un sens, un avenir, une justification qui ne vient pas. Godot n'arrive pas, non parce qu'il est en retard, mais parce qu'il n'a peut-être jamais existé. Dans cette absence radicale, Beckett interroge la structure même du désir : nous attendons pour survivre, mais cette attente repose sur une fiction. Le tragique naît de cette lucidité : persister à attendre malgré l'absence de garantie, persévérer dans une espérance sans objet.

Le génie de Beckett réside dans sa capacité à transformer cette vacuité en matière poétique.
Le silence, la répétition, les ruptures, les dialogues déliés créent une musique de l'attente, une forme de poésie minimaliste où le non-dit pèse autant que les paroles. La structure même de la pièce, deux actes similaires, deux fois la même promesse non tenue, inscrit l'attente dans une boucle qui mime la cyclicité du temps intérieur. L'arbre qui verdit à peine, la lumière qui décline, le garçon qui revient avec le même message introduisent une variation infime dans une éternité immobile. Beckett sublime l'attente en la dénudant jusqu'à l'os, révélant la beauté austère et terrifiante de l'existence dépouillée de fiction.

Dans *En attendant Godot*, l'attente devient l'expression suprême de la condition humaine : une espérance sans fondement, un mouvement sans destination, une fidélité à ce qui n'a peut-être jamais été promis. Beckett transforme l'inertie en drame, le vide en matière, le silence en langage. L'attente n'est pas le prélude à l'action ; elle est l'action elle-même : infinie, absurde, inachevée.
Comme nous l'avons vu, l'attente, dans ces trois œuvres : *Madame Bovary, Madame Butterfly* et *En attendant Godot*, forme un vaste paysage existentiel où se dessinent trois visages de l'humanité : l'attente comme illusion romanesque, comme fidélité tragique et comme condition métaphysique. Si les époques diffèrent, si les cadres divergent- la province bourgeoise de Flaubert, le Japon rêvé de Puccini, la lande dénudée de Beckett -, une même pulsation innerve ces trois œuvres : le temps suspendu, tendu vers un avenir incertain, voire impossible.

Chez Flaubert, l'attente est d'abord une construction imaginaire. Emma ne se contente pas d'attendre : elle invente ce qu'elle attend. L'amour, la passion, l'éblouissement ne sont pas pour elle des expériences, mais des mythes acquis dans les pages romantiques qui ont nourri son adolescence. Ainsi, son attente se colore d'une esthétique : elle rêve en images, en métaphores, en drames somptueux. Elle attend un événement qui ressemblerait à un chapitre de roman, un embrasement qui viendrait dissiper l'ennui d'un quotidien trop plat. Chez Emma, l'attente est le moyen de fuir la réalité, une fuite en avant dans le rêve, dont l'effondrement mènera à la mort.

Avec Cio-Cio-San, l'attente se mue en acte de fidélité lumineuse, presque sacrée.

La jeune geisha ne fabrique pas un rêve : elle le sanctifie. Pinkerton devient dans son esprit non un idéal littéraire, mais un absolu moral, une promesse dont dépend toute sa vie. L'attente chez

Butterfly se déploie dans le silence, dans la dignité, dans une immobilité presque rituelle. Elle ne cherche pas à embellir le futur : elle le tient pour certain, inébranlable.

Là où Emma attend pour combler un vide intérieur, Butterfly attend pour donner sens à son existence. Et pourtant, la chute est analogue : le réel se présente comme un verdict brutal qui anéantit l'édifice intime. L'attente devient alors tragique : elle n'a pas été illusion, mais aveuglement.

Avec Beckett, l'attente s'abstrait de toute psychologie pour devenir expérience métaphysique. Il ne s'agit plus d'attendre l'amour ni le retour d'un être cher : il s'agit d'attendre quelque chose, un sens, une présence, un salut que la pièce nie à mesure qu'elle en parle. Godot n'a de consistance que dans sa non-venue. Vladimir et Estragon attendent parce qu'ils ne peuvent faire autrement : l'attente est leur manière d'habiter le vide, de résister au néant. Cette attente n'est ni rêve, ni fidélité : c'est une structure de survie. Elle ne promet rien, mais elle maintient en mouvement une existence sinon immobile. L'attente devient ici l'allégorie de la condition humaine : persister malgré l'absence de sens.

Ces trois œuvres, loin d'être dissemblables, dessinent une gradation puissante du concept d'attente. Chez Emma Bovary, elle est romanesque, nourrie d'imaginaires qui donnent au désir une forme mensongère. Chez Cio-Cio-San, elle est tragique, portée par une foi qui dépasse la raison et qui finit par se confondre avec le sacrifice. Chez Vladimir et Estragon, elle est ontologique, dépouillée de tout objet, réduite à la simple expérience d'être au monde. L'attente, ainsi parcourue, apparaît sous ses trois visages les plus profonds : l'attente comme illusion, l'attente comme croyance, l'attente comme condition. Trois manifestations d'une même fragilité humaine : la tendance irréductible à orienter sa vie vers un avenir qui, souvent, n'advient pas.

Ces quatre figures, Emma, Butterfly, Vladimir et Estragon, ne nous offrent pas de leçon morale, mais un miroir. Car tous, à leur manière, nous ressemblent. N'attendons-nous pas, nous aussi, une réponse, un signe, une délivrance ? Et ne redoutons-nous pas, en secret, que ce que nous espérons ne vienne jamais ? C'est peut-être cela, le vrai théâtre de l'attente : non pas celui de l'arrivée, mais celui du manque et de ce que nous devenons en l'habitant.

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CONCEPTUAL METAPHOR IN STEPHEN HAWKING'S THEORIES

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Abstract: *This study investigates the conceptual metaphor in Stephen Hawking's texts, with a focus on the volume "The Universe in a Nutshell". Starting from the theory of conceptual metaphor formulated by George Lakoff and Mark Johnson, we investigate how structured conceptual metaphors (e.g., "the universe in a nutshell / as a miniature space," "time as form," "curvatures of the space-time," "black holes as gates") make complex theoretical concepts accessible to the general audience. The study identifies and classifies recurrent metaphors in the text, maps them to conceptual frames (container, path, mechanism, entity), and examines their discursive functions: conceptual modelling, establishment of epistemic analogies, reduction of abstraction, and rhetorical persuasion. The analysis combines qualitative methods of discourse analysis with tools from cognitive linguistics to show how metaphors not only illustrate science but to contribute to the formation of the reader's mental representation of cosmological theory. The conclusion highlights the productive tension between scientific fidelity and communicative efficiency of metaphor, proposing criteria for the responsible use of metaphoricity in science communication and suggestions for further research on the pragmatics of metaphor in popular science texts.*

Keywords: *conceptual metaphor; Stephen Hawking; Lakoff & Johnson; scientific communication; cognitive linguistics.*

In *"The Universe in a Nutshell"*[1], Stephen Hawking not only synthesizes the most advanced theories of 20th-century physics – general relativity, quantum mechanics, string theory, and quantum cosmology – but also manages to make them intelligible to a wide audience through an apparently simple instrument: the conceptual metaphor. His scientific language never remains cold or purely mathematical; on the contrary, he transforms the most difficult-to-imagine abstractions into vivid, familiar, almost tactile images, which radically restructure the way the reader perceives reality.

The present study aims to analyze two powerful and recurrent conceptual metaphors – true "cognitive bridges" between the world of everyday experience and the frontiers of contemporary knowledge: the metaphor "the universe in a nutshell" – the paradox of the infinite compressed into the finite, taken from *Hamlet* and transformed into an epistemological manifesto – and the metaphor "the shape of time," in which time is no longer a straight line but acquires a variable geometry, conical in the vicinity of gravitational extremes.

Each of these metaphors is not only an ornamental figure of speech but a true cognitive model that structures the reader's understanding, transferring properties from the source domain (familiar objects and experiences) to the target domain (abstract physical concepts). Morphosyntactic and semantic analysis of these expressions will highlight the way Hawking exploits the resources of language to make the invisible visible and the intangible tangible, thus demonstrating that the great scientific discoveries of the 20th century are not only equations but also extremely well-told stories.

Theoretical Framework

The theory of conceptual metaphor (George Lakoff & Mark Johnson, *Metaphors We Live By*[2], 1980) demonstrates that metaphor is not only a figure of speech, but a fundamental structure of human thought: "*metaphors do not only reflect the way we perceive the world, but also how we form our thinking.*"[3] In the work entitled *Metaphors We Live By*, Lakoff and Johnson argue that metaphors are not only simple linguistic expressions, but fundamental structures of thought that affect the way we

[1] Stephen Hawking, *"The Universe in a Nutshell"*, trans. Gh. Stratan, O. Ţînţăreanu, A. Vişinescu, ed. Gh. Stratan, Humanitas Publishing, Bucharest, 2016.
[2] George Lakoff and Mark Johnson, *Metaphors We Live By*, University of Chicago Press, Chicago, 1980.
[3] Lakoff, *op. cit*., p. 3.

understand and act in the world. Thus, a definition of conceptual metaphor can be formulated as a mechanism through which abstract concepts are understood by means of concrete concepts, facilitating the transfer of meanings from one domain to another.

The functions of metaphors in scientific discourse are: cognitive (creates coherent mental models for invisible phenomena); didactic (reduces the distance between expert and non-specialist); heuristic (suggests new hypotheses and productive analogies); aesthetic and rhetorical (provides pleasure in reading and memorability). In the case of Hawking, metaphors are not simple "ornaments," they are the very skeleton of the explanation.

"The Universe in a Nutshell"[4]

The title-subtitle metaphor *"The Universe in a Nutshell. The universe has multiple histories, each of them being determined by a small nut"*[5] frames the entire volume as an image of miniaturization and containment. The title of Stephen Hawking's book is taken directly from a famous Shakespearean phrase in *Hamlet*: "*I could be shut up in a nutshell and think myself a king of infinite space*."[6] (Shakespeare, *Hamlet*, Act 2, Scene 2.) The end of the book is outlined by a paraphrase of Miranda from Shakespeare's *The Tempest*: "*O, brave new world / Having such creatures in it."*[7] This is the universe in a nutshell, says Hawking. Hawking transforms this paradoxical image into an ironic and profound title: the entire Universe (infinite, complex, with 10^{80} particles, billions of galaxies, 13.8 billion light-years) is "compressed" and explained in a thin, accessible book, like an infinity enclosed in a tiny nutshell.

As textual references, we have: "*If the universe is, however, very small, as it was near the moment of the Big Bang,… the uncertainty principle*[8] *becomes very important."*[9] *(Hawking, p. 80), "Perhaps Hamlet wanted to say that although we human beings are physically limited, our minds are free to explore the entire universe."*[10] (Hawking, p. 69), "*… we have seen how the behavior of the vast universe can be understood in terms of its history in imaginary time, which is a small, slightly flattened sphere. It is like Hamlet's nutshell, and in this nutshell is encoded everything that happens in real time. Hamlet was right. We can be shut up in a nutshell and think ourselves kings of boundless space."*[11] (Hawking, p. 99), "*… the spontaneous creation of a brane-world*[12] *would have a history of imaginary time like a nutshell…*"[13] (Hawking, pp. 195-196)

Conceptual values (source-target mappings) of the metaphor "the universe in a nutshell" are: container/boundary (p. 99): shell (small, delimited container) – the universe as an "encapsulated" totality, with clear conceptual edges; miniaturization/synthesis (p. 80): small object that "holds everything" – cosmological complexity compressed into a single, easily mentally manageable image; coding/compression (p. 99): nucleus concentrating information – cosmological histories "encoded" in a reduced model (e.g., the sphere in imaginary time); accessibility/legibility (p. 99): familiar, "hand-sized" object – abstract science made cognitively manipulable; tension (p. 99): small vs. infinite: tiny object - "infinite space" (frames the paradox of comprehensibility); unifying macro-frame: umbrella image organizing the book's themes; protection/stability (p. 99): shell that "closes"/establishes cognitive boundaries; full vs. empty (pp. 195-196): "empty shell"/"full shell" (brane world) – status of theoretical content; perspectival access (p. 99): view "from inside" the model.

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[4] Hawking, *op. cit.,* 2016.
[5] *Ibidem.,* p. 67.
[6] *Ibid.,* p. 69, p. 99.
[7] *Ibid.,* p. 200.
[8] ***Heisenberg Uncertainty Principle (Indeterminacy)*** *Principle formulated by Heisenberg, which states that the position and velocity of a particle cannot be measured simultaneously with arbitrary precision. The more precisely one is measured, the less precisely the other can be measured. ibid.,* p. 207.
[9] *Ibid*., p. 80.
[10] *Ibid*., p. 69.
[11] *Ibid*., p. 99.
[12] ***Brane world*** *"A four-dimensional surface or brane in a space-time with more than four dimensions." Ibid., p. 206.*
[13] *Ibid.,* pp. 195-196.

Discursive functions of the metaphor "the universe in a nutshell" are: conceptual-structural: unifying macro-frame of the volume; persuasive: memorability, authority/cultural prestige (Shakespeare) with an enlightening effect (that "aha" moment). Benefits include: miniaturization providing cognitive synthesis, anchoring advanced ideas (branes) in a single image, providing accessibility through miniaturization and a narrative orientation. Risks include: confusing the metaphor with ontology; confusing analogy with ontology; underestimating system openness. These are mitigated by explicitly marking the imaginary status (imaginary time; "hypothesis without boundaries") through explicit intertextuality. Hawking cites Hamlet: "*I could be shut up in a nutshell and think myself a king of infinite space.*"[14] Then he reinterprets the line in a cosmological key: the universe in imaginary time as "*a small, slightly flattened sphere ... like the nutshell,"*[15] "*in this nutshell everything is encoded …*"[16] and finally extends the intertext to Miranda's paraphrase from *The Tempest*: "*O, brave new world / Having such creatures in it."*[17] as a rhetorical closure. Thus, the "nutshell" metaphor is culturally anchored (Shakespeare) and scientifically re-signified (miniaturization/container).

The connection with *Hamlet* functions on three levels: 1. As an explicit intertextual source, Hawking cites Hamlet's line, culturally legitimizing the metaphor "the universe in a nutshell," providing a matrix for the image: small containment versus infinite space. 2. As scientific re-semantization, Hawking translates "nutshell" into cosmological terms: "small sphere in imaginary time." The mapping – a small container as a global model, "being shut up" a coding, synthesis of histories, "being king" having cognitive (not ontological) access to the totality. 3. As a rhetorical-narrative function, the intertext creates memory and ethos: Shakespeare as an "anchor" for the audience – engaging the beginning and the end (paraphrase from *The Tempest*, p. 200), giving the volume a narrative arc. It allows transition from literary language to scientific model without cognitive friction; miniaturization of concepts (imaginary time, branes) into a single, memorable image; articulation of a productive tension "small versus infinite" which supports the idea of coding/synthesis; circular closure of the narrative (opening with Hamlet, closing with *The Tempest*), reinforcing discourse cohesion.

The conceptual metaphor "*The Universe in a Nutshell*,"[18] in the Romanian language, from a morpho-syntactic point of view, is formed by the noun *univers*[19], neuter noun (derived from Latin *universum*, Fr. *univers*, Ger. *Universum*), singular, articulated with the definite article "ul," indicating a known topic, the totality of all known and possible worlds, and the locative prepositional phrase „*într-o coajă de nucă*" designates a small container, metaphorically a nucleus, composed of the preposition "*în*"[20] followed by the definite article "o"[21], feminine singular, contracted form (*într-o*), a contraction frequently encountered in spoken and written Romanian, followed by the common noun *coajă*[22], feminine singular, accusative, unarticulated, derived from Slavic *koža* – "skin" – "shell"; followed by the preposition "de"[23], which introduces the complement of material, of belonging, *nucă*[24], common noun, feminine singular, unarticulated genitive/dative, from Latin *nux, nucis*; a small, round, apparently insignificant object. *Coajă de nucă* is a fixed nominal expression, almost becoming a lexical compound in Romanian (figurative sense: extremely small space, apparently insignificant thing), creating a tactile, concrete image. This locative construction gives the correlation

[14] *Ibid.,* p. 69, p. 99.
[15] *Ibid.,* p. 99.
[16] *Ibid.,* p. 99.
[17] *Ibid.,* p. 200.
[18] *Ibid.,* p. 67.
[19] *Everything that exists in time and space.* According to MDA, The Small Academic Dictionary, Romanian Academy, "Iorgu Iordan" Institute of Linguistics, Editor Ioana Cracă, the dictionary was published with the support of the Ministry of Education and Research, Univers Enciclopedic Publishing House, Bucharest, 2001, volume IV, p. 1127.
[20] The interior of a space. MDA, *op. cit*., volume III, p. 136.
[21] See *un*, MDA, ibidem, volume III, p. 786. See *unu*, MDA, *ibid.,* volume IV, p. 1117. Some - unele D-G singular, MDA, *ibid.*, volume IV, p. 1130.
[22] *Protective external tissue of the roots, stems, and branches of a plant (woody).* MDA, *ibid.,* volume I, p. 579.
[23] *Expresses the nature of the determined object*. MDA, *ibid.,* volume II, p. 28.
[24] *A small fruit consisting of an edible kernel, enclosed in a woody shell, covered by a green fleshy husk which dries and cracks at maturity.* MDA, *ibid.,* volume III, p. 777.

of content-container, interior-boundary, interior-boundary-exterior. (Interior: "the universe" as encapsulated totality [content]; boundary: "shell" as cognitive limit/frontier [what enters/what remains outside]; exterior: "infinite space" as conceptual background.) The semantic implications are cognitive finitude versus ontological infinity; stability (shell) versus variability (content). From a syntactic point of view, the complete structure of the title "universul într-o coajă de nucă" is an elliptical nominal sentence (without an explicit verbal predicate, typical of titles and sayings). The presence of the enclitic article in *universul* (not *univers* or *un univers*) suggests that it refers to the unique, known universe, the totality of reality. The "absence of a verb" creates a suspended nominal sentence, with the air of an axiom or proverb, which gives the title maximum force and memorability. *Coajă de nucă* functions as a "conceptual metaphor" of the container type (recipient): the infinite universe becomes the content of a finite and mundane container – irony and epistemological humility. From a morpho-syntactic point of view, the title *universul într-o coajă de nucă* is a perfectly constructed elliptical nominal sentence, in which: the semantic core is the opposition between immense ("universul," articulated) and tiny ("coajă de nucă," unarticulated, mundane); the attribute becomes the vehicle of the metaphor; the absence of a verbal predicate creates an effect of maximum condensation and paradox – exactly what the book itself promises.

At the pragmatic-discursive level, the metaphor has several functions: macro-framing of the volume (it represents the overall conceptual frame that organizes the themes, tone, and explanatory path of the book. Example: the metaphor "the universe in a nutshell" gives the general direction and links the sections together); narrative orientation (the way a metaphor guides the storytelling of ideas: it establishes a red thread: recurring and connecting chapters; it gives order to explanations: establishes beginning–middle–end [e.g., from "empty shell" to "full shell"]; it creates transitions: natural passages between themes [miniature – imaginary time – branes]; it focuses perspective: what we "see" inside/outside the "shell"; it motivates questions and mini-"scenes": "what fits inside?", "how does it curve?", "can it be traversed?"; it closes the arc: opening with *hamlet*, closing with *the tempest*, providing cohesion and memorability); mnemonic anchor: an element (word, image, metaphor) that fixes and facilitates the recall of an idea. Example: "the universe in a nutshell" serves as a mnemonic anchor for the entire explanatory framework of the book.

The metaphor "nutshell" functions as an umbrella metaphor: it concentrates complexity into a memorable container and establishes the narrative frame of the volume. It integrates the Shakespearean intertext with advanced concepts (imaginary time, branes), facilitating cognitive transfer. It requires the explicit delimitation of the limits of the analogy to avoid reifying the image into ontology.

"The Shape of Time"[25]

The conceptual metaphor *"The Shape of Time. Einstein's general theory of relativity gives time a shape. How can this fact be reconciled with quantum theory?"*[26] as a chapter title and subtitle introduces the transition from one form of time to another: absolute/universal time, personal time, time as a railway track, Newtonian time, time as an infinite line, distorted time, finite time, pear-shaped time, curved time, imaginary time, real time, ordinary time, complete time, flat time, looped time, four-dimensional time, etc. Some representative citations in this respect, to which we refer, are: "*It follows not only that it would be possible to send signals faster than the speed of light,… but also that, in order to understand what instantaneous means, absolute or universal time would be needed, which relativity has removed in favor of personal time.*"[27] (Hawking, p. 14) "*The model of time as a railway track. But is time like a main line that goes in only one direction – towards the future – or can it have a loop back, through which it reenters the main line at a previous switch?"*[28] (Hawking, p. 30) "*In the theory of relativity, which is in agreement with a large number of experiments, time and space are, however, indissolubly linked. Space cannot be curved without time also being*

[25] Hawking, *op. cit.,* p. 29.
[26] *Ibidem.,* p. 29.
[27] *Ibid*., p. 14.
[28] *Ibid*., p. 30.

involved. Therefore, time has a shape. By curving space and time, general relativity transforms them from a passive frame in which events occur into active participants, dynamic with respect to what happens."[29] (Hawking, p. 35) *"Einstein's classical (non-quantum) general theory of relativity combines real time and the three dimensions of space into four-dimensional time.*"[30] (Hawking, p. 59) "*Time has the shape of a pear. If we go back in time along the light cone, we observe its curvature toward the matter of the early universe. The entire universe that we observe is contained in a region whose boundaries shrink to zero at the Big Bang."*[31] (Hawking, p. 41) "… *imaginary time being perpendicular to real time, behaves as a fourth spatial direction. It can therefore have a wider range of possibilities than the railway of ordinary real time, which can have only a beginning and an end, or can loop in circles. In this imaginary sense, time has a shape.*"[32] (Hawking, p. 60)

Conceptual values of the metaphor "the shape of time" (source-target mappings) are: shape/geometry – moldable time (p. 35): time has "shape" (curves, profile), it is not a passive frame (relativity makes it a "participant"); curvature – gravity (p. 35): the curving of space also implies the curving of time; line/path – directionality: time as a "main line," direction towards the future; possibly "switch," "loops"; container/extremities – limits (p. 30): beginning/end (finite time), "flat time" vs. "distorted time"; dimensionality – integration (p. 59): four-dimensional time in space-time; time as axis in the "line of the world" (p. 60); orthogonality – alternative regime: "imaginary time" perpendicular to "real time" (behaves as a "fourth spatial direction"); topology (loops) – recursivity (p. 30): possibility of re-entering the "line" (loops); morphological profile (pear) – asymmetry/expansion (p. 41): constraint at the big bang, widening over time (light cone); agency – dynamism (p. 14): time moves from passive frame to "active participant" in the evolution of events; scale/miniaturization – focus (p. 35): local descriptions (regions of the light cone) vs. Global (cosmic history); continuity/discreteness – regimes (p. 35): "ordinary" time vs. "complete," "borderless"; stability/flatness – absence of forces: "flat time" as idealization; network/nodes – switches: points of conceptual bifurcation; metric – measurability: temporal "distances" (proper/coordinates); boundaries – horizons: limits of observability and causality; symmetry/asymmetry – arrow of time: difference between past and future (entropic/cosmological); texture – density of events: "distorted" vs. "flat" suggests rhythm/congestion of causality; map/diagram – visualization: light cone as a "scheme" of the shape of time; epistemic regime – heuristic: "imaginary time" as a computational/modeling instrument, not a physical entity.

Discursive functions of the conceptual metaphor "the shape of time" are: explanatory: translates relativity (curvature, light cone) into concrete images (line, path, pear); conceptual-structural: aligns time with the geometry of space-time (four-dimensional, curved); pedagogical: organizes didactic oppositions (real vs. Imaginary; flat vs. Distorted); heuristic: allows scenarios (loop, switch) to test conceptual consequences; persuasive: provides an "enlightenment effect" through memorable visualizations; metalinguistic/terminological: establishes vocabulary (real/imaginary, flat/curved); cohesive: links sections (time, space-time, black holes/wormholes).

In the Romanian language from a morpho-syntactic point of view, the conceptual metaphor *"the shape of time"* is composed of the common feminine noun *forma*[33] (Lat. *forma*, Fr. *forme*), singular, nominative, articulated with the definite article "-a," offering a concrete geometric image of time, and the common neuter noun *timp*[34], singular, genitive, enclitic articulated "-lui"; the whole nominal group is a possessive construction. In the cited passages, different forms of time appear: absolute/universal, personal, as a railway track, as an infinite line, distorted, finite, pear-shaped, curved, imaginary, real, ordinary, complete, flat, looped, four-dimensional, etc. *Forma* is a noun concretized through metaphor (time, which is abstract, suddenly receives a physical, palpable "shape," like a geometric object); *timpului* is a genitive attributive – in Romanian, it is the most

[29] *Ibid*., p. 35.
[30] *Ibid*., p. 59.
[31] *Ibid*., p. 41.
[32] *Ibid*., p. 60.
[33] *The external appearance of a body.* MDA, *op. cit.*, volume II, p. 453.
[34] *A period measured in hours, days, etc., corresponding to the unfolding of an action, a phenomenon, or an event.* MDA, *ibidem.*, volume IV, p. 917.

natural and elegant way to express possession when the first noun is articulated. In conclusion: the shape of time becomes conical near a black hole; in space-time diagrams, the shape of time is represented as the vertical axis that narrows; the curvature of space-time modifies the shape of time; the shape of time differs from one observer to another; special relativity radically changed the shape of time; near the black hole, the shape of time is like a funnel, being the most visual and memorable construction. Specific morpho-syntactic and stylistic effects: transforming the abstract noun *timp* into an articulated possessor (*timpului*) and placing it in the genitive after *forma* radically concretizes the concept: time is no longer an invisible flow, but an object with a precise geometric contour; the choice of the noun *forma* (and not "structure," "curvature," "configuration") is deliberately sensory and visual – the reader immediately imagines a surface, a cone, a funnel. The construction – *forma* plus genitive noun – is one of the strongest and most elegant Romanian structures for scientific metaphors (cf. "curvature of space," "energy of matter," "density of the black hole"). The metaphor *"the shape of time"*, from a morpho-syntactic point of view, is an extremely compact and efficient genitive nominal group: *forma* (articulated, concrete) plus *timpului* (enclitic articulated, abstract possessor transformed into possessed). This construction allows Hawking to make, in a few words, the huge leap from the traditional philosophical concept of linear time to the modern physical image of a time with variable geometry – and to do it in a perfectly natural and idiomatic way in Romanian.

The metaphor *"the shape of time"* manages to geometrize intuitions about time and to connect the popular level with the theoretical one (Lakoff & Johnson: shape/trajectory mappings – time). Some of the axes/directions of analysis would be: Geometrization: "space cannot be curved without time" (p. 33) – time as profile/belt; Light cone and directionality (pp. 59–60); Didactic models: "railway track," "main line," "switch/loop" (p. 30) – path scheme; Temporal regimes: opposition "real time" vs. "imaginary time" (pp. 59–60) – heuristic usefulness, but marking the non-ontological status of the "imaginary"; Metaphorical morphologies: "pear shape," "flat/distorted/curved time" – representations of expansion/asymmetry and the influence of gravity; Integration with space-time: four-dimensionality anchors the "shape of time" in the general geometric framework; prepares the ground for local phenomena (black holes/wormholes). Effects: increased comprehensibility and memorability ("aha" effect) and stabilization of a coherent didactic vocabulary. Risks include: reification (always specify it is a model/metaphor); avoid uncontrolled mixing of models (line vs. pear vs. loops) without explicit bridges; mark that "shape" is a metaphorical model, not an ontological property; "imaginary time": mark heuristic/mathematical status and domain of validity; mixing sub-metaphors: mark transitions and hypotheses when moving from line – loop – "pear shape"; visual overload: indicate what is didactic scheme vs. empirical result; extrapolation: mark the limits of the used theory (relativistic vs. quantum) and application conditions: gravity regimes (weak/strong), frame of reference (local observer vs. distant), proper time vs. coordinate time, homogeneity/isotropy hypotheses, classical limits, manifold smoothness, energy conditions and boundaries (e.g., "borderless"). Criteria for responsible use: clarify the domain of validity (where "shape" is only a heuristic instrument); explicitly mention the model–reality difference (e.g., "imaginary time" as a mathematical instrument); maintain terminological consistency (line/path/pear/loop linked through a common scheme); anchor in minimal formal landmarks (light cone, line of the world); use controlled illustrations (avoid graphics suggesting ontologization of the metaphor).

The metaphor *"the shape of time"* functions as a robust cognitive device that economically translates relativistic abstraction into easily mentally manipulable images (line, path, curvature, pear). It provides terminological coherence and a common framework to explain differences between real and imaginary time, between "flat" and "distorted" regimes, and to visually anchor formal concepts such as the line of the world or the light cone. By integrating it into the space-time architecture, the metaphor ensures continuity toward local phenomena (black holes, wormholes), enhancing both comprehensibility and memorability of the discourse. However, its efficiency depends on explicitly marking limits (heuristic status of "imaginary time," model–reality distinction) and maintaining consistency between sub-metaphors (line vs. loop vs. pear shape), to avoid reification and misconceptions.

Conclusions

The study has shown that, within the framework of conceptual metaphor theory (Lakoff & Johnson), Hawking's metaphors function as central cognitive devices: *"the universe in a nutshell"* provides the macro framework (container/miniaturization), *"the shape of time"* establishes the conceptual geometry. The recurrence and inter-metaphoric coherence facilitate public understanding of otherwise abstract concepts, but require responsible use: clarification of analogy limits, marking heuristic/speculative status, terminological consistency, and anchoring in relevant scientific frameworks (relativistic and quantum). The result supports the idea that metaphor, far from being mere ornament, is an efficient didactic architecture that shapes the reader's mental representations. Future research can experimentally test the effects of these metaphors on comprehension and can extend and compare them.

The two metaphors belong to a small number of primary conceptual schemes: container, path, object, substance, living organism. The Romanian language amplifies their force through the enclitic article, the flexibility of the genitive, and the richness of verbs of motion and deformation. Hawking demonstrates that cutting-edge scientific discourse can and should be narrative and poetic without losing rigor. His metaphors not only explain, but also create new ways of thinking about the universe – proof that advanced science and creative imagination are not separate domains.

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FAILURE AND DEATH – ”SMALL DRAMAS OF PROVINCIAL LIFE”, 1983

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Abstract: *The fragmented, detailed, unfolded, unstitched daily life will be meticulously analyzed in its articulations, the prose writers exercising the effects of handling metaprosaic procedures on the "valves of the derisory" of a candid, Chekhovian-like, languid existentiality. But for the "attempt at textualism", short prose was more at hand: textualism, the hyper-faithful reflection of small reality, authenticity, uninhibited testing of all levels of language, parodic addition and others are principles of eighties prose that tend to dynamite the coherence and serious meanings of the world, in the context of the double stake: pushing the efforts towards authenticity to the extreme and the acute awareness of the artificiality of prose.*

Keywords: *eighties prose; metaprosaic procedures; textualism; fragmentarism; authenticity.*

„Extraordinarul e o simplă întâmplare”

Firește, proza scurtă nu este o descoperire optzecistă. Însă, pentru ca lucrurile să fie într-adevăr fireşti, adică bine situate între limitele adevărului, Radu G. Ţeposu a socotit necesară o scurtă plimbare prin peisaj: „redescoperitori ai prozei scurte” sunt, în primul rând, scriitorii generaţiei ’60: Marin Preda, D.R.Popescu, Fănuş Neagu, Constantin Ţoiu, Nicolae Velea, Ştefan Bănulescu, George Bălăiţă, Eugen Barbu, Sorin Titel, Augustin Buzura, Nicolae Breban şi Paul Georgescu sunt numele pe care criticul a ţinut neapărat să le menţioneze, deoarece, recunoscute sau nu, ele au constituit veritabile modele. Celor care au urmat li se amintesc inovaţiile: „prozatorii anilor ’70 […] au resuscitat proza scurtă, radiografia cinic-maliţioasă a cotidianului”, astfel că „idealul prozei mai noi pare a fi demontarea vieţii în fragmente şi detalii, iluminarea subterană, hiperrealistă a cotidianului.” [Țeposu, 2022: 19]. Şi cu asta vechea accepţie a realismului devine istorie.

Cotidianul fragmentat, detaliat, depliat, descusut, va fi analizat minuţios în articulaţiile sale, prozatorii exersând efecte ale mânuirii procedeelor metaprozastice asupra „supapelor derizoriului” unei existenţialităţi candide, moleşite cehovian. „Proza cotidiană optzecistă lua un fapt brut, relativ banal, dar reuşea să-i dea semnificaţii. Asta e diferenţa între literatură şi jurnalism” va spune, în celebrul său interviu, Nedelciu [Nedelciu, 1998].

Din această perspectivă, a începuturilor - aşa cum au fost, atitudinea postmodernistă pare luminată de alte raze şi în alte direcţii decât cele în care va fi constrânsă mai târziu, de teoreticienii care pretind drepturi exclusiviste: Nedelciu o va defini, motivând alegerile la care au fost constrânşi de împrejurări: „capacitatea de a amesteca, să zicem, timpii istorici, de a refuza anumite standarde ale literaturii, cum ar fi, ştiu eu, împărţirea pe genuri literare, deci curajul de a sări dintr-o parte într-alta, în chiar timpul derulării textului, fără grija canoanelor. Dacă te păstrai în canoanele schiţei, ale nuvelei, erai mai vulnerabil în confruntarea cu ideologul care voia să vadă ce ai tu de fapt în cap. Postmodernismul era o forţă de încifrare pentru noi şi o alegeam deliberat. Nu era o formă de exprimare care venea din conţinutul vieţii noastre, pentru că viaţa noastră nu era ca aceea a creatorilor postmodernismului, care avea un nivel de dezvoltare tehnologică diferit. Dar prin inteligenţa pe care ţi-o dă spaima şi căutarea de soluţii, pe care ţi-o impunea mediul acela în care trăiam, am ales postmodernismul ca o formă de încifrare care cumva îi încurca urechile cenzorului.” [Nedelciu, 1998].

Prin urmare, dacă romancierii de dinainte de’89 foloseau romanul ca supapă atât pentru nevoia de ficţiune, cât şi pentru la fel de permanenta nevoie de dez-iluzionare, dez-amăgire, dez-vrăjire a mentalului colectiv, optzeciştii optează : *scurt*! Nu, însă, pentru a răsturna canonul, nici pentru a face prestidigitaţie, scamatorie-inginerie textuală pe cm^2. Dacă marile parabole sociale necesitau o construcţie elaborată, stratificări semantice bine susţinute ficţional, căci altfel riscând să se prăbuşească sub greutatea propriei mize, genul scurt cere, şi acesta, dexteritate, de felul celei despre

care vorbea Nedelciu, dar mai puţină experienţă. Faptul este recunoscut de Ioan Groşan, care nu se sfieşte să-şi arate limitele de creaţie, şi prin el ale ale generaţiei sale: „Mărturisesc că deocamdată nu mă încumet să scriu roman pentru că nu stăpânesc tehnicile necesare de construcţie epică. Chiar presupunând că aş avea experienţa mai multor tipuri de scriitură şi fondul problemelor care solicită spaţiul unui roman, a începe ridicarea construcţiei ignorând aprofundarea structurilor ei de rezistenţă mi se pare o întreprindere riscantă. Până una-alta prefer să studiez şi să mă calific la locul de muncă, proza scurtă." [Marineasa, 1998:605]

Posibil, dar să nu uităm de Daimonul (auto)ironiei care bântuie orice declaraţie a optzeciştilor care nu se intitulează teoreticieni puri şi duri. Căci nici Groşan, nici Nedelciu, nici Cimpoeşu nu vor abandona genul scurt, chiar dacă în timp şi-au dat măsura, largă, generoasă, ca romancieri.

Însă pentru „încercarea textualismului" şi a celorlalte mode (mofturi, unele), cum le numea Nedelciu, era mai la îndemână proza scurtă: textualismul, reflectarea hiperfidelă a realităţii mărunte, autenticitatea, testarea neinhibată a tuturor palierelor limbajului, plusarea parodică şi altele sunt principii ale prozei optzeciste care tind să dinamiteze coerenţa şi semnificaţiile grave ale lumii, în contextul dublei mize: „împingerea la extrem a eforturilor întru autenticitate" şi „conştientizarea acută a artificialităţii prozei" [Crăciun, 1998: 589].

În final, ca o sinteză la fiecare dintre încercările de împrejmuire conceptuală de mai sus, o statornicire a prozei scurte prin „ce nu vrea să fie": „analiza psihologică, metafora tradiţională, textul de dragul textuării, temele bătătorite, supunerea la tipicul eficienţei, automatismele, proza ca oglindă fidelă pentru reproducerea realităţii etc." după cum observă, în acelaşi volum, Maria Mailat.

Volumul de debut al lui Cimpoeşu, Amintiri din provincie, apare în 1983 la Editura Junimea din Iaşi şi primeşte, în noiembrie 1985, *Premiul pentru proză*, acordat de Asociaţia Scriitorilor din Iaşi, în cadrul Ediţiei a XIV-a a *Zilelor „Mihail Sadoveanu".*

Conţine, pe întinsul a 109 pagini, şapte nuvele: *Revelaţia, Poveste intenţionat veselă, Într-o joi dimineaţă, Temă pentru acasă, Borny, Mambătrâna* (selecţionată în 1998 de Gh. Crăciun pentru antologia de proză scurtă a generaţiei 80) şi *Scrisoarea*.

Semnalările în epocă au fost, totuşi, puţine, dar, cum remarca un tânăr critic contemporan, Cosmin Ciotloş, semnăturile erau „grele": la un an de la apariţia volumului, Val Condurache sublinia, într-un număr din 1984 al *României literare*, noutatea tematică în contextul literar al epocii: „trezindu-ne la o realitate de toate zilele, când derizorie, când fantastică, de coşmar, radiografiată minuţios cu aparate de mare precizie".

Analizat mai mult din perspectiva strategiilor, tematica fiind doar trecută în revistă, în regim de cronică sau recenzie literară, volumul a fost apreciat pentru siguranţa stilistică a autorului şi pentru rafinamentul tehnicilor narative. În volumul său de sinteză, unul din puţinele de gen apărute în epocă, Ioan Holban atrage atenţia asupra a ceea ce, după părerea noastră, constituie nucleul valoric al acestei cărţi: clivajul dintre firesc şi nefiresc generează absurdul, ivit în aparenţă pe neaşteptate: „În plină banalitate se petrece *altceva*". De fapt, remarcă Holban, exersarea, de către un personaj sau altul, a acestui *altfel*, determină „trecerea pragului spre absurd", tocmai prin „acumulare treptată a firescului" [Holban, 1987: 417].

Volumul s-a mai bucurat de caracterizarea generală realizată de Radu G. Ţeposu în Istoria sa: povestirile sunt „mici tablouri epice care arată multă artă a naraţiunii şi, deopotrivă, intuiţie a esenţialului", cărora, în 2005, le-a mai acordat atenţie Victor Marin Buciu, miza fiind o comparaţie cu proza altui optzecist, Ioan Groşan: universul acestor se circumscrie intenţiei autorului de a exersa un „nou realism al provinciei moldoveneşti, din epoca ideologiilor şi ambiguităţii (de)mitizărilor" [Buciu, 2005].

Considerăm că o analiză tematică, dincolo de simpla trecere în revistă a subiectelor tratate, va scoate la iveală şi alte calităţi ale volumului de debut.

Ele sunt relevate încă din titlul în aparenţă banal sau, cel mult, făcând o (falsă) reverenţă intertextuală către alt, hâtru şi mucalit şi acela, povestitor moldovean. Titlul anticipează, deci, jocul de la conţinut la strategii: *Amintiri din provincie* scrise de un tânăr autor (31 de ani) moldovean, ce vrea să spună acest lucru (titlu)? Cele două substantive implică ambele o trimitere spre indecis şi periferic: temporal, înspre un trecut evenimenţial ce se vrea recuperat/întemeiat prin memorie. Spaţial

– înspre un oriunde dincolo de centru, zonă în care întâmplarea îşi dezvăluie simultan caracterul de banal şi excepţionalitate (tocmai pentru că se *în provincie* nu se poate întâmpla mai nimic care să merite să fie amintit, povestit într-o carte). De altfel, într-un interviu, autorul însuşi precizează: „Acolo era vorba de a realiza un tablou nostalgic al vieţii în provincie, cu micile ei drame, cu oamenii ei mărunţi si care totuşi ar avea ceva de spus, dacă ar avea ocazia" [Zotescu: 98]. Aşadar, autorul ca purtător de cuvânt al celor a căror existenţă conţine o doză de dramatism ce merită a fi luat în consideraţie.

Care ar fi aceste mici drame ale vieţii de provincie? Eh, banale întâmplări de toate zilele: ratarea şi moartea, acceptate cu o dulce moleşeală sau indiferenţă a neputinţei de a fi/ a înţelege *altfel*.

Viaţa - un vis nedefinit, de păpuşi automate

Despre mica dramă existenţială din nuvela Într-o joi dimineaţă, Val Condurache scrie că e „o simplificare la maximum" - şi „cu cruzime" - a „mecanicii sufletului", „un fiong în conştiinţa unei doamne bovarice"[Condurache, 1984]. Criticul subliniază caracterul iterativ al întâmplărilor relatate, dimineaţa zilei de joi semănând întocmai cu oricare altă dimineaţă a unei zile de lucru din viaţa familiei Cazan, deşi „tov-a Silvia Cazan", „şefă de cadre la o mare întreprindere dintr-un important oraş comercial", se întâmplă să aibă, într-o (oarecare) joi dimineaţă, revelaţia ratării fericirii posibile alături de iubitul ei din adolescenţă. Sau poate (textul e atât de abil construit, încât nu ne lasă, dar ne tentează la a crede) că are în fiecare dimineaţă conştiinţa ratării şi proiectează un etern – bovaric altceva. Momentul începerii acţiunii din povestirea *Într-o joi dimineaţă* nu e ales întâmplător: într-un univers haotic în severa sa ordine, microgrupul îşi pierde unitatea care-i legitimează, în fond, existenţa, în favoarea colectivului organizat după legi supra-individuale de la unitatea de lucru (doamna Cazan lucrează „la o mare întreprindere, într-un mare oraş industrial, este şefă de cadre", precizează naratorul) sau a marelui anonimat din mijloacele de transport în comun, la care sunt siliţi să recurgă mai toţi. Astfel că soţii iau act unul de altul doar dimineaţa, la micul dejun, întrucât în timpul zilei sunt la serviciu, iar seara adorm osteniţi: „Dacă nu s-ar vedea numai între orele optsprezece-douăzeci şi unu (sau ora de culcare) şi şase-şase patruzeci şi cinci), ar putea spune că sunt o familie model". Observaţia îi aparţine soţului, şi ironia pe care o implică dezvăluie faptul că, la rândul lui, îşi asumă resemnat banalul cotidian. Acceptarea e o formă de protecţie, o mască pe care şi-o pun unul în faţa altuia şi, alături de ceilalţi, în faţa societăţii.

Eşec sentimental ascuns definitiv în cutele sufletului, printr-o căsătorie care îi asigură o existenţă monotonă, în care gesturile şi cuvintele zilnice şi-au pierdut semnificaţia şi au devenit, prin repetiţie, mecanice, ritual impus de o mască sub care vidul sufletesc se contemplă reflectat în el însuşi. Un vid pe care cei doi soţi îl menajează cu grijă duioasă: se feresc să-şi spună gândurile, privirile ocolesc atent, căzând cu politeţe în gol. După brusca revelaţie din bucătărie, generată de un vis pe care în sfârşit şi-l aminteşte (ce putea să fie dacă…), îşi reia conştiincios drumul egal al fiecărei zile şi, în înghesuiala din autobuzul cel de toate zilele, are a doua revelaţie: bărbatul pe care îl întâlneşte în fiecare dimineaţă, cu care „colaborează adesea pe linie de serviciu" şi „a cărui privire o ocoleşte întotdeauna", este chiar iubitul ei din tinereţe, pe care îl visase în acea noapte. Iar ceea ce se străduia să-şi aducă aminte din visul nocturn era locul şi ora unei întâlniri ratate. A cărei şansă bărbatul o aruncă încă o dată în indefinit, mărturisind că „viaţa, nesuferita viaţă de om matur" îl împiedică. Luându-şi rămas-bun, de fapt adio de la posibilitatea de a fi trăit altfel, femeia săvârşeşte de fapt actul sinuciderii virtuale, în universul ei interior: „– Pa! – tov-a Silvia zice de fapt „pac" – şi se împuşcă şi moare şi ajunge la serviciu aşa moartă", unde îşi contemplă, într-o oglindă, chipul de care se teme că îi e dintr-odată străin, dar se linişteşte recunoscându-se pe ea „cea dintotdeauna" şi îşi începe noua zi de lucru, firească, familiară, la fel cu toate celelalte.

În intervalul dintre plecarea soţului la serviciu şi propria ei plecare, Silvia Cazan are, în această dimineaţă de joi, o dublă revelaţie: prima este generată de un vis avut în timpul somnului şi o proiectează în alt vis, cu ochii deschişi: viaţa ei putea fi trăită altfel, alături de altcineva, de iubitul ei din adolescenţă, Gabriel, pe care din timiditate (a ei) şi impulsivitate adolescentină (a lui) l-a respins când atracţia i-a adus prea aproape unul de altul, gest pe care nu l-a înţeles şi nu l-a acceptat cu resemnare niciunul dintre ei, până astăzi. Visul îi trezeşte amintirea şi îi umple sufletul de fiori uitaţi,

perturbând firescul gesturilor de fiecare zi până acolo încât femeia are impresia că realul îi scapă de sub control: trezindu-se din somn, îşi repetă imperativ „să nu uit aia", fără a conştientiza despre ce vorbeşte şi se grăbeşte să intre în ritualul zilnic, dar „altceva, inexplicabil, incomod şi rău prevestitor" o face să uite să aprindă focul la aragaz, pentru a fierbe cafeaua. Derapajul de la ritualul zilnic o umple de spaimă nedefinită, deoarece nu ştie de ce şi cum s-a putut întâmpla să uite, să nu bage de seamă dacă a făcut un gest sau altul, atât de bine ştiute până atunci.

Iubirea – inexplicabilul necesar

Tema ratării marii iubiri adolescentine şi a (ne)acceptării firescului unei vieţi oarecare (însă nu a aceleia visate) este reluată în *Borny*. Medicul şi inginera, tineri, stagiari, se cunosc la ştrand – sub acelaşi duş – trăiesc marea iubire de-o vară „până când el n-a mai venit". Criza fetei părăsite pe neaşteptate se consumă năprasnic, dar nedumerirea rămâne. Şi, deşi amândoi îşi văd de viaţă, întemeindu-şi familii, planificând şi făcând copii, Dina continuă, în toţi aceşti ani, să-l sune „în fiecare zi când iese de la serviciu", pentru a-i cere explicaţiile datorate, pe care el le amână, bonom, la infinit…astfel că raţiunea ei de a traversa prin firescul fiecărei zile nu rămâne alta, ne lămureşte naratorul în final, decât aceea de a cere această explicaţie.

Şoricelul nimerit în grădina zoologică de la bloc

Un copil primeşte la şcoală *Temă pentru acasă: Descrieţi o întâmplare deosebită din viaţa voastră* şi descrie câteva zile din viaţa unei familii sâcâite de apariţia unui şoarece, pe care tatăl este somat să îl îndepărteze. Aventura se consumă în etape, banalul casnic cotidian devenind senzaţional nu atât prin strategiile de prindere a şoricelului, cât prin redarea prin lupă a chipurilor, comportamentului, limbajului adulţilor, înregistrate de copilul pentru care lumea celor mari e un univers de explorat.

Banalul - senzaţionalul morţii. Degradarea tragicului

Celelalte patru naraţiuni dezvoltă tema morţii în diferite împrejurări: povestirea care deschide volumul se intitulează *Revelaţia*,

La început problematic fără a fi misterios, fenomenul trecerii în nefiinţă este perceput ca spectacol al privirii. Când spaţiul dintre spectatorul neutru şi scena „ultimului act" devine interval cu limite imperios înglobante, statutul personajului se modifică, acesta transformându-se în actor, statutul personajului se modifică, acesta transformându-se în actor, cu o partitură şi un decor care îi definesc structura particulară de victimă a eternei agresiuni, căreia îi răspunde conform cu dimensiunea sa interioară.

Concretizată în act sau prefigurată la nivelul intelectului prin meditaţia asupra actului, partitura personajului, coordonatele spaţio-temporale şi, uneori, comentariul din umbră al naratorului, dezvoltă conotaţii în registrul simbolic al unui imaginar propriu unui univers în care condiţia umană se află într-o neputinţă totală, manifestată prin lipsa de demnitate şi de îndârjire în faţa propriei şi celei din urmă limite.

Deoarece nu-şi revendică niciun sens înalt al actului trăirii, personajele lui Cimpoeşu nu pot pretinde nici o demnă punere în relaţie cu moartea. Personajul din *Revelația* trăiește o experiență stranie, însă, prin natura profesiei sale de fotograf, obișnuit să satisfacă pretențiile clienților, oricare ar fi acelea, nu dă o prea mare importanță ciudățeniei la care asistă: două bătrâne își „regizează" moartea, în sensul că se vor fotografiate în sicriul așezat pe masă, cu flori și lumânări, în sfârșit, toată recuzita care să genereze efectul de real. Dacă se miră, are grijă să nu deranjeze prin aceasta cleintele. Care, ele, nu-și pun deloc problema ce ar putea crede fotograful. Terminând filmul, acesta își ia aparatura și pleacă acasă. În fața blocului, scoate o exclamație scurtă, de parcă și-ar fi amintit brusc de ceva ce îi produce nedumerire: „Ei, drăcie!" – și moare, fără ca nimic dinc e trăise să îi anunțe această *întâmplare*, decât visul absurd avut cu o noapte în urmă: „o linie dreaptă trasată cu creionul, o simplă linie nesfârșitää, atâta tot".

Înţelegând prin imaginea morţii desfăşurarea sub ochiul spectator al elementelor ce o semnifică, sesizăm două aspecte esenţiale: primul ţine de poziţia spectator-spectacol, al doilea, dedus

de aici, de semnificaţia spectacolului morţii. Observăm astfel o detaşare iniţială, o obiectivare a privirii. Funcţia ei este, aici, de înregistrare pe deasupra sensului şi totdeauna din afară, poziţia spectatotului fiind ocupată de narator sau de un personaj-martor. Moartea ca spectacol supus privirii e, din această perspectivă, moartea celuilalt, „moartea la persoana a treia" [Jankelevitch, 2001:17].

Farsa sinistră a lui *hora incerta* dezvăluie cinismul dezabuzat al cei din casă interogând-o pe bătrână asupra timpului morţii ei în *Mambătrâna*, aleasă de Crăciun pentru atologare. Farsă – atât pentru cel obligat să-şi pună problema dispariţiei sinelui, cât şi pentru cei care trebuie să asiste la acest eveniment exterior. Trimisă înapoi în sat cu salvarea, pentru a muri la casa ei, femeia este primită ca o străină de propriul fiu şi de restul familiei. Intrusei abia dacă i se oferă un pat, fără saltea, şi, în loc de plapumă, nişte ţoale aruncate peste trupul ei descărnat. Băiatul cel mic al nurorii este pus să o îngrijească, prilej pentru copil să o observe mai de aproape, cu cruzimea neînţelegerii fenomenului. Întrebând-o de ce miroase atât de urât, bătrâna îi explică, jenată, că asta se întâmplă deoarece, fiind pleurezică, transpiră şi, la spital ca şi acasă, nimeni nu şi-a pus problema să o spele. Recunoscătoare pentru faptul că băiatul o hrăneşte, bătrâna acceptă să îi dea acestuia nişte bani, ca să îşi ia o minge de fotbal, asta în condiţiile în care ceilalţi ai casei se întreabă dacă n-ar fi cazul să caute bani de înmormântare printre lucrurile muribundei. Sâcâiţi că nu mai moare, adulţii se simt uşuraţi când bătrâna îi cheamă să îi anunţe că „se duce". Spectacolul morţii ei devine un simulacru de ritual, ai casei simulează jalea şi aşteaptă, în realitate, ca totul să se termine cât mai repede şi să-şi continue somnul întrerupt, pentru ca a doua zi să reia treburile presante ale fiecărei zile.

Absurdul transpare din fiecare povestire, aşa cum spunea Ion Holban, prin acumularea firescului. Absurdul ca principiu de generare a câmpului tensional din text este magistral ilustrat în textul Poveste intenţionat veselă: un amărât se duce la medic cu aproape ultimii bani, pentru a fi operat de o banală apendicită. Doctorul este sfătuit de prieteni să îşi pună banii primiţi la CEC, pentru a vedea dacă va câştiga un autoturism. Norocul devine monstruos prin repetare, aducându-l pe doctor în pragul colapsului nervos. Pentru a pune capăt „blestemului", acesta decide să îi înapoieze pacientului suma primită iniţial, însă nu mai reuşeşte să dea de el. Când, în final, îi dă de urmă, află că nenorocitul murise în urma unei infecţii cauzate de operaţia pe care i-o făcuse.

Povestirea care încheie volumul, *Scrisoarea*, este un joc între mai mult decât absurdul situaţiei şi firescul cu care o acceptă cei din jur: personajul botezat de tatăl său O, adică „zero", pentru că nu dorise ca acesta să se nască, îşi scrie singur scrisori şi aşteaptă să le primească. Însă aceste scrisori sunt simple foi albe puse în plicuri albe, iar poştăriţa insistă să găsească adresa la care să le predea.

Moartea este imaginată aici ca o căutare oarbă, în ceaţa fiecărei zile: mesagerul ei este femeia-poştaş, dar sensul căutării este bidirecţional, cei doi căutându-se unul pe altul. Sătenii participă la o înmormântare misterioasă, despre care aflăm în final că este a poştăriţei. Dispariţia acesteia îi face să se simtă singuri, întrucât nu mai aveau pe cine să aştepte să le aducă Vestea.

Demersul nostru a urmărit evoluţia înţelegerii fenomenului morţii, în condiţiile situării faţă de şi faţă cu actul de a muri ca problemă a sinelui şi a celuilalt şi desfăşurarea, din perpectiva personajului, a unei palete variate de reacţii în faţa iminenţei şi efectivităţii morţii. „dezorientat de către adverbul iminenţei *(în curând),* când se află brusc faţă în faţă cu un viitor ce nu era făcut pentru a surveni în mod empiric, omul tinde să abstractizeze viitorul morţii proprii şi trăieşte sentimentul de angoasă, determinat de „transformarea bruscă a morţii într-un dat imediat, al sinelui implicat iremediabil", după cum precizează, în opul amintit, Jankelevitch. Prin urmare, a realiza moartea nu înseamnă doar a trăi ameninţarea morţii ca fiind efectivă şi apropiată, înseamnă, ipso facto, „a te simţi tu însuţi ameninţat personal". „Dacă persoana a treia este un principiu al seninătăţii", persoana I e, cu siguranţă, o sursă de angoasă. La persoana întâi, „*mea res agitur*", afirmă Lucreţiu.

Pentru a crea tragicul, Cimpoeşu insistă pe derizoriu. Moartea e un fenomen vag, cu greu înţeles, nu pentru misterul ei agresiv, care nu poate fi eludat, ci pentru iruperea ei scandaloasă în cotidian. Oamenii se simt deranjaţi de faptul de a (se) muri. Altădată, scriitorul se raportează la fenomen ca la un simplu spectacol oferit, în cadrul strâmt al colectivităţii unui cartier în care toată lumea cunoaşte pe toată lumea. Actorul este vreun vecin, până atunci cunoscut ca om serios, şi care, iată, aduce pe strada lui un intrus de care se văd deranjaţi în conştiinţa lor de cetăţeni şi de oameni ai muncii fără pată şi prihană.

Deși ia în răspăr și persiflează la aproape orice colț de text, făcându-ne complice cu ochiul, Cimpoeșu „ține la onoarea lui" de autor, mai mult, dovedește că ține mai ales la cea a personajelor sale, încercând să le zdruncine dulcea somnie a acestei conștiințe. Cu un discurs în esență sobru și lapidar, Cimpoeșu are, în mod categoric, apetență și competență în redarea complexității existenței intime și de relație. Programul să estetic este fixat cu precizie: un nou realism critic, unul fundamentat pe de o parte pe procedeele comicului generat atât situațional, cât și procedural, și, pe de altă parte, pe jocurile de perspectivă ale naratorului, care alternează ipostaze și roluri: de a observa, de a emite ipoteze sau de a le infirma și de a instaura, la nivelul semnificațiilor celor relatate, aerul de enigmă, de mereu posibilă dublă interpretare. Ceea ce poziționează textul pe o infinitatea de piste narative, permițând jonglarea cu posibilitățile mereu reluate și mereu abandonate ale hermeneuticii textuale. Toate acestea stăpânite cu o asemenea siguranță, încât mecanismele denunțării i pactului ficțional sunt inserate, ele însele, în actul denunțării cinice și tragice a existenței.

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ANA NOVAC. EXILE AS A SPACE OF REWRITING: BETWEEN CAMP DIARY AND LITERARY WORK

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Abstract: *This paper explores how Ana Novac transforms her experience in the Auschwitz camp into a hybrid text that stands between a personal diary and a literary work. Her original notes followed typical diary conventions, capturing immediate reactions and documenting events as they were lived. However, when rewriting these notes in exile, Novac introduces narrative structure, stylistic choices, and subtle fictional elements that reflect the distance created by time and displacement. The study shows how exile becomes a space that allows traumatic memories to be reshaped and expressed in new ways. By combining documentary testimony with literary techniques, Novac's text challenges strict definitions of Holocaust diaries and offers insight into how survivors adapt their stories so they can be shared, understood, and preserved in cultural memory.*

Keywords: *Ana Novac; Holocaust testimony; Auschwitz diaries; memory; postwar remembrance*

Evreii deportați în lagărele naziste au trăit experiențe-limită ce le-au destabilizat identitatea, iar narațiunile lor, scrise concomitent cu evenimentele sau retrospectiv, au devenit testamente pentru întreaga umanitate.

Odată ajunși în limbul infernului, puțini evrei supraviețuitori au reușit să își salveze notițele păstrate în lagăr. Literatura de specialitate confirmă imposibilitatea aproape totală a practicii scriptice în interiorul acestor spații de detenție, acest act sfidător fiind perceput ca o formă de revoltă pedepsit cu asprime. Lagărele au reprezentat un loc proiectat pentru a distruge ființa din temelii, fiind considerate ultima stație înaintea extincției. Acesta este și motivul pentru care numărul jurnalelor scrise în lagăr este relativ mic, comparativ cu cele scrise în ghetouri, unde, deși pericolele existau, victima dispunea de un grad mai mare de libertate.

Cu toate acestea, în studiul său consacrat jurnalelor naziste, Hélène Camarade remarcă faptul că „jurnalul este, de fapt, un gen la care victimele politicilor rasiale au recurs pe scară largă, atât înainte, cât și în timpul deportării."[1] Aceeași opinie este împărtășită și într-un studiu dedicat mărturiilor femeilor deportate din Franța, de către cercetătoarea Margaret-Anne Hutton, care subliniază numărul surprinzător de mare al scrierilor din interiorul spațiilor concentraționare, în ciuda dificultăților de a procura instrumentele necesare și a riscurilor enorme asumate de victime. Numărul redus de mărturii scrise la Auschwitz se explică, totuși, prin regimul extrem, care încerca să anuleze total orice formă de expresie individuală. Sub supraveghere continuă, actul scrierii era aproape imposibil în acel lagăr, majoritatea mărturiilor fiind redactate retrospectiv. În interiorul lagărului sau după eliberare, o parte dintre supraviețuitori au făcut din scris o misiune și o promisiune de a trăi pentru a-și spune povestea generațiilor viitoare, transformându-i astfel pe cititori în martori indirecți ai acestor experiențe, în sensul formulat de Avishai Margalit.

Pentru Margaret-Anne Hutton, prima versiune a jurnalului Anei Novac are o valoare documentară aparte, aceasta fiind redactată, parțial, în spatele sârmei ghimpate din lagărele Auschwitz și Plaszow, precum și în alte lagăre de tranzit. Adolescenta evreică cu dublă origine, maghiară și română, produce aici, conform recenziei ediției franțuzești Folio din 1996 „singurul jurnal care a ieșit vreodată dintr-un lagăr de exterminare nazist."[2] Treptat, s-au descoperit și alte jurnale

[1] „Le journal intime est, en effet, un genre auquel les victimes de la politique raciale ont eu massivement recours, à la fois avant et pendant la déportation"; Hélène Camarade, „Le journal intime, un genre propice à l'écriture contemporaine de la Shoah. Victor Klemperer, Willy Cohn, Walter Tausk et Oskar Rosenfeld", în *Revue d'Histoire de la Shoah. La littérature allemande et la Shoah, 1945–2014*, nr.2, 2014, p. 77; https://doi.org/10.3917/rhsho.201.0077

[2] Margaret-Anne Hutton, *Testimony from the Nazi Camps. French women's voices*, Londra/New York, Editura Routledge, 2005.

provenind din acest lagăr, dar, din zona Transilvaniei de Nord, Ana Novac rămâne singura diaristă care a lăsat în urmă un jurnal despre dictatura hitleristă.

Născută în localitatea Dej în 1924[3], Zimra Harsányi și-a petrecut copilăria și primii ani ai adolescenței în Oradea, într-o comunitate evreiască puternic influențată de cultura maghiară.[4] Identitatea hibridă a scriitoarei va fi semnalată de ea însăși în prefața jurnalului: „M-am născut în 1929, în Transilvania[...] La vârsta de unșpe ani, m-am pomenit de naționalitate maghiară, fără să fi schimbat locul, strada și nici măcar cămașa. La paișpe ani am fost deportată la Auschwitz, pe motiv că eram evreică. La înapoiere, în 1945, eram din nou cetățeancă română."[5] Acest pasaj subliniază drama evreicei confruntate cu redefiniri succesive ale propriei identități, dictate de forțe exterioare.

Revizuirea granițelor României a prilejuit inițial bucurie în rândul comunităților evreiești maghiare și dezamăgire pentru evreii ardeleni din sudul Transilvaniei. Cei din urmă au rămas sub jurisdicție românească, continuând lupta cu legile drastice intrate în vigoare. Optimismul evreilor din Transilvania de Nord este însă repede învins. În timp ce, în România antisemitismul se manifesta prin acţiunile violente ale legionarilor, urmate de persecuţiile promovate de dictaturile constituite începând cu anul 1938, guvernele din timpul regimului horthyst propagau, de asemenea, antisemitismul[6]. Între 16 mai și 27 iunie 1944, guvernul maghiar condus de Horthy a adoptat 22 de legi anti-evreiești, mai mult de trei sferturi din populația evreiască din nordul Transilvaniei pierind.[7] Dacă până în luna aprilie, toți evreii fuseseră închiși în ghetouri, în luna mai, mulți dintre aceștia au fost transferați în cartiere periferice sau în fabrici abandonate. Zimra, împreună cu fratele și părinții săi, a fost constrânsă să se mute într-o fostă fabrică de cărămizi. La scurt timp după aceea au început deportările masive către Auschwitz.

În transporturile către lagărele morții, printre deportați s-a aflat și Zimra, împreună cu familia sa. Aceștia nu au călătorit însă împreună, adolescenta fiind separată de părinți și de fratele ei, probabil încă din gara Oradea, lucru care evidențiază brutalitatea fenomenului deportării. Separarea familiilor încă din momentul îmbarcării urmărea anihilarea oricărei forme de solidaritate și de sprijin afectiv. Zimra ajunge la Auschwitz la sfârșitul lunii mai, iar mai târziu i se va povesti că fratele ei a fost ucis în camerele de gazare chiar în ziua sosirii în lagăr. După o scurtă întâlnire cu părinții ei într-un lagăr de tranzit, Zimra nu îi va mai revedea niciodată, aceștia îmbolnăvindu-se de tifos la scurt timp după eliberare.

Tânăra evreică va petrece aproximativ unsprezece luni în lagărele naziste, prima destinație a traseului concentraționar fiind Auschwitz. De aici va fi transferată la Plaszów, pentru ca ulterior să fie readusă la Auschwitz, unde este condamnată la muncă silnică. În prefața jurnalului scriitoarea confirmă că a fost și în alte lagăre satelit unde nu a reușit să scrie. Motivul nu este clar, dar putem intui că graba, lipsa intimității sau controlul absolut al gardienilor au împiedicat-o să consemneze.
Analizând mai multe mărturii ale supraviețuitoarelor lagărelor, Louise O. Vasvári menționează că, în timpul detenției la Auschwitz, diarista a scris concomitent un jurnal și câteva poezii în limba maghiară. Acestea au fost consemnate pe fragmente de afișe propagandistice naziste, pe care protagonista le-a ascuns în pantofi și le-a memorat înainte de a fi nevoită să se despartă de

[3] Ana Novac a susținut că anul nașterii sale a fost 1929, ceea ce ar fi însemnat că avea paisprezece ani când se afla la Auschwitz; a se consulta, de exemplu, ediția franceză din 1982 a jurnalului ei intitulat „J'avais quatorze ans à Auschwitz". Cu toate acestea, conform documentelor din arhivele Securității, anul nașterii autoarei este 1924. Dacă acest an este cel corect, Ana Novac avea deja aproximativ douăzeci de ani în timpul deportării. În cazul în care scriitoarea a ales să își modifice anumite date biografice, este important de subliniat că acest gest nu este un caz singular, numeroși supraviețuitori ai lagărelor recurgând la practici similare.

[4] Transilvania de Nord era o regiune în care locuitorii − români, maghiari și germani−vorbeau un amestec de trei limbi , adolescenta însușindu-și lexicul de bază al fiecăreia dintre ele. Deși potrivit legii avea cetățenia română, în urma celui de-al Doilea Dictat de la Viena, Transilvania de Nord este retrocedată Ungariei, astfel că în 1940 Zimra, la fel ca Eva Heyman, dobândește o altă cetățenie.

[5] Ana Novac, *Frumoasele zile ale tinereții mele. Jurnal de la Auschwitz*, traducere din limba franceză de Anca-Domnica Ilea, Bacău, Editura Cosmopoli, 2021, p. 9.

[6] Ungaria a fost prima ţară europeană care va adopta legi antievreieşti după Primul Război Mondial, regimul autoritar al aliatului lui Hitler caracterizându-se printr-o politică agresivă: „În timpul stăpânirii ungare dintre anii 1940-1944, evreimea din Transilvania de Nord a fost supusă mai multor valuri de atrocităţi: mai întâi şirului de expulzări şi deportări în Galiţia, apoi «holocaustului prin gloanţe», urmat de lichidarea prin muncă forţată, înfometare şi boli, în detaşamentele de muncă şi, în final, deportarea în masă la Auschwitz-Birkenau, încheiată prin nimicirea quasi-totală în lagărele naziste de exterminare şi de muncă"; Zoltán Tibori Szabó, „Holocaust în Transilvania", în *File din istoria evreimii clujene*, vol. III, Valentin Ghiță (ed.), Cluj-Napoca, Editura MEGA, 2015, p. 132.

[7] *Ibidem*, p. 131.

manuscrisele originale. O parte dintre notițele ei au fost scoase ilegal din Auschwitz, iar altele au fost rescrie după eliberare.[8]

La 6 mai 1945 este eliberată din ultimul lagăr, Kratzau, situat în Boemia, de către Armata Roșie. Ulterior este repatriată în Transilvania, care revenise între timp sub administrația românească. În 1947, prin Tratatul de la Paris, Transilvania de Nord a fost recunoscută oficial ca parte a României. Conform propriilor declarații, după eliberare a petrecut aproximativ doi ani într-un spital evreiesc din Cluj-Napoca, fiind grav bolnavă. Acolo a descoperit că a rămas singură pe lume, toți membrii familiei sale pierind.

În 1950 scriitoarea s-a stabilit la București, unde a locuit până în 1963, anul emigrării sale. A studiat teatrul, iar pe scenele bucureștene au fost montate primele ei comedii, așa cum nota în prefața jurnalului. Zimra Harsányi a devenit scriitoarea Ana Novac[9] și s-a alăturat Partidului Comunist, simpatizând cu idealurile acestuia. Schimbarea numelui sau a datei de naștere nu era ceva neobișnuit în perioada postbelică, numeroși evrei recurgând la astfel de modificări după eliberare, în momentul refacerii actelor de identitate.[10]

Scriitori români prestigioși, precum Camil Petrescu, Mihail Sadoveanu și Tudor Arghezi, au elogiat activitatea ei literară, iar publicul larg i-a apreciat comediile, fapt ce confirmă succesul de care s-a bucurat scriitoarea la începutul deceniului al cincilea.[11] Ultima piesă de teatru scrisă în România, „Ce fel de om ești tu?", în ciuda elogiilor inițiale, a fost aspru criticată, autoarea fiind acuzată de deviaționism ideologic. Astfel, Ana Novac este exclusă din Partidul Comunist în 1958 și din Uniunea Scriitorilor în 1960, fiind îndepărtată din mediul cultural oficial. Deși nu i s-a interzis oficial să publice sau să i se pună în scenă piesele, operele sale nu au mai fost nici tipărite, nici puse în scenă vreodată în România comunistă.[12]

La scurtă vreme, ea devine o „țintă" în dosarele Securității. Corina L. Petrescu analizează aceste dosare, examinând modul în care două surse ale Securității, „Magda" și „Karl Fischer", au contribuit la conturarea identității Anei Novac: „Ambele surse o prezintă pe scriitoare ca pe un element subversiv și un dușman al statului, o persoană considerată deviantă prin stilul ei de viață burghez, precum și prin atitudinea critică manifestată deschis față de regimul comunist din România."[13]

Într-un astfel de climat constrângător, Ana Novac nu și-a putut continua cariera. Aceasta alege calea emigrării ca soluție pentru libertatea scrierilor sale. Scriitoarea se mută inițial la Budapesta, iar de acolo la Berlin, unde scrie drame radiofonice pentru radioul german. În 1965 se stabilește la Paris unde va locui până la sfârșitul vieții. Cariera sa literară se consolidează, aceasta frecventând cercurile literare faimoase alături de numeroși intelectuali francezi și exilați români, printre care nu lipseau Jean-Paul Sartre, Simone de Beauvoir, Eugène Ionesco, Jean Pârvulesco și Monica Lovinescu. Dacă

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[8] Louise O. Vasvári, „Translated trauma, translated lives: Hungarian Women Holocaust Survivors in emigration", în *Verbum Analecta Neolatin*, vol. X, nr.1, pp. 15–34, https://doi.org/10.1556/verb.10.2008.1.2

[9] Alegerea pseudonimului a fost uneori interpretată ca un gest simbolic, un ecou al numelui Annei Frank. Conform informatorilor Securității, Novac a mărturisit că lucrează la un jurnal mai valoros decât cel al Annei Frank. O altă explicație poate fi dorința de afirmare în lumea teatrului, complicatul nume maghiar, alături de prenumele evreiesc, fiind considerat în capitală mai degrabă nepotrivite pentru o carieră literară. Astfel, la fel ca mulți evrei care recurg la schimbarea numelui după stabilirea în capitală, Zimra încearcă să își creeze o nouă identitate. Pe de altă parte, conform sursei „Karl Fischer," Petru Dumitriu, prieten apropiat al scriitoarei, i-ar fi sugerat lui Harsányi să folosească pseudonimul „Ana Novac" (notă informativă din 8 Mai 1963, ACNSAS I 264513, p. 66) cf. Corina L. Petrescu, „Of Sources and Files The Making ofthe Securitate Target Ana Novac", în *Cold War Spy Stories from Eastern Europe*, (ed.) Valentina Glajar, Alison Lewis și Corina L. Petrescu, Lincoln, University Of Nebraska Press, 2019.

[10] Unii evrei schimbau numele pentru a se distanța de trecut, a evita discriminarea sau a se reinventa în noile comunități de care aparțineau după eliberare. Alții modificau chiar și anul nașterii, întrucât acesta putea influența posibilitatea de a-și relua studiile, de a se reangaja sau de a obține anumite compensații și drepturi legale.

[11] Cariera ei începe, deci, promițător, remarcându-se în domeniul dramaturgiei, prin piesele sale scrise în limba maternă, maghiara. Acestea au fost traduse și reprezentate ulterior în teatrele din întreaga țară, în limba română, maghiară, dar și în limba idiș. Piesele „Familia Kovacs" și „Preludiu" i-au adus și un important premiu, acestea reflectând fidel principiile ideologice și estetice ale realismului socialist.

[12] *Ibidem*, p. 143.

[13] „What emerges from them is not the complex personality of a female playwright and Shoah survivor but an objectified Securitate target. Both sources portray Novac as a subversive element and an enemy of the state, a deviant with a bourgeois lifestyle, and an open and vocal critic of Romania's Communist regime"; *Ibidem*, p.139.

în România a scris piese de teatru realist-socialiste în limba maghiara, și traduse ulterior în română și idiș, în Franța, ea a continuat să creeze, în limba franceză, piese de teatru și romane autobiografice. Cercetarea operei Zimrei Harsányi/Anei Novac nu este o sarcină ușoară, manuscrisele acesteia fiind inaccesibile. Până în prezent nu a fost găsit niciun exemplar al operei sale interzise în România comunistă, iar originalul jurnalului nu este disponibil.

Jurnalul, cea mai faimoasă scriere a autoarei de origine română, rămâne un text învăluit în mister, prin existența mai multor variante publicate, cu mici diferențe între ele, care ridică oarecare întrebări privind autenticitatea scrierii și intențiile diaristei. Toate aceste versiuni, însă, păstrează aceeași reprezenare profundă a suferinței. Ana Novac și-a publicat jurnalul de mai multe ori de-a lungul vieții, nu doar în diferite limbi, ci și sub forma unor versiuni mai mult sau mai puțin editate. Materialul reelaborat în mod repetat face imposibil de stabilit cât a păstrat Ana Novac din jurnalele originale și cât a rescris ulterior.

După douăzeci de ani de la eliberarea din lagăr, cu ajutorul lui Jean Pârvulesco va apărea în 1966 prima ediție[14] a jurnalului în limba maghiară, sub titlul *A téboly hétköznapjai: Egy diáklány naplójából*, semnată Harsányi Zimra. Așadar, scriitoarea este nevoită să își caute libertatea de exprimare în exil. Regimul Kádár din Ungaria nu a manifestat o atitudine la fel de restrictivă în publicarea relatărilor memorialistice despre Shoah, atâta timp cât acestea îi prezentau pe evrei ca pe un grup de victime între altele și interpretau evenimentele anilor ’40 ca pe o confruntare între forțele fasciste și antifasciste.[15] În acest context, pentru că nu incrimina explicit statul maghiar ca responsabil pentru soarta evreilor, jurnalul Anei Novac se alinia principiilor ideologice din Ungaria și a putut fi publicat. Este singura versiune a jurnalului semnat cu numele real, Zimra Harsányi, autoarea adoptând ulterior pseudonimul „Ana Novac” pentru edițiile și versiunile următoare.

Cartea dispare însă repede din circulație, ceea ce o determină pe Ana Novac, odată ajunsă în Germania, să o republice în 1967 într-o limbă de circulație internațională, prin traducerea în germană realizată de Barbara Frischmuth.

În 1968, ajunsă în Franța, departe de presiunile ideologice, scriitoarea decide să rescrie jurnalul în limba franceză, accentuând de astă dată dimensiunea etnică și morală a mărturiei sale. Limba franceză devine un spațiu al libertății și al reconstrucției de sine, iar jurnalul a părăsit tonul strict documentar din versiunea maghiară, devenind o construcție narativă mai complexă, comparabilă cu mărturiile lui Primo Levi. Cu această versiune,[16] Ana Novac se distanțează de ideologia est-europeană, notițele ei devenind o operă literară care îi universalizează mărturia. În prefața acestei versiuni, diarista omite să menționeze versiunea inițială, redactată în limba maghiară. Această omisiune poate fi interpretată ca o încercare a autoarei de a se distanța de controlul ideologic al Europei de Est, mai precis de controlul regimului Kádár asupra primei ediții. Astfel, aceasta se definește drept autoare de limbă franceză și abia acum rescrie adevărata mărturie, eliberată de cenzură.

Jurnalul francez devine jurnalul original din punct de vedere moral, chiar dacă este o scriere retrospectivă și nu cronologică. Ana Novac transferă experiența Holocaustului dintr-un context local (Transilvania, Ungaria) într-unul european, în care mărturia capătă valoarea unui document al umanității.

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[14] Pentru această ediție, scriitoarea editează și revizuiște jurnalul clandestin pe care îl scosese ilegal din lagăr cu ajutorul unui gardian, precum și notițele ulterioare păstrate până la internarea în spital, după eliberare. Deși a intenționat să își publice jurnalul în România, acest lucru a fost imposibil din pricina cenzurii comuniste, mărturia acesteia fiind necorespunzătoare modelului ideologic impus. În perioada postbelică, regimul comunist nu tolera în discursul public teme sensibile, precum deportările evreilor, reducând tragedia acestei etnii și cenzurând vocea supraviețuitorilor.

[15] Kata Bohus, „Parallel Memories? Public Memorialization of the Antifascist Struggle and Martyr Memorial Services in the Hungarian Jewish Community during Early Communism”, în *Growing in the Shadow of Antifascism. Remembering the Holocaust in State-Socialist Eastern Europe*, (ed.) Kata Bohus, Peter Hallama, Stephan Stach, Alexander Walther, Budapesta/ New York, Central European University Press, 2022, pp.87-108.

[16] Andrea Tompa vede în gesturile autoarei chiar o încercare de respingere a identității maghiare. În sprijinul teoriei ei, aduce și argumentul unei „erori” documentare pe care autoarea o face în prefața jurnalului publicat în limba franceză din 1968. Ana Novac susține că versiunea în limba franceză este prima variantă a jurnalului păstrat la Auschwitz și omite versiunea în limba maghiară, publicată cu doi ani mai devreme. Zimra Harsányi este astfel ștearsă cu desăvârșire din cultură și literatură; Tompa Andrea, „A mosoly orszáfai Harsányi Zimra sok élete”, în *Korunk*, nr. 4, 2022, p.51.

În anii ’90, când memoria Holocaustului devenea tot mai semnificativă în discursul public, autoarea revizuiește versiunea în limba franceză, apelând din nou la notițele originale scrise în limba maghiară, din dorința de a reconcilia diferitele versiuni ale memoriei sale scrise. Ediția Balland din 1996, a patra versiune a jurnalului, devine o sinteză a celorlalte versiuni anterioare, în care vocea tinerei deportate se armonizează cu conștiința scriitoarei mature, care putea reevalua modul în care să transpună cel mai firesc autenticitatea experienței din lagăr. Această versiune devine forma canonică a scrierii, care va circula în toată lumea, fiind tradusă ulterior în numeroase limbi[17], inclusiv în limba română.[18]

Mărturia sa acoperă aproximativ cinci luni de detenție, din iunie până în octombrie 1944, și surprinde permutarea ei prin mai multe lagăre, deși nu în toate a reușit să consemneze. Tânăra era familiarizată cu genul jurnalului încă de la unsprezece ani, această practică devenind celebră printre adolescentele din familii educate, așa cum o demonstrează Philippe Lejeune. În continuare, Françoise Simonet-Tenant consideră că acest gen are un rol semnificativ în adolescență, scrierea într-un jurnal la această vârstă fiind precum un act de emancipare, un fel de rit de trecere spre vârsta adultă.[19]

Potrivit propriilor declarații, tânăra diaristă și-a început jurnalul în limba maghiară și s-a folosit mai întâi de ciotul unui creion găsit la Auschwitz, în nisip. Acest prim jurnal este alcătuit din bucăți de hârtie adunate cu dificultate, în special din fragmente de afișe dezlipite de pe pereții clădirilor din lagăr. La Plaszów, tânăra evreică convinge un *Lagerkapo* să îi ofere un caiet și un instrument de scris, motivând că este scriitoare. Proprii pantofi au devenit cea mai sigură ascunzătoare în timpul transporturilor, iar atunci când nu a mai fost posibil să își ascundă acolo notițele, autoarea a învățat pe de rost fragmente din jurnal, pe care le reconstituia imediat ce ajungea în alt lagăr. Cu ajutorul unui gardian, primul ei jurnal a fost scos pe ascuns din lagărul Plaszów și dus în casa unui fost portar din Oradea, pentru a fi păstrat în siguranță.[20] Scrisul a devenit pentru ea o rutină care îi permitea să reziste. Scria în baracă, mai ales noaptea sau în zorii zilei, dar și pe câmp, într-un adăpost improvizat, ori de câte ori reușea să se furișeze de la munca silnică sau când ploaia îi oferea un moment de refugiu.

Spre deosebire de jurnalul clasic, care se scrie concomitent cu desfășurarea evenimentelor, acest jurnal este o scriere retrospectivă. Notițele din manuscrisul original, scris la vârsta adolescenței, alternează cu textul matur și conștient în care Ana Novac reconstruiește experiențele trăite în lagăr. Cazul nu este unic în domeniul diaristicii, au făcut-o și Eliade, Lovinescu, Anaïs Nin, iar dintre jurnalele „reconstruite” ale adolescentelor evreice cele mai cunoscute sunt cel al Annei Frank și al lui Mary Berg, tânăra captivă a ghetoului din Varșovia, care deschide un jurnal la cincisprezece ani, iar apoi îl rescrie.

Asemenea celei din urmă, Ana Novac publică o scriere în care particularități ale jurnalului coexistă cu cele ale memoriilor, devenind un „jurnal hibrid”[21], după denumirea dată de Sue Vice. Între timpul experienței și timpul povestirii este un decalaj de aproximativ douăzeci de ani, iar dacă luăm în considerare versiunea canonică, tradusă ulterior în numeroase limbi, cea din 1996, intervalul se extinde la aproape cincizeci de ani−o distanță temporală care îi oferă diaristei posibilitatea unei priviri detașate asupra propriei experiențe.

Potrivit exegetei Béatrice Didier, există două categorii principale de diariști: cei pentru care jurnalul este un document a cărui valoare esențială este mărturia, și, prin urmare, evită orice formă de retușare, respectiv cei care finisează scriitura îmbunătățind-o, dar, în același timp, riscând să o

[17] Cartea a avut parte de o receptare pozitivă; „A journal written in a concentration camp, where life itself is precarious and survival largely a matter of luck, is a rare artifact. When it is written by an observant, literary teenager, it is transformed into a rare treasure. Ana Novac’s journal is such a treasure. ”; Myrna Goldenberg, *Preface*, în Ana Novac, *The Beautiful Days of My Youth: my six months in Auschwitz and Plaszow*, traducere în limba engleză de George L. Newman, New York, Henry Holt and Company,1992, p.XI.

[18] Pentru analiza acestei scrieri, am folosit ultima ediție a jurnalului, apărută în 2021, la Editura Cosopoli, tradusă din limba franceză de către Anca-Domnica Ilea.

[19] „L’acquisition d’un espace secret écriture peut étre pergu comme un acte d’émancipation, une promotion vers Page adulte, une sorte de rite de passage” Françoise Simonet-Tenant, *Le journal intime. Genre littéraire et écriture ordinaire*, Paris, Editura Teraedre, 2004, p. 94.

[20] Sue Vice, *Children Writing the Holocaust*, Basingstoke, Palgrave Macmillan 2004, p.122

[21] *Ibidem*.

deformeze[22]. Nu putem fi de acord că scrierea Anei Novac este alterată; dimpotrivă, revenirea asupra textului și retușarea acestuia îi sporesc valoarea. În acest sens, acest jurnal se înscrie în ceea ce Michel Braud numește „écriture différée"[23]–o scriere întârziată, realizată la distanță de evenimente, care presupune decantarea memoriei și clarificarea sensului unor experiențe din trecut.

În ceea ce privește mărturiile retrospective, la fel ca Sue Vice, cercetătoarea Valerie Raoul consideră că ne aflăm în fața unui caz de graniță între ficțiune și jurnal, pe care îl definește drept caz ambiguu, rar întâlnit. În eseul pe care îl dedică acestui tip de scrieri, Raoul analizează și jurnalul Annei Frank, care conține elemente caracteristice romanului, aspect neobișnuit în jurnalele autentice, însă, în acest caz, dovezile externe confirmă veridicitatea textului.[24] Pentru a evita confuzia cu jurnalul fictiv, care aparține literaturii propriu-zice, vom invoca definiția jurnalului autentic, conturată în studiile dedicare scrierilor autobiografice feminine: „Adevăratul jurnal oferă o relatare despre oameni care există sau au existat, despre locuri marcate pe o hartă și despre evenimente care pot fi confirmate prin dovezi externe. Acesta pretinde că spune adevărul, iar faptele pot fi verificate. Naratorul-protagonist a existat înainte ca jurnalul să fie scris și a continuat să existe după ce acesta a fost încheiat. Chiar dacă autorul este mort, cititorul îi poate vizita mormântul. Există informații despre el și din alte surse, pe lângă cele conținute în jurnal."[25] Cazul Anei Novac confirmă această definiție, textul ei sprijinindu-se pe realitatea verificabilă a lagărelor și numerose documente biografice.

Autenticitatea jurnalului Anei Novac este incontestabilă, fiind susținută nu doar de conținutul mărturisirii, ci și de comentariile paratextuale care însoțesc textul. Declarațiile din prefață și din epilog au rolul de a autentifica această scriere, sugerând că aceasta se îndepărtează de ficțiune și se apropie de confesiunea sinceră. Cu toate acestea, Gérard Genette atrage atenția asupra faptului că, în orice scriere autobiografică, există inevitabil o formă de punere în scenă a sinelui, o construcție narativă prin care naratorul se reprezintă pe sine: „Ar fi o dovadă de mare naivitate să presupunem că expunerea vieții interioare este întotdeauna transparentă și complet lipsită de orice formă de joc actoricesc."[26] În continuare, referindu-se în mod direct la forma jurnalului, Genette observă că „mesajul paratextual al jurnalelor scriitorilor [...] este mai puțin dedicat expunerii adevărului decât producerii unui efect asupra autorului său".[27] Această observație relevă faptul că dimensiunea sa paratextuală nu reprezintă doar o expresie a sincerității, ci este și un mijloc de autocunoaștere a autorului.

Deși ștergerea „urmei" contemporaneității este etalată[28] atunci când naratoarea susține că doar recopiază manuscrisele originale din lagăr[29], natura hibridă a scrierii este dovedită de faptul că uneori protagonista pare să cunoască modul în care se vor desfășura evenimentele. Într-o discuție cu prietena ei cea mai bună, protagonista îi atribuie următoarele cuvinte: „Ce mai contează? Toate astea nu ne-apropie oricum de soluția finală? "[30] Utilizarea termenului eufemistic „soluția finală", deși acesta apărea în documente naziste încă din 1941, este puțin probabil să fie o simplă coincidență sau să fi făcut parte din vocabularul unor adolescente la acel moment.

Înregistrările nu primesc date concrete, dar în ciuda lipsei pactului cu calendarul, acestea urmează aparent o structură liniară și cronologică. Dacă într-un jurnal clasic, înregistrările sunt

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[22] Béatrice Didier, *Le journal intime*, Paris, Editura PUF, 1991, pp.143-144.

[23] „ écriture différée";Michel Braud, *La Forme des jours. Pour une poétique du journal personnel,* Paris, Editura du Seuil, 2006., p. 131.

[24] Valerie Raoul, *The French Fictional Journal: Fictional Narcissism /Narcissistic Fiction*, Toronto/Londra, University of Toronto Press, 1980, p. 9.

[25] „The real journal gives an account of people who exist or existed, of places marked on a map, of events which can be corroborated by external evidence. It claims to be true, and the facts may be verified. The narrator protagonist existed before the journal was written and continued to exist after it was finished. Even if he is dead the reader may visit his grave. Information on him is available in addition to what is contained in the journal", *Ibidem*, p. 7.

[26] „One would have to be very naive about the inner life to assume that this exhibition is always in good faith and uncontaminated by any playacting"; Gerard Genette, *Paratexts: Thresholds of Intrepretation*, traducere de. Jane E. Lewin, Cambridge, CUP, 1997, p. 395.

[27] „is less dedicated to setting forth the truth than to producing an effect on its author. Even without being directed at the public, the intimate message of the journal, like all paratextual messages I have evoked so far, is therefore an intentional and persuasive message"; *Ibidem*.

[28] Sue Vice, *op.cit.*, p. 122.

[29] „Nu fac altceva decât să recopiez"; Ana Novac, *op. cit.,* p. 13.

[30] *Ibidem*, p. 26.

separate de date cronologice, notițele din jurnalul „Frumoasele zile ale tinereții mele" sunt separate prin asteriscuri. Deși lipsește data, anumite pasaje devin reprezentative pentru evenimente cheie din istoria evreilor închiși în lagăre. De pildă, fragmentul „Lagărul trăsnește-a fum. Un lot italian o să fie plasat la noi în baracă. De fapt sunt niște grecoaice din Rhodos"[31] se referă la arestarea evreilor greci de pe insula Rodos, din 18 iulie 1944, și la sosirea lor la Auschwitz pe 16 august 1944. În acest caz, referințele la evenimente reale conferă autenticitate textului.

În unele pasaje, momentul acțiunii și cel al scrierii se suprapun, creând impresia că diarista notează evenimentele chiar în momentele în care se petrec: „Scriu pe o ladă răsturnată."[32] Această simultaneiate dintre trăire și transcriere reprezintă o trăsătură a jurnalului ideal, în care experiența și relatarea se contopesc.

Indicativul prezent este reluat chiar și în secvențele de amintiri de dinaintea deportării, de exemplu cele despre fratele ei sau despre anii de gimnaziu. Prin această opțiune narativă, diarista subliniază actualitatea trăirilor, creând impresia că totul s-ar desfășura în fața noastră, în prezent. În același timp, această tehnică este una literară, frecvent folosită în proză, așa-numitul prezent narativ făcând povestirea mai vie: „Lecție de geografie cu frate-meu. Îmi știe punctul slab. «Zi-mi unde se află...», începe el[...] În băiatul ăsta calm și distant nu-mi mai recunosc frățiorul − cu trei ani mai mic decât mine."[33]

În jurnal, succesiunea însemnărilor nu urmează un fir linear, fiind adesea întreruptă de reflecții tematice, comentarii metatextuale sau fragmente anecdotice, ceea ce face dificil pentru lector să stabilească timpul, dar mai ales spațiul evenimentelor, mutarea dintr-un lagăr în altul fiind rareori menționată. Totuși, aceste „pauze" narative oferă explicații, interpretări și detalii despre realitatea trăită, jurnalul fiind mai mult decât o înregistrare documentară riguroasă a faptelor.

Este evident că avem de-a face cu un jurnal în care funcția estetică este intenționat programată. Astfel, se poate recunoaște ceea ce Michel Braud numește „un joc între familiaritatea diaristului cu limbajul, căutarea estetică care îi animă activitățile cotidiene și dorința acestuia de a-și afirma un statut social prin scris."[34]

Numeroasele versiuni ale manuscrisului, dar și persistența naratoarei de a-și continua exercițiul scrisului chiar și în condițiile ostile ale lagărelor, demonstrează aspirația la statutul de operă literară. Jurnalul devine opera vieții sale, un text pregătit să depășească limitele documentului confesiv și să devină o creație artistică. De pildă, dialogul cu un *Lagerkapo*, subliniază pe de-o parte ironia fină, constantă în întregul jurnal, dar și conștiința valorii scrisului, așa cum reiese din schimbul memorabil de replici: „N-aș fi nădăjduit niciodată să am sub ordin o scriitoare. Apropo, cum stai cu romanul tău?/-Nu-i un roman, e un jurnal [...]Va fi tradus./-În germană?/-În toate limbile./-Da...firește..."[35]

Pentru Margaret-Anne Hutton acest jurnal precoce al tinerei din Transilvania este elegant și manierat, în ciuda reelaborării ulterioare.[36] Aceasta observă că autoarea este evident preocupată de stil, de dorința de a găsi cuvintele cele mai potrivite pentru a reda experiența.

Printr-un stil care se înscrie în registrul grotescului descris de Bakhtin, diarista își prezintă experiențele din lagăr într-o manieră paradoxală: gravă prin conținut, dar ludică în expresie.

Un instrument important al naratoarei este ironia, un amestec de luciditate și de cinism emoționant, care emană din condițiile extreme ale vieții din lagăr și îi servesc ca un mecanism de apărare psihologică. Așa cum se observă chiar din titlu, „Frumoasele zile ale tinereții mele. Jurnal de la Auschwitz", prin ironia amară, autoarea pune în contrast inocența evocată de „frumoasele zile" și realitatea infernală a lagărului. Potrivit lui Margaret-Anne Hutton, comentariile reflexive despre umor

[31] *Ibidem*, p. 185.
[32] *Ibidem*, p. 103.
[33] *Ibidem*, p. 28.
[34] „jeu entre la familiarité du diariste avec le langage, la quête esthétique qui anime ses activités quotidiennes, et sa recherche d'un statut social par l'écriture"; Michel Braud, „Journal littéraire et journal d'écrivain aux XIXe et XXe siècles. Essai de définition", în *Les Journaux de la vie littéraire*, (ed.) Pierre-Jean Dufief, Rennes, Presses Universitaires de Rennes, 2009, p. 29.
[35] Ana Novac, *op.cit*., p. 120.
[36] Margaret-Anne Hutton, *op. cit.*, p. 62.

și ironie sunt comune în mărturii[37], iar umorul negru este un instrument al supraviețuirii, dar și al rebeliunii,[38]așa cum confirmă și jurnalul tinerei deportate: „numai umorul evreiesc ne-ajută să suportăm tot restul– pe legea mea, nu văd ce se-alege de evreii fără umor.”[39]

Dacă în prima etapă a încarcerării în lagăr umorul servea ca stimulent al solidarității deținuților, în continuare el capată o direcție precisă, deconstrucția persecutorilor naziști.[40] Prin folosirea ironiei și a râsului, naratoarea demontează puterea autorităților din lagăr. Raportul de forțe se inversează prin limbaj, iar victima persecutată recâștigă controlul simbolic asupra călăilor.

Realizarea portretelor torționarilor devine o formă de sfidare și de răzbunare, chiar dacă rareori le spune și numele. Acestea seamănă a caricaturi animaliere, menite să-i deposedeze de forța lor. Spațiul lagărului de la Plassów și gardienii sunt descriși printr-un registru bestiar: „aici, unde doar se latră”[41], gardianca „Mutră de Păpușă”, cu biciul în mână, are o figură grotescă, deținuta-șef are „o mutră de maimuță bătrână, tristă, fardată violent [...]acest Janus femelă, jumate maimuță, jumate orătanie”[42], comandantul este „balena gâfâitoare”[43], călare pe calul său alb, iar torționarul singuratic Jurek este numit succint „fiara” și „bruta”[44]. Folosirea registrului animalier dezumanizează persecutorii și astfel frica este neutralizată.

Râsul și ironia se îndreaptă însă și asupra prizonierilor, inclusiv asupra protagonistei, care refuză să se compătimească, autointitulându-se „sperietoarea lichefiată”[45], iar detalii aparent banale, precum saboții olandezi, pe care îi poartă în locul pantofilor care i s-au furat la Auschwitz, devin surse de ilaritate: „Îmi târâi cum pot «bărcile» prin noroi. Toată lumea mă consolează [...] ținându-se de burtă de atâta râs, asigurându-mă că după ce-o să înghețe noroiul o să pot face după pofta inimii schi de teren sau alte sporturi de iarnă.”[46] În logica lagărului, „râsul nebun” pare a fi singurul răspuns al prizonierilor la suferința îndurată, căci, după cum reflectează naratoarea „lacrimile sunt primele care seacă.”[47] Într-un alt episod, de data asta de la Plassów, umorul negru subliniază absurdul tragic al evreilor care trebuie să-și anunțe profesiile: „Întrebarea e: în ce să te specializezi? Posibilitățile-s cu carul, și n-avem decât zece minute ca să hotărâm dacă vrem să fim croitorese, infirmiere, dansatoare ori dactilografe.”[48] Aceste episoade comice funcționează ca o formă de distanțare psihologică față de realitatea amară.

În galeria prizonierilor din lagăr, fiecare colegă de baracă are un rol distribuit, naratoarea fiind la fel de lucidă și neiertătoare. Surorile Falk sunt descrise cu un umor grotesc, autoarea demascându-le egoismul și meschinăria :„Natura se-ntrecuse cu gluma ca să le facă: era probabil pusă pe năzbâtii când le-a pricopsit cu asemenea trompe[...] Nu-ncape nicio îndoială c-or să scape vii din lagăr; iar presupunând că planeta noastră ar fi pustiită de vreun cataclism, parcă și văd alea trei trompe [...] adulmecând prin aer [...] după niscai «afaceri» posibile.”[49]

Portretul savuros al „suavei” Julieta, una dintre colegele de baracă, demonstrează un simț rafinat al observației, ironia și umorul subtil: „Închipuiți-vă un trup de băiețoi, lung, subțire și plat, cocoțat pe niște stâlpi în stare să susțină o catedrală, cu turnuri cu tot[...] De aproape pare tinerică, dar ce contează, fenomenele sunt în afara timpului. Exagerez?[...]Dar ea însăși nu-i un soi de exagerare, rodul unei imaginații dezlănțuite?”[50]

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[37] *Ibidem*, p.84.
[38] „Black humour works to the extent that is shows us, once more, the gap between our comfortable world and one in which humour and irony - however black - were crucial tools of survival and rebellion.” *Ibidem*, p. 87.
[39] Ana Novac, *op.cit*.,p. 71.
[40] Margaret-Anne Hutton, *op.cit*, p.85.
[41] Ana Novac, *op.cit*., p. 31.
[42] *Ibidem*, p. 51.
[43] *Ibidem*, p. 86.
[44] *Ibidem*, p. 79.
[45] *Ibidem*, p. 91.
[46] *Ibidem*, p. 179.
[47] *Ibidem*.
[48] *Ibidem*, p. 71.
[49] *Ibidem*, p. 67.
[50] Ana Novac, *op.cit*., p.37.

Pentru Philippe Lejeune, începutul şi sfârşitul unui jurnal nu sunt simple convenţii editoriale, ci ritualuri care marchează intrarea autorului în actul scrierii și ieșirea din acesta, transformând experiența individuală într-o formă de existență narativă[51].

Începutul acestei scrieri se distinge de începutul altor jurnale, întrucât intriga lipsește. Plecarea din gara Oradea nu este evocată, întrucât nu a fost niciodată scrisă. Protagonista nu consemnează niciun detaliu despre circumstanțele sosirii în lagăr. Totuși, pe baza altor mărturii similare, ne putem imagina cum s-au petrecut lucrurile. La coborârea din trenuri avea loc o primă selecție între cei trimiși direct la moarte și cei condamnați la muncă silnică. Amânarea acordată nu reprezenta altceva decât o lungă agonie, după câteva luni petrecute în coloniile de muncă deportații ajungând să semene cu niște cadavre vii. Pentru prizonieri, speranța de viață era de trei până la patru luni, așadar a rămâne martor și a supraviețui echivala cu un adevărat miracol. Oboseala, malnutriția, bătăile și umilințele constante au dus treptat la distrugerea sănătății morale și fizice a deportaților.

Ana Novac, asemenea lui Elie Wiesel, a reușit să supraviețuiască în lagărele naziste aproape unsprezece luni. Aceasta își începe jurnalul direct în interiorul lagărului, folosind prezentul etern, fără a oferi detalii despre identitate, familie sau trecut, așa cum se întâmplă, în mod obișnuit, în alte jurnale. Puține informații despre acestea apar în cateva scurte pasaje cu caracter memorialistic, însă cele mai multe provin din paratext. Intriga jurnalului o descoperim abia la pagina 147:

„Am fost arestată de una singură, într-un tren; am stat și eu în ghetou (de fapt, o cărămidărie), printre străini. Am fugit de mai multe ori. M-au prins. De toate astea-mi amintesc doar în treacăt. Singurul moment pe care nu cred să-l pot uita vreodată e cel de după ultima mea fugă, când am încetat de-a mai vrea să scap de-acolo[...] nu-mi mai amintesc de vagoane, de nimic înainte de Waschraum, ca și cum aș fi fost dusă-n vacanță din mine însămi, anesteziată.”[52]

Această absență nu e întâmplătoare. Lipsa amintirilor din momentul deportării poate fi înțeleasă, în sensul dat de Aleida Assmann, ca o formă de amnezie protectoare, în care trauma este temporar blocată, urmând să fie reactivată și resemnificată prin actul scrierii: „Prin traumă înţeleg o amintire blocată, care nu e integrată în conştiinţă, ci închisă într-o «criptă» inaccesibilă, provocând o agitaţie care persistă pe termen lung sub forma de simptome difuze.”[53]

Fragmentul inițial stă sub semnul unei fracturi identitare care semnalează distanța dintre eul care a trăit experiența și eul care rememorează. „Ce naiba oi fi notat pe pagina-asta? Habar n-am...Cea care descifrează paginile astea străvechi e-o străină. Nu fac altceva decât să recopiez.”[54] Interogația retorică trădează dificultatea de a reface autentic experiența trăită, dar și o posibilă neîncredere în fidelitatea propriei memorii. Următorul pasaj semnalează că autoarea, naratoarea și protagonista coincid biografic, dar nu și textual și temporal. Ana Novac reia manuscrisul pentru a-l rescrie, iar vocea naratoarei comentează retrospectiv experiențele personajului principal − adolecenta care a îndurat suferințele din lagăr − filtrându-le prin propria conștiință a martorului supraviețuitor. Ultima frază, cu rol metatextual, îl atenționează pe lector că va încerca să salveze urmele trecutului printr-un act de reconstituire. Recopierea poate însemna, în termenii Aleidei Assmann o formă de reactivare a memoriei, prin care experiențele individuale sunt prelucrate, ordonate și transferate din memoria comunicativă limitată, în memoria culturală, capabilă să le confere durabilitate.

Jurnalul se încheie tot în lagăr. Bolnavă de pleurezie și de febră tifoidă, protagonista cade la pat și ajunge într-un spital de langă Wiessau, cu paltonul ticsit de manuscrise. Păstrează totuși speranța de a primi hartie pentru a-și recopia notițele: „De nu, «omenirea» (legatarul meu universal) o va face-n locul meu.”[55] Această replică exprimă încrederea în supraviețuirea memoriei prin cuvânt și transferul mărturiei către posteritate, jurnalul devenind o moștenire morală pentru ceilalți. Chiar

[51] Philippe Lejeune, *On Diary*, Honolulu/Hawaii, University of Hawaii Press, 2009, pp. 187-193.
[52] Ana Novac, *op. cit.*, p. 147.
[53] „Unter Trauma verstehe ich eine blockierte Erinnerung, die nicht ins Bewußtsein aufgenommen, sondern in einer unzugänglichen »Krypta« verschlossen wird, wodurch eine Erregung erzeugt wird, die sich noch langfristig in diffusen Symptomen niederschlägt”, Aleida Assmann, „Ein deutsches Trauma? Die Kollektivschuldthese zwischen Erinnern und Vergessen”, în *Merkur*, nr. 608, 1999, https://www.merkur-zeitschrift.de/aleida-assmann-ein-deutsches-trauma/
[54] Ana Novac, p. 13.
[55] *Ibidem*, p. 242.

dacă subiectul dispare, rămâne textul. Finalul are o tonalitate optimistă, dominată de dorința de a supraviețui: „Febra! Nu-i oare-un semn de viață, dovada că mă bat, mă-ndărătnicesc?”[56]

Concluzii

Jurnalul Anei Novac exprimă tensiunile inerente procesului de rescriere a unei experiențe traumatice, proces realizat în exil și marcat de distanța temporală și identitară față de evenimente. Hibriditatea textului – oscilând între jurnal și construcție literară – ridică întrebări despre limitele autenticității și despre rolul pe care ficțiunea îl poate avea în transmiterea mărturiei. Intervențiile biografice intenționate, practică frecventă în rândul supraviețuitorilor, arată fragilitatea memoriei și încercarea de a reconstrui sinele pierdut în urma traumei. Prin această scriere, Novac convoacă cititorul ca martor indirect, dar îl confruntă simultan cu problemele reprezentării experienței lagărului.

[56] *Ibidem*, p. 253.

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THE REPRESENTATION OF TORTURE AND RESISTANCE IN ANA NOVAC'S DIARY: BETWEEN MEMORY AND TESTIMONY

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Abstract: *This proposal examines how Ana Novac's journal works both as a way for the author to cope with her own traumatic experience and as a form of testimony that contributes to collective memory. The journal records the many forms of terror present in the Nazi camps—violent language, physical aggression, the shaving of hair, tattooing, beatings, torture, and constant exposure to death. At the same time, it shows how prisoners resisted by trying to preserve their identity through daily labor, solidarity with their companions, improvised fashion, surrogate family bonds, and small subversive actions, including spreading rumors of liberation. By combining these two dimensions, Novac's writing demonstrates how individual memory becomes part of a larger effort to remember and communicate camp experience. In this way, the journal not only documents survival and suffering but also takes part in shaping how these events enter cultural and historical memory.*

Keywords: *Ana Novac; Holocaust testimony; memory; narrative resistance; camp violence*

Încă din prefața propriului jurnal, Ana Novac face o mărturisire despre motivația scrierii sale care intră în contradicție cu numeroase pasaje ulterioare. Aceasta neagă intenția programatică de a scrie cu o misiune morală, pentru posteritate: „Mi-ar plăcea să pot spune că mi-am impus corvoada asta pentru a completa memoria omenirii cu detalii [...] Ar fi nobil, dar fals."[1] Prin această afirmație, Ana Novac deplasează accentul de la dimensiunea colectivă a scrierii spre funcția sa de rezistență identitară, mărturisind că a supraviețuit prin libertatea cuvântului. Ea explică motivele care o împing să scrie: „să scap de obsesia potolului, [...]să-mi împiedic înecul în gloată [...]să am un teritoriu, o existență «privată»; să nu-i cânt în strună destinului meu."[2] Jurnalul devine astfel un refugiu interior, un spațiu de afirmare a sinelui.

Citind jurnalul, lectorul descoperă însă ambele funcții ale scrisului, cea personală, de autoconservare, dar și cea testimonială. Jurnalul este o scriitură subversivă care demască realitatea oficială, așa cum subliniază Felicity A. Nussbaum: „Discursul marginalizat și neautorizat al jurnalului are puterea de a perturba profund versiunile autorizate ale experienței și, poate, chiar de a dezvălui ceea ce s-ar putea numi caracterul aleatoriu și arbitrar al construcțiilor autorizate și publice ale realității."[3] În jurnalul Anei Novac, vocea unei tinere evreice deportate din Transilvania contrazice discursul oficial despre memoria colectivă și despre condiția umană.

Privată de viața obișnuită petrecută în Oradea alături de familie și de prieteni, lipsită de toate bucuriile și frământările unei adolescente talentate, protagonista, devenită prizonieră în mai multe lagăre de concentrare, trăiește sentimentul intens al disperării și al lipsei de speranță. Martoră a unor violențe de nedescris și a unor condiții inumane, ea caută cu înverșunare un mijloc de alinare.

[1] Ana Novac, *Frumoasele zile ale tinereții mele. Jurnal de la Auschwitz*, traducere din limba franceză de Anca-Domnica Ilea, Bacău, Editura Cosmopoli, 2021, p. 10.
[2] *Ibidem*, pp. 10-11.
[3] „The marginalized and unauthorized discourse in diary holds the power to disrupt authorized versions of experience, even, perhaps to reveal what might be called randomness and arbitrariness of the authoritative and public constructs of reality"; Felicity A.Nussbaum, „Toward conceptualizing diary", în *Studies in Autobiography*, (dir.) James Olney, Oxford, Oxford University Press, 1988, pp. 136-137.

Jurnalul ca act de rezistență și spațiu al mărturiei

Motivată să scrie și să înregistreze evenimentele din lagăre, scenă cu scenă, Ana rezistă să se predea foametei, muncii istovitoare, violenței și suferinței, așa cum subliniază . Myrna Goldenberg: „Jurnalul este mai mult decât un artefact al vieții în lagăre. Este un artefact al rezistenței."[4]

Actul de a nota este un gest vital, o formă prin care ființa sa trăiește indiferent de ceea ce i se întâmplă: „Aici nu există decât un singur teritoriu care mă privește: caietul meu."[5] Protagonista își poartă jurnalul asupra ei, inclusiv la cariera de piatră, ascunzându-l cu grijă și protejându-l ca pe o extensie a propriei sale ființe. Îl caută neliniștită atunci când îl rătăcește, se teme că l-a pierdut sau că ar putea fi confiscat în timpul transporturilor, semn că scrisul îi conferă sens în lumea absurdă în care se regăsea. Mărturisirea „Trăiesc! Scriu...[...] aleg cuvintele, «formulez»"[6] evidențiază această fuziune dintre viață și scris. Instrumentul de scris, un simplu creion găsit în nisip, devine o armă de luptă: „Fleacul ala ros, adunat de prin noroaie, îmi redă minut cu minut, pe ascuns, ceea ce o lume-ntreagă de smintiți caută să-mi smulgă."[7] Ideea de luptă simbolică împotriva autorităților naziste este reluată într-un alt pasaj: „mai presus de frați [...] există un comandou clandestin − o armată de slove pe care eu o conduc pe tăcute."[8]

Atunci când trupul îi este agresat, eul diaristic se refugiază tot în universul scriptural: „Aici nimeni nu mă rănește, nu m-atinge pe mine, ci doar pielea mea: să devin tot mai mult o piele, pe zi ce trece!"[9] Scrisul oferă un dublu strat de protecție, este o a doua piele care apără ființa de la dezumanizarea completă: „eu am două piei [...] cea de-a doua − notițele mele − e poate ceea ce împiedică tot restul să se năruie."[10] Într-o lume în care numerele înlocuiesc numele, jurnalul asigură supraviețuirea eului autentic: „Numărul ne servește de travestiu. O întâlnire de măști. Făptura omenească pitită îndărăt ascunde cât poate ceea ce odinioară își etala cu voluptate: sufletul. Așa se călește platoșa, dură îndurătoare."[11] În același sens, pasajul „Barem să mai dau jos din povara asta de gânduri zdrobitoare. Să mă dezbar de ele"[12] relevă rolul terapeutic al scrisului, care devine și un mijloc de eliberare a traumei suferite.

Funcția testimonială devine explicită pe parcursul jurnalului, naratoarea reflectând asupra efortului fizic al scrisului și conștiința unei datorii morale. Actul scrierii este perceput, uneori, ca o muncă istovitoare, autoarea recunoscând că a transcris unele pagini de patru ori: „Fiece rând duhnește-a sudoare, altminteri nu se putea![...]E o luptă continuă între oboseala mea și cumplitul «trebuie»."[13] Aceasta mărturisește că lucrează „pe rupte la ce-mi mai rămâne din jurnalul ținut la Auschwitz; lucru plicticos, dar urgent." [14] Obligația morală este certificată în pasajul în care plânge pierderea mamei adoptive care i-a transportat manuscrisele în tren: „E din ce-n ce mai mult un soi de datorie pe care sculptorița mi-ar fi lăsat-o luându-și tălpășița."[15] Deși uneori se simte „«înhămată» la el ca la un car infernal"[16], nu abandonează această muncă sisifică, continuând să noteze chiar și în timpul mutării de la un lagăr la altul: „trebuie să mă grăbesc, noul material se-adună primejdios de rapid."[17]

Treptat vocea diaristică se transformă în vocea martorului. Protagonista declară: „E limpede că nu pentru mine scriu [...]Fie ca notițele astea să figureze printre mărturii în ziua răfuielilor! Dar, și de-aș rămâne unica mea cititoare, tot aș scrie! Mi-aș da tot atâta osteneală să găsesc cuvântul cel mai

[4] „journal is more than an artifact of life in the camps. It is an artifact of resistance."; Myrna Goldenberg, „Preface", în Ana Novac, *The Beautiful Days of My Youth: my six months in Auschwitz and Plaszow*, traducere în limba engleză de George L. Newman, New York, Henry Holt and Company,1992, p. XVI.
[5] Ana Novac, *op. cit., p. 57.*
[6] *Ibidem*, p.130.
[7] *Ibidem*, p. 17.
[8] *Ibidem*, p. 56.
[9] *Ibidem*, p. 57.
[10] *Ibidem*, p. 21.
[11] *Ibidem*, p. 18.
[12] *Ibidem*, p. 18.
[13] *Ibidem*, p. 60.
[14] *Ibidem,* p. 66.
[15] *Ibidem,* p. 166.
[16] *Ibidem*, p. 83.
[17] *Ibidem*, p. 40.

potrivit, cel mai tare."[18] După cum subliniază Barbara Foley, dacă intimitatea și confidențialitatea sunt caracteristice jurnalului obișnuit, „în jurnalul Holocaustului, experiența personală tânjește să fie recunoscută ca un registru al destinului unui întreg «popor»"[19]

Jurnalul devine și un mijloc de salvare a memoriei celorlalți, o încercare de a împiedica uitarea. Printre consemnări, este amintită figura lui Edith Berkovitz, o fată responsabilă și corectă, lucru rar întâlnit printre prizonieri: „Iată de ce mi-ar plăcea ca numele ei să fie smuls uitării."[20] Totodată, aceasta își asumă condiția de martor atunci când recunoaște importanța scrierii sale pentru generațiile viitoare: „Dacă ni s-ar întâmpla ceva rău, caietului meu ori mie, expresia asta s-ar pierde, și ar fi păcat. Putea fi de folos vreunui istoric."[21]

Totodată, naratoarea este conștientă de limitele mărturiei sale. Ea afirmă că faptele sunt cele care contează cu adevărat − „Aici nu există decât un stăpân, faptul. Eu nu-s decât un scrib în slujba lui"[22] −dar recunoaște și imposibilitatea de a reda integral experiențele din lagăr: „Admit că sunt un martor părtinitor; dar cum aș putea supraviețui altminteri aventurii ăsteia fără să-mi pierd mințile într-însa? [...]Poi cum aș putea pretinde oare să dau o imagine exhaustivă despre lagăr? (asta ori să golești marea cu polonicul, e totuna)."[23] Astfel, jurnalul nu oferă o imagine completă a infernului concentraționar, ci urmele protagonistei care își caută vocea printre ruinele limbajului, încercând să dea sens unei lumi indescriptibile.

Dimensiunea torturii și a supraviețuirii în lagărele naziste

Lagărele de concentrare reprezintă spațiile în care puterea absolută a autorităților se confruntă cu neputința totală a victimelor. Așa cum observă Hannah Arendt, prin construirea acestor locuri, un regim totalitar nu urmărea doar supunerea, ci și anihilarea completă a ființei umane, prin distrugerea statutului său juridic, social și etic[24]. Captivitatea în lagărele de concentrare constituie, potrivit autoarei studiului „Originile totalitarismului", teroarea „fără precedent" [25]. Dominația totală în lagăre nu a fost, însă, total realizată, o parte dintre victime devenind dovada rezistenței spiritului uman în fața mecanismului opresiv care urmărea disoluția completă.

Odată ajunși în lagărele naziste, deținuții erau supuși unui sistem de tortură complex și permanent, manifestat sub multiple forme: verbale, psihologice și fizice. Cei persecutați ajung să pară un „alai de mumii sculate din mormânt"[26] „strigoaice"[27] sau „marmote"[28], relatează naratoarea.

Diarista scrie în principal despre captivitatea în două lagăre, Auschwits și Plaszów, două veritabile anticamere ale iadului. Pentru protagonistă, aceste spații erau „infernul dogoritor"[29]. În acest sens, Anette Wieviorka observă că printre cele mai frecvente referințe intertextuale asociate imaginarului concentraționar se numără cea a infernului dantesc.[30] .

Lagărul Plaszów, situat într-un cartier al Cracoviei, reprezintă astăzi un celebru loc al memoriei colective, păstrat în conștiința culturală, mai ales datorită peliculei „Lista lui Schindler". În timpul funcționării sale, evreii deportați au lucrat atât în cariera de piatră, cât și în fabricile din zonă, cea mai cunoscută dintre acestea fiind, fără îndoială, fabrica de email a lui Oskar Schindler.

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[18] *Ibidem*, pp. 59-60.
[19] „In the Holocaust diary,[...] personal experience cries out to be acknowledged as a register to the fate of a whole people"; Barbara Foley, „Fact, Fiction, Fascism: Mimesis in Holocaust Narratives" în *Comparative Literature*, vol. 34, nr. 4,1982, p 336.
[20] Ana Novac, *op.cit*., p. 217.
[21] *Ibidem* P. 35
[22] *Ibidem* P. 23
[23] *Ibidem* Pp. 59-60
[24] Hannah Arendt, *Originile totalitarismului*, traducere din limba engleză de Ion Dur și Mircea Ivănescu, București, Editura Humanitas, 2014, pp. 539-655.
[25] *Ibidem*, p.574.
[26] Ana Novac*, op. cit.*, p. 86.
[27]*Ibidem*, p. 47.
[28] *Ibidem*, p. 49.
[29] *Ibidem*, p. 20.
[30] Annette Wieviorka, *The era of the witness*, traducere din limba franceză de Jared Stark, Itaca/Londra, Editura Cornell University Press, 2006., p. 28.

Protagonista jurnalului ajunge în acest lagăr după o scurtă perioadă petrecută la Auschwits. Locul este denumit ironic Olimp[31], o denumire care contrastează puternic cu realitatea brutală a spațiului concentrațional dominat de stâlpi electrici și barăci împrejmuite de sârmă ghimpată. Convoiul de prizonieri este întâmpinat, încă de la intrarea pe poarta de fier, cu inscripția „Arbeit macht frei" („Munca eliberează"), o formulă propagandistică menită să manipuleze psihologic prizonierii. În această lume sterilă și dezolantă în care este captivă, protagonistei i se pare, pentru un moment, că zărește un deal, care se dovedește însă a fi o movilă obișnuită. Tânăra are revelația lipsei vegetației și a culorilor în acel univers monocrom și absurd: „Deodată pricep ce lipsă anume târăsc după mine atât de dureros: lipsa verdelui [...] Nu cumva și pe copaci îi «extermină» ăștia?"[32]

Amplasat ironic tocmai pe locul unui fost cimitir evreiesc, unde deținuții descoperă adesea rămășițe umane, acest lagăr oferă condiții mai suportabile, după cum menționează eroina: barăcile sunt mai puțin înfricoșătoare, iar în spațiul de dormit sunt doar trei persoane pe un pat, detaliu care atrage atenția asupra unei forme iluzorii de normalitate.

Protagonista primește o matricolă cu numărul 1555 și reacționează ironic, percepând acest act birocratic ca pe o formă de recunoaștere a propriei existențe. Aceasta consemnează că acum duce „o viață de prizonier onestă și legală", adăugând: „Avem deci din nou un nume, o dată de naștere, o profesie. Mă uit la mine cu un respect reînnoit. Să fiu înregistrată, să figurez undeva, simțul legalității."[33] Deposedată de propria identitate odată cu sosirea în primul lagăr, protagonista își exprimă, în acest pasaj, nevoia profundă de legitimare în acest univers care i-a răpit libertatea și demnitatea.

Condițiile alimentare degradante devin și ele o formă de tortură. Comparând hrana din lagărul anterior, care conținea urme de nisip, cu „meniurile" de la Plaszów, personajul observă o degradare și mai accentuată a acestora, descoperind „pietre gogâlțâind prin lăturile astea chioare precum cartofii într-o tocană."[34] Lipsa hranei devine o tragedie colectivă, în care instinctul de supraviețuire domină orice alt sentiment :„vestea că azi nu va fi pâine (o eroare de calcul la bucătărie) ne-a zguduit mai rău decât drama masacrării unei întregi familii poloneze."[35]

Pe 6 august, între cei 7.500 de prizonieri trimiși de la Plaszów la Auschwitz, se afla și protagonista[36]. În prezent, acest lagăr a devenit unul dintre locurile memoriei cele mai studiate ale secolului trecut . Considerat cel mai letal lagăr de concentrare nazist, locul unde trupele SS au ucis aproximativ un milion de evrei, acest tărâm al suferinței din sudul Poloniei, pe atunci teritoriu anexat Germaniei, ocupă în prezent un loc central în memoria colectivă. Ca emblemă globală a răului, Auschwitz nu era un singur lagăr, era un conglomerat vast și întins de sublagăre și sectoare, separate de granițe vizibile și invizibile. Condițiile prizonierilor variau semnificativ, în funcție de locul în care erau deținuți, tratamentul, rutina zilnică și munca forțată. Singura evadare posibilă era moartea, prin coșul crematoriului.

În „cripta asta uriașă"[37], pielea protagonistei a fost însemnată cu numărul A-17587. Tatuarea unui număr pe brațul prizonierilor a fost una dintre formele cele mai cinice ale sistemului concentrațional nazist. Odată cu creșterea masivă a numărului de victime, registrele scrise au fost înlocuite cu această metodă pentru identificarea prizonierilor. Dacă matricola primită la Plaszów îi oferea protagonistei o oarecare formă de legitimare, tatuarea numărului pe piele echivalează cu dispariția totală a identității, fiind redusă la un număr. Episodul este interpretat de naratoare cu luciditate, fiind descris pe un ton neutru, fără multe detalii, aparent detașat: „Tatuaj. Mi s-au imprimat

[31] Ana Novac, *op. cit.* p. 51.
[32] *Ibidem,* p. 47.
[33] *Ibidem*, p.48.
[34] *Ibidem*, p. 53.
[35] *Ibidem*, p. 62.
[36] „Several thousand prisoners of Płaszów were sent to various concentration camps in the Reich. As early as 6 August 1944, 7,500 Hungarian and Polish Jewish women were sent to Auschwitz. There, selections had been carried out and more than half of the female prisoners were left alive and the rest were sent to gas chambers"; Ryszard Kotarba, *A historical guide to the german camp in Płaszów 1942–1945*, Varșovia, Institute of National Remembrance, 2014, p. 51.
[37] Ana Novac, *op. cit.*, p. 161.

niște cifre mărunte pe dosul brațului stâng [...] după zvonuri, un tatuaj e ca o asigurare pe viață de-o lună-două."[38]

Condițiile de detenție se dovedesc mult mai aspre decât cele din lagărul Plaszów. În barăci, zece deținute împart același spațiu de dormit, somnul pe spate fiind imposibil, din pricina înghesuielii și a aerului irespirabil. Eroina este separată de fostele sale camarade, fiind repartizată în lagărul B, unde descoperă o lume complet diferită.

O baracă uriașă este destinată nevoilor fiziologice[39] ale prizonierilor, purtând denumirea ironică de „Latrina!", un spațiu pe care naratoarea îl descrie, apelând la umor: „I se zice «clubul», și pe drept cuvânt, e-un centru internațional, cel mai năstrușnic cu putință."[40] Dincolo de rolul primar pe care îl îndeplinea, această baracă era și un loc de întâlnire pentru oamenii de diferite naționalități, un microcosmos al umanității care se lupta să supraviețuiască.

Deși protagonista nu descrie transportul din gara Oradea spre lagărele naziste, ea notează drumul dintre două lagăre importante, accentuând condițiile inumane și continuarea procesului de dezumanizare.

Călătoria desfășurată pe parcursul mai multor zile, cu destinația Cracovia, se desfășoară în condiții extreme, marcate de foame, frig și întuneric. Protagonista se simte anulată ca om: „ne deprindem *să fim*. Pe urmă vine frigul, foamea și scândurile alea groaznice, murdare! În doar jumătate de ceas, aducem cu niște mâțe negre."[41] Epuizarea fizică și psihică este totală: „Îmi lipsea până și puterea de a-mi mai închipui că-s moartă de mult."[42] În timp ce deținuții se aranjează în coloană, naratoarea surprinde, cu ironie amară, cum dintr-unul dintre vagoane coboară niște porci grași „îngrijiți, curați, rozalii"[43], contrast menit să ilustreze valorile inversate și absurdul din universul concentraționar: lumea animală este privilegiată, în timp ce ființa umană este umilită și lipsită de demnitate.

Depersonalizarea evreilor continuă imediat după sosirea în lagăr, când, în urma primei selecții, aceștia sunt obligați să se dezbrace în public. Pentru o parte dintre victime, acest moment se dovedește traumatizant, marcând începutul pierderii individualității. Trupul devine neputincios și supus, iar despuierea publică capătă astfel o funcție ritualică, semnificând trecerea de la statutul de persoană la cel de obiect, expus privirii tuturor. Femeile, printre care se află și protagonista, sunt botezate batjocoritor „nudistele", etichetă care subliniază anularea simbolică a corpului feminin. Pe „cimentul rece ca gheața", frigul cumplit devine o altă formă de tortură, iar imaginea trupurilor lipite unele de altele devine un simbol al uniformizării femeilor captive: „Strânse ciorchine ca un singur trup, ca un soi de monstru sforăind , gemând și tușind din mii de gâtlejuri. Nemții ne despart, din când în când, cu lovituri de crăvașă. Dar imediat ne bulucim la loc, căci ne temem de frig mai rău decât de lovituri."[44]

Un alt atac direct asupra identității corporale, dar și al feminității este rasul podoabei capilare, un gest justificat de prevenirea infestării cu păduchi. În realitate, și această acțiune are o funcție simbolică, depersonalizarea și omogenizarea. Corpul feminin evreiesc este transformat într-un corp neatrăgător, protagonista descriind tabloul grotesc din fața ei: „gloata scăfârliilor fără păr, albeața lor respingătoare: ai fi zis că-s straturi de varză."[45] Pentru protagonistă, tunsul devine o experiență a rupturii de sine: „Mi se pare că orice chin, orice pierdere ar fi blânde față de asta! De parcă mașina de tuns m-ar fi tăiat de mine însămi."[46] Lipsite de trăsăturile individuale care le confereau identitate, femeile evreice devin ființe anonime, dizolvate într-o masă indistinctă de trupuri, unde diferențele sunt complet suprimate.

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[38] *Ibidem*,. pp. 175,177.
[39] A se consulta Terrence Des Pres, *An Anatomy of Life in the Death Camps*, New York, Oxford University Press, 1980, pp. 51-71.
[40] Ana Novac, *op. cit.*,p. 175.
[41] *Ibidem*, p. 44.
[42] *Ibidem*, p. 45.
[43] *Ibidem*.
[44] *Ibidem*, p. 36.
[45] *Ibidem*, p. 34.
[46] *Ibidem*, p. 35.

Câteva luni mai târziu, când protagonista găsește o oglindă și se privește, își dă seama că nu se mai recunoaște. Pierderea treptată a feminității și a atractivității sunt descrise cu o ironie amară în momentul în care îmbracă o haină găsită într-un depozit: „în rochia-cămeșoi fâlfâind în mijlocul scândurii mele, cu cele două bețe de chibrit ieșind de sub poale, cu țeasta pleșuvă...irezistibilă."[47] O reacție similară are atunci când se privește într-un geam „e cu putință ca gâtul să se mai dește la vârsta mea? În schimb, capu-mi pare cârpit din petece. Cum mi-a putut scăpa una ca asta? Mă sfătuiesc singură să evit geamurile."[48]

Dezumanizarea evreilor în lagăre era susținută mai ales prin injurii și pedepse aspre. Potrivit Ruxandrei Cesereanu, acest imaginar violent des-ființează omul. Atacurile evreilor s-ar înscrie în ceea ce exegeta numește „registrul *subuman*", care presupune „declasarea celui incriminat prin raportarea sa la un statut diferit de cel omenesc.[...] structura de rebut şi paria a celor vizaţi", sau un „atac corporal în care subiectul acuzat este desconsiderat fizic şi umilit."[49]

Agresiunea verbală asupra evreilor prizonieri constituie o altă formă de manifestare a antisemitismului din lagărele naziste. În cazul grupului de femei din care face parte și protagonista, abuzul verbal devine o armă de control, folosită de gardieni, nu doar pentru a insufla frică, ci și pentru a provoca un dezechilibru emoțional. Exemplele notate de diaristă ilustrează foarte clar violența lingvistică a paznicilor: „O să crăpați"[50], „Tâmpitelor,[...] marș la coteț"[51], „ptiu, parazitelor"[52], „porcilor, mișcați-vă mai iute."[53] Aceste amenințări și expresii reduc femeile la o condiție animalică, negându-le umanitatea. Așa cum explică și Julia Kristeva în studiul „Pouvoirs de l'horreur", limbajul abject funcționează ca un mecanism de excludere, prin care victima este transformată într-un corp respins, impur: „Așadar, nu lipsa de curățenie sau de sănătate provoacă abjecția, ci ceea ce tulbură identitatea, sistemul, ordinea. Ceea ce nu respectă granițele, pozițiile, regulile."[54] Or, în imaginarul antisemit, evreul este elementul tulburător care amenință coerența sistemului.

Astfel de cuvinte denigratoare au fost însoțite adesea de agresivitate fizică, ale cărei urme se imprimau nu doar pe trup, ci și în structura psihologică a ființei. În această lume a „dominației totale", după cum o descrie Arendt, apogeul autorității îl reprezentau crima, adesea pentru infracțiuni imaginare sau mai puțin importante, tortura și bătaia. Aceste forme evidențiază neputința victimelor, dar și a privitorilor, de cele mai multe ori crimele și bătăile fiind făcute publice, sub formă de spectacol.

De departe de a fi acte monstruoase, loviturile cu biciul, cu bâta sau cu crăvașa sunt gesturi reflexe pentru gardieni, transformate într-o rutină firească. Această „banalitate a răului", în termenii Hannei Arendt, arată cum în lagăr, nu se dezumanizează doar prizonierii, ci și agresorii, pentru care bătaia sau tortura, nu sunt excepții, ci simple acte administrative din fișa postului.

În lagărul de la Plassów, comandantul instituie teroarea ca spectacol, transformând execuțiile în ritualuri publice, care îi intimidează atât pe cei obligați să asiste în centrul pieței, cât și pe noii sosiți, printre care se află și protagonista, care privesc de la fereastra barăcii:„Spânzurătoarea ține de culoarea locală: e o tradiție la Plassów. O «metodă» preconizată de comandantul lagărului[...] Pe cei mai mulți, o vorbă necugetată, o strâmbătură, sau chiar simpla bănuială că n-ar prea avea la inimă Reich-ul i-a adus dinaintea stâlpului[...] amărâții ăștia au «onoarea» de-a se zvârcoli horcăind într-un cadru solemn, sub ochii a mii de spectatori."[55]

Relatările celorlalți despre cruzimea excesivă a comandantului completează acest tablou grotesc al puterii sadice: „Se zice că estetismul comandantului merge până într-acolo încât, într-o zi,

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[47] *Ibidem*, p. 32.
[48] *Ibidem*, p. 221.
[49] Ruxandra Cesereanu, *Imaginarul violent al românilor*, București, Editura Tracus Arte, 2016, pp. 10-11.
[50] Ana Novac, *op. cit.*,p. 13.
[51] *Ibidem*, p. 22.
[52] *Ibidem,* p. 66.
[53] *Ibidem,* p. 85.
[54] „It is thus not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. " Julia Kristeva, *Powers of horror. An Essay on Abjection*, Traducere în limba engleză de Leon S. Roudiez, New York: Columbia University Press, 1982, p. 4.
[55] Ana Novac, *op. cit.*, p. 49.

i-a zburat creierii unei fete pentru că avea șireturile prost înnodate."[56] Chiar dacă nu îi rostește numele, portretul corespunde în mod evident comandantului lagărului din 1944, Amon Göth, recunoscut pentru violența sadică expusă public.

Un alt pretext minor declanșează o șocantă scenă de execuție: uciderea unei fete care adormise și nu ajunsese la apelul din zori. După ce este lovită cu cravașa, victima trebuie să se dezbrace și să aștepte, în văzul tuturor, organizarea ritualului. Călăul, un neamț asasin pe nume Otto, un „Goliath cu părul gras și tuns cazon,"[57] se pregătește cu o meticulozitate tulburătoare: „Își scoate haina de piele, o așterne pe jos după ce-a împăturit-o cu grijă. Modul asta îngrijit și măsurat de a-și pregăti omorul mă dă peste cap mai rău decât tot ce urmează."[58] După execuție, însemnările naratoarei concentrează absurdul universului concentrațional, unde pierderea unei vieți este nesemnificativă: „Cea care a-ncetat să mai fie un număr e luată de-acolo. Apelul continuă."[59]

Prezentarea la apel nu este doar o formă de control colectiv, ci mai ales un exercițiu al umilinței. Prizonierii trebuiau să fie prezenți la numărătoare, indiferent de oră sau de condițiile meteorologice, iar incertitudinea legată de ceea ce urma să se întâmple genera o frică permanentă: „fiecare își făcea testamentul înainte de fiecare apel [...]nota pe-un petec de hârtie cui își lăsa moștenire perna, pătura, hainele de vară ori de iarnă, în caz că..."[60]

Lipsiți de orice obiect personal – ceasuri, calendare – deținuții trăiau într-un prezent continuu, măsurat nu de ore, ci de semnalele sonore ale lagărului: gonguri, sirene, fluiere. Acestea impuneau ritmul existenței și oricine pierdea ritmul își putea pierde viața.

Uneori, naratoarea nu descrie direct evenimentele, ci redă ceea ce protagonista aude de la o altă prizonieră, devenind astfel un martor indirect. Prin vocea lui Frau Ellis, cititorul află cum victimele erau obligate să participe la propriul ritual al morții:

„Cei selectați pentru «incursiune » trebuiau întâi să-și sape singuri groapa, apoi, când se despuiaseră și-și puseseră jos tot ce-aveau pe ei [...], trebuiau să-ngenuncheze pe marginea gropii și să-și aștepte gloanțele-n spate[...] țipete suiau din gropi ceasuri în șir după execuție[...] Nici vorbă se se îngroape trupurile, se-arunca doar niște nisip peste ele, de nu ne mai dădeam seama dacă pășim peste oseminte mai vechi sau mai noi."[61]

La Auschwitz, protagonista va trăi una dintre cele mai violente experiențe de tortură. La sfatul unor camarade, adolescenta îndrăznește să se așeze la coada altei barăci pentru a primi o porție suplimentară de hrană. Acțiunea este descoperită, iar tânăra este pedepsită prin lovituri repetate. În mod neașteptat, protagonista se revoltă, lovind gardianca: „Un calm divin m-a cuprins. De parcă gestul ală, senzația aia le-așteptasem de când m-am născut."[62] Gestul de a riposta, echivalează, chiar dacă pentru scurt timp, cu restabilirea demnității. „Îndrăzneala" îi aduce o pedeapsă exemplară, care reconstituie ierarhia dintre stăpân și prizonier:„Am rămas vreme de două ceasuri îngenuncheată-n mijlocul *Appelplatz*-ului, cu câte-o cărămidă-n mâinile ridicate. De câte ori mi se-ndoia cotul, iapa aia, care nu mă slabea din ochi, îmi îndrepta la loc brațele, aplecându-se uneori să-mi iscodească figura [...] Mi-aduc încă aminte că, vrând să-mi ia cărămizile din mâini, au trebuit să tragă zdravăn de ele, degetele-mi erau lipite."[63]

Munca silnică, prezentă ca un fir roșu în mărturiile despre captivitatea în lagăr, dobândește, în acest jurnal, o dublă semnificație: pe de-o parte este o formă de teroare, iar pe de altă parte, paradoxal, de supraviețuire.

De-a lungul perindării prin lagăre, protagonista este nevoită să execute cele mai diverse munci, indiferent de anotimp, arșiță sau furtună. Ea devine, pe rând, zidar, „terasieră", muncitoare într-o carieră de piatră, într-o fabrica de cărămidă, într-un depozit de rufe, la un atelier de faianță sau este trimisă la cules de cartofi.

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[56] *Ibidem*, p. 50.
[57] *Ibidem*, p. 130.
[58] *Ibidem*.
[59] *Ibidem*.
[60] *Ibidem*, p. 137.
[61] *Ibidem* , pp.137-138.
[62] *Ibidem*, p. 170.
[63] *Ibidem*, pp. 170-171.

Printre cele mai dificile munci se numără cea de la cariera de piatră. Efortul fizic este uriaș, mai potrivit pentru un bărbat decât pentru o adolescentă, iar supravegherea este strictă și neîntreruptă: „Uneori târâiam adevărate blocuri, pe care abia izbuteam să le ridicăm [..] Câte un kapo la douăzeci de deținute; n-aveam nicio clipă de răgaz, chiar atunci când balaurul nostru se uita aiurea [...] Îndărătul lor ședeau proțăpiți niște SS-iști."[64]

Există însă și locuri unde condițiile de muncă nu sunt așa de aspre. Protagonista notează cu surprindere un transport cu trenul care pare să contrazică brutalitatea cunoscută până atunci: prizonierii primesc ceai și pături, geamurile nu au gratii, iar în vagoane există banchete. Ajunse la atelierul de faianță unde urmează să muncească, femeile constată o atmosferă nemaîntâlnită: paznicul, mirat de capetele lor rase, le cere să și le acopere cu prosoape, iar protagonista notează cu ironie: „suntem tot în Reich, dar într-un Reich de nerecunoscut, curtenitor, amabil, o țâră cam romanțios."[65] Condițiile par mai decente, nu există garduri cu sârmă ghimpată ca în celelalte lagăre, fiecare deținută are propriul culcuș, pătură, pernă, lingură și farfurie, iar hrana este neobișnuit de consistentă: „potolul e-o adevărată supă de carne, cea mai delicioasă, dar și cea mai limpede care s-a gustat vreodată în lagăr."[66]

Cinci dintre deținute, printre care și protagonista, sunt trimise la cules de cartofi, iar drumul până acolo, făcut cu șareta, în afara lagărului, provoacă bucurie și sentimentul libertății. La finalul zilei, femeile sunt răsplătite cu un adevărat ospăț, fiind servite cu polonicul mâncăruri de care nu avuseseră parte în lagăre. Acest episod marchează o scurtă ieșire din infern, în care suferința pare suspendată, dar care, prin contrast, evidențiază și mai mult absurdul universului totalitar.

În fața agresiunilor verbale și fizice, o formă de apărare posibilă era tăcerea. În lagărele de concentrare sau de muncă forțată, sub amenințarea constantă a morții care plana asupra fiecărui prizonier, tăcerea a devenit e o strategie instinctuală de supraviețuire: „Sunt clipe în care a-ți da în vileag gândul[...] e ceva complet deplasat, aproape ridicol. De-aia trăim cu toatele închise-n carapace."[67]

În ciuda tăcerii, a suferinței și a neputinței pe care adesea o arată, prizonierii au găsit moduri ingenioase de a-și reconfigura viața cotidiană, încercând să își recupereze, măcar parțial, o formă de autonomie în interiorul spațiului totalitar. Deși regulile lagărelor nu puteau fi total încălcate, a existat întotdeauna o formă de indisciplină subversivă. Evreii și-au construit simbolic locuri pentru a se întâlni, a comunica sau a face troc, eliberându-se pentru scurt timp de constrângerile sistemului. Depozitul de haine vechi, unde lucrează protagonista, devine un punct de întâlnire între prizonieri: „Depozitul e-un loc de trecere [...]Ține loc de crâșmă, de poștă, de cazinou, acolo se face schimb de vești, de bârfe, de coșmare."[68]„Clubul" nu este doar un loc destinat nevoilor fiziologice, ci, mai ales, al schimbului de informații secrete între deportații evrei, departe de gardienii intruzivi. În acest spațiu pestilențial, protagonista primește un sfat care o va salva de la moarte: să găsească mijloacele necesare pentru a se transfera din lagărul de triere în care se aflau, la un lagăr de muncă.

În ciuda suferinței din jur, în baraca franțuzoaicelor de la Auschwitz, femeile organizează activități menite să readucă veselia pe chipurile prizonierelor, notează diarista: „e-un adevărat centru anti-deprimare. Mereu pe cale de-a «organiza» ceva: întâlniri, dezbateri, câte-un concert, câte-un recital etc."[69] Optimismul lor transcende granițele acestei lumi, unele ajungând să încerce contactarea morților pentru a afla data eliberării lor. Deși pare că le admiră vitalitatea, protagonista păstrează distanța, naratoarea consemnând grav: „Merg rareori la ele, căci «civilizația» nu-mi spune nimic în zilele în care aerul miroase-a fum, a carne la grătar."[70]

Ajutorul reciproc și solidaritatea au reprezentat factori cheie care au contribuit la supraviețuirea în lagăre. Naratoarea înregistrează existența unor relații tensionate între prizoniere,

[64] *Ibidem*, p. 77.
[65] *Ibidem*, p. 212.
[66] *Ibidem.*
[67] *Ibidem*, p.16.
[68] *Ibidem*, p. 125.
[69] *Ibidem*, p. 183.
[70] *Ibidem* p. 183.

unele soldate chiar și cu bătăi în interiorul barăcii[71], însă nu insistă asupra acestor episoare. În schimb, accentul confesiunii ei cade pe figurile prietenoase și pe legăturile de solidaritate care se formează acolo.

O parte din curajul adolescentei provine din relațiile cu celelalte femei. Autoarea prefeței jurnalului tradus în limba engleză, Myrna Goldenberg, consideră că în interiorul lagărului, femeile formează „familii surogat" sau „familii substitutive" menite să umple golul afectiv provocat de separarea de familie și de prieteni. În lagărul de la Plassów, Zimra și Sofia sunt percepute drept „surori de lagăr"[72], iar sculptorița este desemnată „mama din lagăr."[73]

„Surorile de lagăr" împărțeau uneori hrana, se apărau și se încurajau una pe cealaltă atunci când orice urmă de speranță nu mai exista. Protagonista imploră un *Kapo* să o includă pe prietena ei cea mai bună în grupul ei de lucru la depozitul de rufe, unde sarcinile erau mai simple, însă nu reușește. Deși relația dintre cele două este uneori tensionată, afecțiunea care le leagă se dovedește mai puternică. Sofia este primul cititor al jurnalului ei și prima persoană care formulează impresii asupra acestuia.

O altă prizonieră, denumită în jurnal „sculptorița", devine figura maternă a protagonistei, oferindu-i ajutor oricând era nevoie. De pildă, femeia își termină cota de muncă, tocmai când protagonista este pe cale de a ceda din cauza epuizării, și o înlocuiește. În timpul călătoriei de trei zile cu vagonul de vite de la Plaszów la Auschwitz, sculptorița are grijă de ea și îi transportă carnetele cu însemnări în ghetele sale. Pentru a se elibera de chinurile cumplite îndurate în vagonul supraaglomerat, aceasta alege să își curme viața, strangulându-se cu propriile șireturi. Episodul în care naratoarea relatează moartea „mamei din lagăr", tocmai în trenul unde aceasta îi fusese atât de devotată, este de o tristețe ieșită din comun. Scena este consemnată după sosirea la Auschwitz, pe un ton sobru, tuburător: „«Sfatul celor trei» nici vorbă să se mai reunească. Principalul membru a dezertat [...]Vreme de trei zile, mă ocrotea ca pe-un bebeluș[...] când a fost cât pe ce să leșin, și-a croit drum, îmbrâncind trupuri moarte sau vii, izbutind să mă târască până la peretele vagonului, ca să pot respira printre rosturi."[74]

O figură masculină protectivă apare în jurnal odată cu transferul personajului central într-un lagăr de muncă, cu condiții mai bune, acesta fiind numit afectuos „tăticu."[75] Fost negustor de pește, acest gardian se arată mai grijuliu cu tinerele deportate, manifestând o atitudine paternă.

Printre preocupările specifice femeilor deportate, care le-au ajutat să își păstreze speranța și sentimentul propriei identități, s-a numărat și interesul pentru îmbrăcăminte. Potrivit cercetătoarei Margaret-Anne Hutton, capacitatea de a repara și confecționa haine, respectiv de a menține un aspect îngrijit, s-au dovedit a fi strategii semnificative de supraviețuire în lagăre.[76] În acest jurnal, protagonista semnalează importanța prizonierelor croitorese care erau des solicitate pentru modificarea hainelor care intrau în posesia lor. Acestea proveneau, de cele mai multe ori, din loturile de haine confiscate celor nou-sosiți, sau de la prizonierii decedați. Ea notează cu optimism: „ne-a sosit o încărcătură de haine. Sunt de toate, de la furouri pân' la paltoane. După un ceas, suntem de nerecunoscut!"[77] Dacă uniformele impuse și capul ras le făcea pe prizoniere să arate aproape identic, orice piesă vestimentară diferită le permitea să recupereze o urmă de individualitate.

În eseul „The Bricolage of Death", Noah Benninga abordează tema „modei de la Auschwitz", analizând modul în care vestimentația putea deveni un instrument de negociere a supraviețuirii. Aspectul exterior al prizonierilor influența deciziile trupelor SS. În timpul trierilor, o ținută mai îngrijită sporea șansele celor persecutați de a fi selecționați pentru muncă, și nu pentru moarte: „Prizonierii care reușeau să obțină [..] resurse materiale își asigurau supraviețuirea și își creau iluzia

[71] *Ibidem* p. 144.
[72] „Camp sisters"; Myrna Goldenberg, *op.cit*., p. XV
[73] „camp mother"; *Ibidem.*
[74] *Ibidem*, p. 162.
[75] *Ibidem*, p. 221.
[76] Margaret-Anne Hutton, *Testimony from the Nazi Camps. French women's voices*, Londra/New York, Editura Routledge, 2005, p.135.
[77] Ana Novac, *op, cit.* p. 219.

unei vieți normale."[78] Protagonista primește o rochie de la una dintre bucătăresele familiei sale, Edith, pe care o reîntâlnește după mulți ani în lagăr. Gestul banal al îmbrăcării este transformat într-un moment de fetișizare a obiectului: „Îmi strâng pe mine rochia de flanelă. Cum să descriu fericirea pielii mele sub dezmierdarea țesăturii pufoase?"[79]

Alteori, însă, amestecul haotic de piese vestimentare le face pe prizoniere să se simtă și mai înstrăinate de cine erau cu adevărat, asemănându-se mai degrabă cu „vreun trib debarcat de pe altă planetă [...] deghizat după moda pământenilor [...]nimic nu le șade ca lumea."[80]

Speranța reprezintă una dintre cele mai puternice forme de rezistență interioară în universul lagărelor de concentrare. Ea este întreținută de încurajările celor apropiați, dar și de zvonurile sau de bârfele care circulau periodic. Acest topos, regăsit în multe scrieri testimoniale, e foarte valoros, întrucât reflectă atmosfera și starea de spirit a celorlalți prizonieri. Chiar dacă unele dintre zvonuri nu coincid cu faptele, ele sunt așteptate permanent și provoacă îngrijorare dacă nu apar: „Vitamina I (vitamina iudaică, așa numim noi veștile de pe front) nu mai sosește."[81] Atunci când însă apar, speranța protagonistei se luptă cu scepticismul: „Se-aud tunurile. Sosesc, sosesc, sosesc! Ce altceva ar putea să-nsemne? Daca-ș putea crede barem o sutime din veștile care ajung zilnic până la baracă drept «ultimele» și «cele mai sigure»!"[82]

Așadar, jurnalul Anei Novac se impune ca o mărturie lucidă și originală a universului concentraționar, în care actul scrisului devine o formă de rezistență, de reconstrucție a sinelui și de transformare a traumei în discurs. Ironia, umorul și luciditatea demască absurdul sistemului, iar rescrierea amintirilor marchează trecerea de la experiența individuală la o memorie colectivă a suferinței.

[78] „Prisoners who could get their hands on [..] material resources were preserving their on life and creating for themselves a semblance of normality" Noah Benninga, „The Bricolage of Death: Jewish Possessions and the Fashioning of the Prisoner Elite in Auschwitz-Birkenau, 1942–1945", în Leora Auslander,Tara Zahra (ed.), *Objects of War: The Material Culture of Conflict and Displacement*, New York, Cornell University Press, 2018, p. 214; https://doi.org/10.7591/cornell/9781501720079.003.0008, accesat în 2 noiembrie, 2025.
[79] Ana Novac, *op.cit*., p. 199.
[80] *Ibidem*, p. 220.
[81] *Ibidem,* p. 65.
[82] *Ibidem*, p. 52.

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CARCERAL POETRY OF THE AIUD PRISON – CONCEPTUAL DELIMITATIONS

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Abstract: *The study examines theoretical aspects, the defining features of carceral poetry, and the fundamental role played by the poetry created in Aiud Prison. The poems composed within this penitentiary constitute an alternative mode of expressing inner experiences through nonconformism and refusal to comply with the ideological norms imposed by the communist system, being regarded as existential documents of the prisoners' resistance. The particular and nonconformist character of these creations is revealed through emblematic verses written either by established poets or by authors who emerged directly from the concentrationary space. Carceral poetry generated in the Aiud environment forms a body of texts with a distinct identity, developed at the intersection of the restrictive experience of political imprisonment, the processes of resistance through creative expression, and the need to reconfigure subjectivity through language under oppressive conditions. Carceral poetry thus fulfills a dual function: it operates both as testimony and as an act of survival.*

Keywords: *resistance; carceral poetry; prison; identity; testimony*

Poeziile care au fost create în Închisoarea Aiud sunt „expresia directă, sinceră, curată şi categorică a rezistenţei româneşti anticomuniste"[1], născute din suferinţă, umilinţă şi teroare, individualizate în literatura română prin accentele specifice şi prin structura proprie. Sunt expresii directe ale sufletelor claustrate, amprentate de „o undă de amărăciune şi de meditaţie", concepute ca rod al unor „trăiri intense, reale, neimaginate". Aceste creaţii sunt o altă manieră de exprimare a trăirilor prin nonconformism şi nesupunere la normele ideologice impuse de sistemul comunist, considerate documente existenţiale ale rezistenţei deţinuţilor. În prelungirea poveştilor inedite de viaţă, a memoriilor, a jurnalelor din perioada detenţiei care relatează punctual şi faptic realitatea trăită, poezia carcerală „dezvăluie un adevăr estetic ce exorcizează maleficul"[2], iar creatorul acesteia se înfăţişează cititorului „cu sufletul în palme".

Într-o perioadă în care poezia românească a fost trădată şi redusă la lozinci politice care preamăreau sistemul, în spaţiile carcerale comuniste se crea poezie: „Creată în condiţii nefireşti, sub presiunea realităţilor dramatice din închisori, această poezie se constituie într-un important document de viaţă şi de istorie furată, denunţând astfel adevăruri greu de imaginat pentru cei ce «n-au stat cu noi în celule»"[3].

Rolul primordial al poeziei create în Închisoarea Aiud e mărturisit de cei care au trăit experienţa carcerală. Poezia a fost „alături de rugăciune, hrană sufletească, scară către cer, întărire şi izvor de trăire în mijlocul unui regim inuman. Valoarea ei nu este în primul rând literară, ci aceea de mărturisire a suferinţelor şi condiţiilor de detenţie, şi mai ales a modului cum s-au reflectat acestea asupra sufletelor, asupra stării interioare a celor întemniţaţi. Toată această imensă suferinţă ce au îndurat-o a determinat o profundă interiorizare, o puternică legătură cu Dumnezeu. Deţinuţii s-au împuţinat trupeşte, dar s-au îmbogăţit sufleteşte. De aceea, poezia este plină de simţiri curate şi gânduri înalte."[4] În opinia Crinei Palas, poezia carcerală este „*un poem al suferinţei*", deoarece „suferinţa este izvorul sevei acestui tip de creaţie, dar totodată este şi „*un poem al credinţei*". Iulia Pop consideră că „Poezia închisorii reflectă, alături de memorialistica propriu-zisă, o rezistenţă spirituală, valorizând, prin restituire, rezistenţa din anii de supliciu."[5]

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[1] Aurelian Popescu, *Poezia în cătuşe,* Editura Omniscop, Craiova, 1995, p. 5
[2] Iulia Pop, *Memorie și suferință. Considerații asupra literaturii memorialistice a universului concentraționar comunist,* Editura Argonaut, Cluj -Napoca, 2010, p. 12
[3] *Poezia în cătuşe,* p. 6
[4] *Ibidem*, p. 5
[5] Iulia Pop, *op. cit.,* p. 13

Paul Goma afirmă: „poezia de închisoare nu trebuie justificată *din afară* nici măcar de către puşcăriaşii odată liberaţi. Vreau să spun: poezia de puşcărie, scoasă dintre ziduri, din mediul în care a fost produsă, propusă, învăţată (deci folclorizată, deci devenită cu adevărat a fiecăruia), moare, se usucă, nu suportă lumina şi vântul, ca Riga Crypto. Într-un fel aceasta e tragedia poeziei lui Nichifor Crainic şi a lui Radu Gyr: nu suportă libertatea... Poezia de puşcărie n-are ce face cu libertatea, după cum libertatea respinge această poezie, şi a cărei valoare - şi încă ce valoare! - şi rost avea numai acolo... Orală, prin circumstanţe, dar şi prin esenţa ei (destui poeţi şi-au «scris» poeziile în închisoare pe gamelă, pe săpun, rugând pe câte un coleg cu memorie mai bună să le ţină minte... Fără ca prin aceasta să scrie poezie de puşcărie) e născută *din* şi *pentru* puşcărie."[6]

Poezia carcerală publicată după ieşirea din închisoare sau după 1989, în funcţie de caz, vine în completarea jurnalelor, a memoriilor şi a mărturiilor din anii petrecuţi în spaţiul concentraţionar şi dezvăluie „un adevăr estetic ce exorcizează maleficul, iar autorul se prezintă lectorului cu sufletul în palme"[7] şi „aşa cum textele memorialistice se ţes în jurul unor elemente - ancoră ce articulează discursurile în funcţie de repere temporale şi spaţiale, poezia închisorilor se construieşte având în centru metafore ce coagulează întregul edificiu liric, veritabile teme obsesii"[8].

Poezia carcerală „nu poate fi simţită şi trăită la cote reale decât de cei ce şi-au însuşit-o ca modalitate spirituală de supravieţuire în universul închisorilor"[9]. Nume ale unor scriitori importanţi ai literaturii române precum Nichifor Crainic sau Radu Gyr au fost interzise în viaţa literară şi culturală a ţării însă în lumea gulagului românesc „se bucurau de o faimă greu de imaginat". Alături de aceştia numeroşi alţi poeţi s-au făcut remarcaţi în spaţiile concentraţionare comuniste din ţara noastră. Cu certitudine au existat numeroşi deţinuţi care au cu început versuri şi poezii în spaţiile de detenţie însă creaţiile lor nu au fost transmise pe cale orală şi colectivă şi într-o astfel de situaţie „s-au eliminat singure în procesul de selecţie a valorilor".

Poezia românească de închisoare are un caracter particular, un caracter nonconformist care permite deţinutului politic să-şi exprime liber sentimentele contradictorii faţă de doctrina comunistă „de a da frâu liber propriilor nelinişti, fără teama cenzurii"[10], având avantajul de a circula şi de a se extinde pe cale orală, fiind „asumată de întreaga colectivitate"[11], ca „bun comun" care a avut rolul definitoriu de a impulsiona rezistenţa deţinuţilor și de a exprima „un crez politic clar, precis, hotărât şi optimist, atât de necesar în detenţie, poeziile create în iadul închisorilor şi lagărelor morţii sunt astăzi dovezi incontestabile că a existat în ţara noastră o dârză rezistenţă împotriva comunismului"[12]. Prof. univ. dr. Aurelian I. Popescu consideră că „Poezia rostită de fapt cu cătuşe la mână de deţinuţii politici din România reprezintă un arhipelag al rezistenţei. Este, în felul ei, un Arhipelag gulag al lirismului, o dovadă a numărului de martori-martiri din România."[13] Zbuciumul se naşte din suferinţă. Se evidenţiază o oglindire perfectă a jertfei intelectualităţii din România subjugată sistemului dictatorial comunist, în literatura concentraţionară publicată după anul 1989. Prin aceasta, se dezvoltă semnificaţii profunde şi se facilitează accesul în „subteranele identitare ale românismului". După 1989, a început recuperarea istoriei recente a rezistenţei în faţa abuzurilor impuse de sistemul comunist.

Deţinuţii memorau versuri din nevoia de a avea activitate intelectuală, singura care putea să le asigure „un mod de existenţă în concordanţă cu structura lor sufletească". Aceste activităţi alese de deţinuţi aveau o explicaţie simplă şi clară, deoarece „între zidurile închisorilor nevoia de cultură era comparabilă cu nevoia de hrană şi de libertate, depăşindu-le însă în condiţiile unei detenţii în care presa şi cartea erau interzise"[14]. Sunt rememorate diversele metode de a transmite poeziile create în spaţiul carceral, pe cale orală, pe talpa bocancului cu un cui sau ac, după ce dădeau cu D.T.T.: „Ţinuţi

[6] Paul Goma, *Gherla,* Editura Humanitas, Bucureşti, 1990, p. 173
[7] Iulia Pop, *op. cit.,* p. 265
[8] Iulia Pop, *op. cit.,* p. 266
[9] *Poezia în cătuşe,* p. 6
[10] Iulia Pop, *op. cit.,* p. 266
[11] *Ibidem*, p. 266
[12] *Poezia în cătuşe,* p. 9
[13] *Ibidem,* p. 10
[14] *Ibidem*, p. 8

în frig, în celule întunecoase, înfometaţi şi terorizaţi de temniceri, deţinuţii riscau pedepse grele recepţionând sau transmiţând prin morse o poezie necunoscută încă. Un deţinut venit din altă închisoare era întrebat, printre altele, şi dacă ştie poezii din închisoare."[15] Foarte mulţi dintre cei care au fost încarceraţi nu au fost scriitori, nu au avut nicio legătură cu literatura înainte de a trăi experienţa carcerală. Prin poezie, şi-au găsit puterea de a lupta, de a rezista în temniţă, de a-l întâlni pe Dumnezeu.

În teza de doctorat *Literatura detenţiei şi a rezistenţei anticomuniste*, Crina Mihaela Palas încearcă o definire a conceptului de poezie carcerală, astfel: „poezia creată în *timpul* detenţiei şi al rezistenţei anticomuniste de către cei care au trăit experienţe personale în perimetrul concentraţionar"[16], iar din perspectiva Iuliei Pop, „poezia rămâne singura modalitate de (auto)susţinere morală prin care încarceraţi şi-au păstrat verticalitatea sufletească"[17].Câteva caracteristici care conturează specificul poeziei temniţei aiudene sunt: este o poezie care are caracter politic, antisovietic, anticomunist, autorii creaţiilor scrise în spaţiul carceral sunt deţinuţi politici, are elemente specifice folclorului, poeziilor populare, are caracter oral, fiind transmisă prin viu grai de la un deţinut la altul, are caracter colectiv, deoarece circulă în mai multe variante, fiind un produs al mai multor autori. Putem afirma că poezia închisorilor este o poezie folclorică şi politică. În *Istoria literaturii române de azi pe mâine,* Marian Popa afirmă că „deţinutul politic român este convins de nevinovăţia sa, se consideră victima tragică a unei injustiţii inamice arbitrare şi aberante impusă de străini, oricum incompatibili cu o axiologie bazată pe criterii ale transcendenţei."[18] Este o creaţie literară care aduce eliberarea, libertatea interioară care cultivă memoria. Viorel Gheorghiţă afirma că raţiunea poeziei universului carceral își are fundamentul nu în obiectul propriu-zis, ci în act, deoarece „actul modifică sufletul."

Autorii creațiilor carcerale nu scriu „programat", nu vor să impresioneze, ci urâtul însuşi e o „coordonată exterioară a propriilor catacombe". Deţinutul politic creează o poezie folclorică, din dorinţa acerbă de a îşi exprima liber emoţiile trăirile şi sentimentele, într-o manieră subiectivă şi originală: „Poeziile închisorii capătă o adevărată semnificaţie de creaţie populară, satisfăcând nevoia de expresie a celor ce erau lipsiţi de orice contact cu cartea. De multe ori, au tradus emoţii ce nu erau numai ale autorului, ci ale celor din jurul lui care constituiau astfel un public activ, câteodată interesat pentru prima oară de opera literară"[19]. Folclorul temniței aiudene era într-o continuă evoluție, comunicarea se făcea prin codul Morse, prin perete sau prin țevi, creațiile literare ale deținuților circulau pe cale orală liber, având un caracter colectiv și devenind ale tuturor celor care au contribuit la realizarea lor.

Poezia temniţei aiudene urmăreşte tiparul poeziilor populare româneşti, creată dintr-o nevoie irepresibilă de exprimare a stărilor sufleteşti. Iniţial a fost creată „în minte" şi „scrisă" prin mijloace originale, folosite cu inventivitate de cei care erau încarceraţi, deoarece instrumentele de scris sau hârtia erau interzise cu desăvârşire. Unii poeți s-au născut în închisoare, alții au fost poeți consacrați, scriitori care s-au remarcat în perioada interbelică cu scrieri valoroase, dar au fost condamnați în urma opțiunilor religioase sau politice, precum Radu Gyr, Nichifor Crainic, Vasile Voiculescu.

Trăsături definitorii ale poezie carcerale

O caracteristică specifică poeziei carcerale este faptul că aceste tipuri de poezii sunt creaţii colective: „Cât de mult mai sunt aceste poezii, create în închisoare, opere ale autorilor lor, cu sensul de text non varietur, având un singur autor, este greu de spus dar nu imposibil"[20]. Pentru unii deținuți, creația literară este o muncă asiduă, tratată cu seriozitate, toate operele fiind înregistrate în memorie. Acest aspect este meritoriu pentru foștii deținuți care au avut capacitatea intelectuală de a memora, de a menține vii în minte, fără a le estompa, ca ulterior, după ce au fost eliberați din închisoare să le

[15] *Ibidem,* p. 7
[16] Crina Mihaela Palas, *Literatura detenţiei şi a rezistenţei anticomuniste* (teză de doctorat), Sibiu, 2011, p. 16
[17] Iulia Pop, *op. cit.,* p. 265
[18] Marian Popa, *Istoria literaturii române de azi pe mâine*, volumul I, 23 august 1944-22 decembrie 1989, Bucureşti, Editura Semne, 2009, p. 846
[19] Virgil D. Vasiliu, *Prezentare,* în „Revista Scriitorilor Români", nr. 20, 1983, p. 139, *apud.* Marian Popa, *op. cit.,* p. 847
[20] *Poezia în cătuşe,* p. 8

poată scrie pe hârtie și să le publice.O altă trăsătură definitorie a liricii carcerale este transmiterea prin viu grai, acestea fiind creaţii orale: „Circulaţia lor în variante orale, exodul acestor poeme spuse prin multe închisori şi păstrarea lor în memoria celor ce şi le-au însuşit complică operaţia de atribuire strictă a fiecărui titlu. Spunem «însuşit» şi nu «învăţat» pentru că fiecare poem era receptat şi considerat ca o expresie a propriilor trăiri de cel care îl învăţa pe dinafară”[21].

Cu o atenţie deosebită şi cu o grijă excesivă, aceste creaţii ale carcerei aiudene au fost memorate de către deţinuţii care aveau memorie foarte bună. Grigore Caraza este unul dintre deţinuţii Închisorii Aiud care a memorat peste 10.000 de versuri din creaţiile lui Radu Gyr sau Nichifor Crainic. Grigore Caraza redă momentul întâlnirii sale cu Zahu Pană, după ce a fost eliberat și a ajuns în SUA. Acesta spune că Zahu Pană ştia că în temniţa aiudeană unii deţinuţi îl numeau pe Grigore Caraza „trilogia de versuri”, deoarece memorase mii de versuri ale lui Radu Gyr, Nichifor Crainic precum şi versuri ale mai multor poeţi din închisorile comuniste. Atât Nichifor Crainic, cât şi Radu Gyr îl numeau pe Grigore Caraza „volumul” lor de poezii.

Zahu Pană l-a invitat pe Grigore Caraza să scrie împreună un volum de poezii numit *Poezii din închisori*, deoarece ştia că acesta memorase foarte multe poezii în timpul detenţiei sale în Închisoarea Aiud şi că deţinea un bagaj suficient de generos pentru a scoate o carte şi insistând asupra ideii de a i se recunoaşte drepturile de autor. Zaharia Pană i-a propus lui Grigore Caraza să-şi refacă poeziile, să le scrie, să i le dicteze sau să le înregistreze pentru a fi cât mai rapizi şi eficienţi în terminarea volumului de poezii: „începând din acel moment am refăcut toate poeziile învăţate în temniţă, dictându-i din memorie sute de poezii ale lui Gyr, Crainic şi încă cincisprezece poeţi pe care i-am întâlnit în primii cincisprezece ani de la Aiud”[22]. Dintre acestea, circa 1800 i le-a dictat lui Zaharia Pană, iar aproximativ 50 de poezii le-a refăcut cu mare precizie. Caraza susține că a refăcut două dintre poeziile lui Zahu Pană pe care le-a memorat tot în Închisoarea Aiud. Acestea sunt *Vizită* şi *La roabe*.

Poezii din închisori este o culegere antologică, din opera lirică a peste 50 de poeţi cunoscuţi şi anonimi, apărută în anul 1982, la Editura Cuvântul Românesc. Volumul a apărut în 596 de pagini, aproximativ 300 de pagini reprezentând munca lui Caraza. Acesta mărturiseşte că pentru o perioadă îndelungată aflat la secţia I bolnavi cronici unde se regăseau Radu Gyr, Nichifor Crainic şi Ioan Petrovici s-a făcut remarcat în rândul acestora şi a celorlalţi deţinuţi prin faptul că era chemat să i se dicteze poezii pentru că le reţinea foarte uşor „când eram scoşi la plimbare stăteam permanent în preajma lor iar când aveau de dictat o poezie stăteam în faţa lor. După ce mi-o spuneau şi a doua oară, treceam în spatele lor şi o redam exact. Prin aceşti mari oameni, eu, un anonim căpătasem alte proporţii în ochii camarazilor de suferinţă”[23].

Cartea lui Zaharia Pană a fost tipărită în 1500 de volume şi numele lui Grigore Caraza nu a fost menţionat pe copertă în calitate de coautor şi nici în prefaţa cărţii nu a fost specificată contribuţia exactă pe care Caraza şi-o adusese la editarea acelui volum: „iată-mă furat de un om despre care crezusem că trecut prin temniţa Aiudului, mai păstrase în el o fărâmă de conştiinţă curată. Din păcate, era acelaşi care furase buna credinţă şi conştiinţa atâtor deţinuţi politici mulţi dintre ei martiri ai neamului românesc în timpul reeducării lor din Aiud”[24]. Grigore Caraza se confesează că în timpul detenţiei el s-a străduit să memoreze cât mai multe poezii „eu mă chinuiam să învăţ cât mai multe poezii, pentru a le a scoate afară cu intenţia de a le respecta dorinţa celor care mi le încredinţaseră de a le publica aducându-mi fie şi în felul acestora o modestă contribuţie la îmbogăţirea culturii româneşti. Şi n-a fost deloc uşor.”[25]. Pentru că nu aveau voie să vorbească între ei, Caraza a fost prins în nenumărate rânduri cu poezia notată pe pingeaua bocancului pentru care a plătit cu zile de carceră şi izolare. A recurs şi la alte metode mai anevoioase şi astfel, scria câte o poezie pe cureaua pantalonilor sau pe bucăţi de sticlă peste care aşternea un strat subţire de săpun un alt strat de D.D.T., apoi cu un vârf de sârmă, aşchie de lemn sau ciob de sticlă care înlocuiau creionul, scria versurile

[21] *Ibidem*, p. 8
[22] Grigore Caraza, *Aiud însângerat*, Editura Evdokimos, Bucureşti, 2021, p. 262
[23] *Ibidem*, p. 263
[24] *Ibidem*, p. 263
[25] *Ibidem*, p. 266

pentru a le putea memora mai repede: „privilegiul de a memora peste 10.000 de versuri în închisoare de la marii poeţi ai neamului, de a înmagazina un tezaur care în mare parte s-ar fi pierdut, l-am plătit din greu cu sacrificii, cu luni de izolare, carceră, regim de neagra sau bătăi crunte. Ştia oare domnul Pană câte am răbdat câtă suferinţă şi foame am făcut pentru ca el să-mi fure singura mea bucurie pe care atât de greu o adunasem în ani de osândă?”[26]

O altă trăsătură fundamentală a poeziei carcerale este libera răspândire în mai multe variante. Poezia închisorilor circulă în mai multe variante: „Apariţia variantelor se datora nu numai tendinţei unora de a interveni în text pentru a-l adapta viziunii sale, ci şi datorită infidelităţii memoriei şi chiar uitării, de cele mai multe ori parţiale, a textului poetic. În închisoare nimeni nu obliga pe cineva să înveţe poezii. Dimpotrivă. Crearea şi transmiterea lor era interzisă şi devenea foarte periculoasă atât pentru poet, cât şi pentru cel care şi-o însuşea.”[27]. Recuperarea poeziilor create în închisoare se poate realiza doar prin intermediul acestor variante, fiindcă „este greu de stabilit textul de bază la care s-a oprit poetul şi aceasta cu atât mai mult cu cât chiar creatorul versurilor, neavând posibilitatea să şi le noteze, le comunica el însuşi în variante.”[28]. Transcrierea textelor autentice ale poeziilor create în spaţiul carceral având la bază manuscrisele care s-au păstrat de către apropiaţii sau familiile poeţilor a scos în lumina tiparului existenţa multiplelor variante care au circulat în rândul deţinuţilor politici. Astfel, se evidenţiază o altă caracteristică specifică poeziilor populare, şi anume transmiterea prin viu grai. Există anumite mărturii care evidenţiază această trăsătură specifică folclorului. De exemplu, poezia *Foamea* scrisă de Nichifor Crainic apare tipărită în două variante: şi o variantă se găseşte în volumul de versuri create în temniţa Aiudului, *Şoim peste prăpastie. Versuri inedite create în temniţele Aiudului*, iar o altă variantă este publicată în revista „România liberă” nr. 21/1990.

Despre memorarea poeziilor închisorilor nu se poate afirma că au fost învăţate „pe de rost”, pentru acest proces este mult mai potrivită expresia „apprendre par coeur”, din perspectiva criticului Nicolae Manolescu face referire la iubirea faţă de ceea ce memorăm nu la „lectura în orb”. Inima deţine un rol semnificativ, fiindcă un om poate memora doar ceea ce i-a mers direct la inimă. Poeziile carcerale au atins inimile deţinuţilor care s-au străduit să le memoreze. Astfel, se evidenţiază o altă trăsătură definitorie a liricii carcerale specifică folclorului românesc, şi anume, transmiterea lor în mai multe variante.

O altă trăsătură specifică liricii carcerale este alegerea formei poeziei clasice, cu catrene, versuri cu măsură egală în majoritatea situațiilor, în care versurile rimează, cu scopul de a fi reţinute mult mai facil. Poeziile carcerale se situează într-o categorie de texte literare care este greu de clasificat şi nu pot fi încadrate în tiparele obişnuite ale literaturii. Acestea au reprezentat „hrana spirituală” a deţinuţilor, un mijloc de rezistenţă morală.

O altă caracteristică distinctivă este interferenţa cu rugăciunea, deoarece ambele au fost soluţii adoptate de foştii deţinuţi pentru a supravieţui condiţiilor precare din spaţiul carceral aiudean. Ion Caraion, un alt fost deţinut politic mărturiseşte că poezia a reprezentat salvarea sa de la moarte şi de la nebunie: „La un moment dat spre a-şi găsi o supapă de salvare, spre a modifica barem în parte ucigătoarea *monotonie* a celulelor, spre a nu înnebuni efectiv ori a se sinucide, mai fiecare captiv se apucase după mult puţinele-i puteri, să scrie în versuri. Care în gând, care pe o bucată de sticlă, care pe o tăbliţă de lemn, pe un papuc, pe o pingea sau pe o coajă de săpun sau pe spatele gamelei.”[29] Rugăciunea, amintirile, prelegerile, lecţiile de limbi străine, creaţiile literare povestirile au devenit mijloace de rezistenţă psihică şi spirituală, o modalitate de a compensa frustrările psihice şi fizice la care cei încarceraţi au fost supuşi, semnificative mijloace de eliberare şi dobândire a „libertăţii” interioare.

Viorel Gheorghiţă, un fost deţinut politic încarcerat în temniţa aiudeană, mărturiseşte în cartea sa, *Et ego Sărata – Piteşti – Gherla – Aiud. Scurtă istorie a devenirii mele,* cum s-a mântuit prin poezie, prin mărturisire, „prin cuvânt, prin cuvântul rostit...”. Această mărturie este impresionantă şi emoţionează profund lectorul: „ nu e, prin urmare deplasată afirmaţia că în ziua în care, somat de nu

[26] *Ibidem*, p. 266
[27] *Poezia în cătuşe,* p. 8
[28] *Ibidem*, p. 8
[29] Ion Caraion, *Poeţi şi poezii din închisori*, în „Contrapunct”, nr. 2-4, 1985, *apud.* Marian Popa, *op. cit.,* p. 847

ştiu ce demon, la Aiud fiind, am încropit primul meu vers arestat, m-am născut a doua oară, prin poezie, eu care, liber fiind, nu am slujit poezia, mai mult, am trădat-o. Primele lanţuri care au cedat au fost acelea care mă ţineau răstignit, pe crucea fără aparenţă a unui prezent perpetuu, împiedicându-mă să îmi simt rădăcinile şi să-mi asum trecutul. Efectul: introspecţia lirică, prin mijlocirea poemului scurt, de formă fixă sau evaziunea aparent epică, prin intermediul baladei extrapolate... În temniţele comuniste din România poezia a fost convertită - în intimitatea lui, procesul îmi scapă - în pâine şi vin, în trup şi sânge sacru."[30]. Poezia deținuților a fost „o soluţie de rezistenţă, un reazem sufletesc".

Se remarcă faptul că poezia carcerală „nu cultivă o estetică a urâtului". Crina Palas consideră că „Fie că este demascare a chinurilor, noian de amintiri, mărturisire de credinţă, rugăciune sau disperare, strigăt de durere, testament sau îndemn la luptă, cea mai importantă calitate a poeziei de detenţie este aceea a existenţei sale."[31]. Poezia închisorilor a fost supranumită „poezia celor 3 F (foamea, frigul, frica); totuşi, se poate constata că nu este o poezie a jelaniei sau a răzbunării". Cele mai semnificative teme specifice poeziei închisorilor sunt: frigul, foamea, fierul, frica, ritualul cotidian, bătaia, rugăciunea, relaţia cu divinitatea, singurătatea, sărbătorile religioase. Se remarcă ilustrarea unor teme predilecte ale creaţiilor carcerale şi a funcţiilor poeziei în spaţiul de detenţie.

Foamea, frigul, umilinţele, întunericul, lanţurile nu au putut împiedica „actul creaţiei literare". Deţinuţii au creat o literatură cu o forţă inimaginabilă, cu toate că intenţia comuniştilor a fost de a anihila valorile şi de impune non-valori ca reper unic: „Întemniţaţii au înnobilat cultura română cu creaţii de o valoare inestimabilă"[32]. Talpa bocancului, pereţii, săpunul, gamela au înlocuit hârtia. Poezia carcerală creată de Radu Gyr este „revelatorie mai ales ca defulare şi compensare a frustrărilor la care deţinuţii politici au fost supuşi riguros, punitiv. O astfel de poezie ajungea într-adevăr să ţină locul rugăciunii, dragostei şi chiar al vieţii."[33] Poezia carcerală are o valoare literară de netăgăduit care este dublată de o incontestabilă valoare spirituală.

Viorel Gheorghiţă consideră că „Raţiunea de a fi a poeziei universului concentraţionar rezistă nu în obiect, ci în act. Faptul de a o fi scris – impropriu spus, despre creion şi hârtie neputând fi vorba –, ca şi acela de a o fi memorizat e relevant, nu poemul ca atare. Actul modifică sufletul. Poemul poate fi confiscat, poate fi tezaurizat, poate fi ars; actul, odată produs, nu. În umbra celulei, sub bolta fără lumină a minelor de plumb, alături de libărci şi de trupuri schiloade, neînsufleţite uneori, împreună cu rugăciunea, poezia a fost un asemenea cuvânt, nu mântuit, prin rostire, cum spune Lucian Blaga, ci mântuitor. Un omagiu mai deplin decât acesta, adus poeziei, consider că nu e cu putinţă. În temniţele comuniste din România, poezia a fost convertită în pâine şi vin, în trup şi sânge sacru. Şi cât de bine şi frumos ar fi ca această convertire să rămână un câştigat"[34]. Adrian Popescu consideră că Radu Gyr este un poet „antiretoric, anticalofil, de o oralitate frustă uneori, dar atras de idealul eroic. Lirica lui de detenţie îşi depăşeşte epoca şi rămâne vie şi neîncadrabilă în schemele stricte ale unei şcoli sau estetici."[35] Petre Pandrea afirmă că Radu Gyr este un „rapsod popular al puşcăriilor."[36] Demostene Andronescu, una dintre vocile lirice reprezentative ale Închisorii Aiud este considerat de critica literară „ultimul mare poet în viaţă al temniţelor comuniste".

O soluţie de rezistenţă în interiorul temniţei a fost „întâlnirea cu poezia", prin intermediul căreia mulţi deţinuţi au reuşit să supravieţuiască. Textele care au fost plăsmuite în spaţiul carceral sunt „o răscumpărare prin artă a unei vieţi furate"[37]. Putem afirma că textele liricii carcerale aiudene nu sunt doar elemente care reproduc lumea spaţiului concentraţionar, cu coordonatele specifice coordonatelor spaţiale, temporale şi umane reale, determinate, ci sunt creatoare ale unor lumi obscure, necunoscute celor din spatele zidurilor. În comparaţie cu memorialiştii, poeţii închisorilor nu se

[30] Viorel Gheorghiță, *Et ego Sărata Pitești – Gherla – Aiud. Scurtă istorie a devenirii mele*, Editura Marineasa, Timișoara, 1994, pp. 215 - 216
[31] Crina Palas, *Poemul suferinţei şi al învierii,* revista „Astra", nr. 1, 2010, p. 39
[32] Crina Palas*, art. cit.,* p. 39
[33] Ruxandra Cesereanu, *Gulagul în conştiinţa românească. Memorialistica şi literatura închisorilor şi lagărelor comuniste*, Editura Polirom, Iaşi, 2005, p. 268
[34] *Poeţi după gratii,* Editura Scara, p. 7
[35] Adrian Popescu, *Lancea frântă. Lirica lui Radu Gyr*, E. D. P., Bucureşti, 1995, p. 81
[36] Petre Pandrea, *Memoriile mandarinului valah*, vol. I: Jurnal 1954-1956, Editura Vremea, Bucureşti, 2011, p. 407
[37] Iulia Pop, *op. cit.,* p. 13

limitează la transmiterea unor informaţii clare, reale, la mărturisirea unor experienţe, ci „configurează sensuri”. Poezii precum *Unde sunt cei ce nu mai sunt?* a lui Nichifor Crainic, *Iisus în celulă* a lui Radu Gyr, pot fi considerate texte reprezentative pentru literatura română din perioada 1950-1960.

În concluzie, universul liricii carcerale se conturează prin caracterul religios, folcloric, patriotic, politic, anticomunist.

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Abstract: *The word is considered the basic unit in traditional grammar. The term itself has different meanings, depending on the level of language analysis. Words are considered totally abstract units at the language level, whose only properties are those of having combinatory and contrasting functions. At the level of speech they are realized as groups or complexes of elements of expression (from a phonological point of view). For all those who accept the word as the fundamental unit of language (and they form the quasi-unanimity of linguists) it is treated under the aspect of inflection. Language research has been placed in a dual perspective of approach, synchronic / diachronic, depending on the consideration of phenomena on the axis of simultaneity (synchronic, descriptive analysis) or succession (diachronic, historical analysis). The achievements of humanity on many levels are the fruits of its efforts throughout history. They would not have been possible if there had been no words, no linguistic signs, which transmit ideas and information, through speech or writing, from one generation to another, from one individual to another.*

Keywords: *relationship; interrelationship; levels of communication;verbal language*

1. Introducere

Diversitatea copleșitoare a nivelurilor de comunicare – de la cel interpersonal până la cel planetar – precum și inevitabilele lor întrepătrunderi și condiționări, ne fac să împărtășim opinia potrivit căreia o singură disciplină nu ar putea face față investigării unui asemenea conglomerat.

Provenit prin filiera franceză, verbul *a comunica* are în limba română un „frate bun", fapt ce ne îndreptățește să vorbim de existența unui dublet etimologic. Cu transformările proprii trecerii de la latina vulgară la protoromână, lat. *communicare* a fost moștenit sub forma *a cumineca*, având sensul de „a se împărtăși" (în accepția ritualului creștin). Înțelesul exista și în latina târzie, unde a dat naștere lui *excommunicare*, adică „a opri de la împărtășanie" - ceea ce echivala cu excluderea din comunitatea religioasă. Iată cum pentru noi, românii, sensul originar al comunicării este deopotrivă profan și sacru: comunicarea stă la baza organizării sociale, mijlocind raporturile „orizontale" dintre oameni, dar angajând și aspirațiile lor „verticale", într-o mișcare ascensională către planurile superioare ale existenței. Când trebuie să definească comunicarea, majoritatea vorbitorilor se gândesc la „a aduce la cunoștință", „a da de știre" sau „a informa". Comunicarea înțeleasă ca proces are la bază patru componente fundamentale: emițătorul, canalul, informația și receptorul. Esența procesului constă din transferul sau trimiterea informației de la receptor la emițător. Acest model elementar trebuie însă extins, deoarece comunicarea nu se încheie niciodată cu simpla preluare sau receptare a informației. În primul rând, nu trebuie omisă circulația informației și în sens invers (feed-back), deoarece comunicarea nu se realizează decât în vederea obținerii unui răspuns. În al doilea rând, comunicarea este un proces intenșional: emițătorul transmite receptorului o informaţie prin intermediul unui canal cu scopul de a produce anumite efecte asupra receptorului. În al treilea rând, toată această „desfășurare de forțe" nu s-ar dovedi pe deplin eficientă daca nu s-ar acorda importanță atât codajului cât și decodajului mesajului transmis. În al patrulea rând, nu trebuie ignorată nici posibilitatea aparițiilor unor erori de codare sau decodare, precum și imixtiunea unor factori perturbatori. Toate aceste elemente vor diminua reușita comunicării.

Privită ca un act de punere în relație a emițătorului cu receptorul, comunicarea poate fi înțeleasă drept „ansamblul proceselor fizice și psihologice prin care se efectuează operația punerii în relație cu una sau mai multe persoane, în vederea atingerii unor anumite obiective.

Problemele teoretice principale au vizat mecanismele de producere a limbii, componenta ei, regulile ei de funcționare. Obiectul acestei preocupări de cunoaștere pentru a deveni știință şi-a

delimitat obiectul de studiu care este limba, caracterizată prin trăsăturile sale specifice, şi anume de a fi mijlocul articulat de comunicare între oameni.

Abia însă Ferdinand de Saussure a contribuit decisiv la progresul cercetării lingvistice prin faptul că el a trecut de la acea sumă de afirmații despre limbă, formulate de precursori, la o poziție radical diferită. El a expus într-un sistem coerent concepte proprii lingvisticii, plecând de la premisa că „limba este un sistem riguros şi teoria trebuie să fie un sistem la fel de riguros ca şi limba".

Într-o primă etapa a elaborării teoriei sale, Ferdinand de Saussure considera semnul lingvistic ca un rezultat al reuniunii dintre semnificant și semnificat, prin care înțelegea imaginea acustică si respectiv conceptul. Ulterior, el va considera semnificantul și semnificatul ca părți constitutive ale formei lingvistice, termenul semn identificând-se cu semnul minimal - cuvântul sau morfemul. Codul lingvistic este astfel constituit dintr-o multitudine de semne izolate, fiecare din ele asociind unui sunet anume un sens anume. Saussure a insistat asupra unei distincții clare între referentul semnului (ansamblul de obiecte din realitate la care trimite semnul) și semnificatul sau (entitatea lingvistică legată de semnificant).

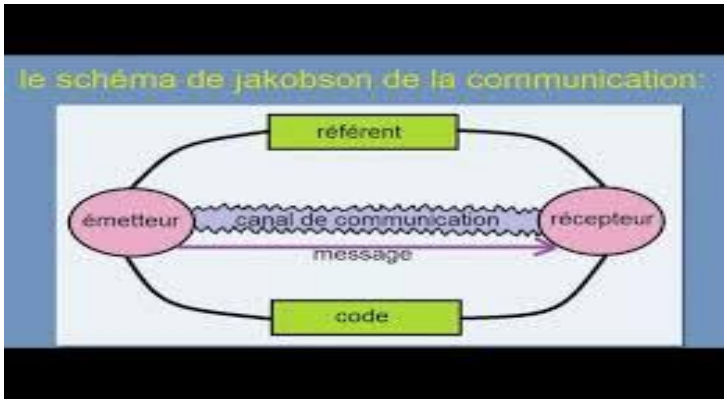
Comunicarea umană se bazează pe stimuli senzoriali, astfel că receptorul înregistrează un suport perceptibil (de natură variabilă) și reține un sens, o semnificație. Semnul poate fi considerat ca fiind tocmai „acest suport perceptiv și cea mai mică unitate ce are un sens într-un cod dat". Semnul este rezultatul asocierii dintre un element perceptiv – semnificantul – și un element conceptual neperceptibil – semnificatul. Relația dintre semnificant și semnificat este semnificația. Reprosul adus lui Saussure a fost acela că a neglijat relația dintre semn și realitate (semnul lingvistic și realitatea la care se referă). Realului îi aparțin referenții, adică lucrurile din natură, artefactele, ființele și plantele pe care nu le putem trece cu vederea. Neluarea în calcul a funcției referențiale nu a însemnat totala ei respingere; punerea ei în paranteze din rațiuni metodologice poate să apară ca justificată la nivelul analizei formale imanente limbajului, dar nu mai poate fi susținută la nivelul unei analize globale a noțiunii de semn. Odată organizate semnele într-un sistem, putem vorbi și de o ordine paradigmatică. Această ordine ne permite să constatăm dacă două semne sunt identice sau diferite, dacă unul îl include sau exclude pe celălalt, dacă unul îl implică sau îl presupune pe celălalt.

Ideile teoretice principale saussuriene sunt:

- ideea de valoare relațională, opozitivă, a entităților lingvistice;
- ideea conexă de sistem;
- ideea necesității consecvente de a distinge o lingvistică a stărilor de o lingvistică a realizărilor şi a evoluțiilor.

Comunicarea gândurilor, sentimentelor și dorințelor umane se realizează prin limbă, un sistem complex de comunicare alcătuit din sunete articulate, care și-a disputat mereu întâietatea față de alte sisteme de comunicare: în primul rând datorită dublei articulări, în al doilea rând deoarece celelalte sisteme de comunicare au nevoie de concursul ei pentru a fi descrise, iar în al treilea rând deoarece limbile naturale constituie atât prin semnificantul, cât și prin semnificatul lor, punctul de plecare în construirea altor sisteme de semne, cum ar fi limbajele artificiale.

Limba nu este același lucru cu vorbirea. Limba este un „tezaur" de semne care poate fi utilizat doar cu ajutorul vorbirii. Vorbirea este cea care pune în funcțiune codul și conduce la producerea mesajului. Limba este pasivitate pură, iar stăpânirea ei este legată de facultățile „receptive" ale intelectului, cu precădere memoria, în vreme ce orice activitate legată de limbaj ține de vorbire. Schemei, adică formei limbii îi corespunde, în vorbire, uzajul, adică ansamblul obiceiurilor lingvistice ale unei societăți date. Limba se definește cu ajutorul axei paradigmatice (relații de tipul „sau…sau", în vreme ce vorbirea apelează la axa sintagmatică, adică la relații de tipul „și... și". Cunoașterea limbii ține de competența subiecților vorbitori, în vreme ce producerea și interpretarea enunțurilor în procesul vorbirii ține de performanță. Este interesant de remarcat faptul că o mare parte din performanțele noastre ca vorbitori, cum ar fi intuirea efectelor pe care o frază le poate produce în context sau posibilitatea reducerii ei datorită situației de discurs, nu țin de competența lingvistică, ci de cunoștințele noastre despre lume și cei din jurul nostru și modul în care gestionăm relațiile interumane.



Definiţiile ştiinţifice ale limbii sunt numeroase. Reținem că limba este instrument de comunicare prin care experiența umană se analizează, diferit în fiecare colectivitate [în sens larg, n.n.], în unități dotate cu conținut semantic şi cu o expresie fonică, monemele; această expresie fonică se articulează, la rândul ei, din unități distincte şi succesive, fonemele, în număr determinat în fiecare limbă, a căror natură şi raporturi mutuale diferă de asemenea de la o limbă la alta. De asemenea, limba, în sens riguros științific, desemnează un ansamblu de sisteme legate unele de altele; unitățile fiecăruia dintre aceste sisteme (sunete, foneme, morfeme, lexeme, cuvânt) sunt identificate în funcție de relațiile de echivalență sau de opoziție dintre aceste unități. Lingvistica este știința care studiază din toate punctele de vedere posibile limbajul uman articulat, în general şi în formele sale specifice de realizare, adică în actele lingvistice şi în sistemele de izoglose, care, tradițional sau convențional, se numesc limbi. Lingvistul de origine rusă Roman Jakobson identifică şi alți factori constitutivi ai actelor de vorbire. Transmițătorul (emițătorul) trimite un mesaj destinatarului (receptorului); pentru ca mesajul să-şi îndeplinească funcția e nevoie de un context la care se referă (de un „referent”), de un cod comun sau parțial comun transmițătorului şi destinatarului şi de un contact, o conductă materială sau o legătură psihologică între cei doi. Mesajul este unitatea de baza a comunicării, situat de fapt la intersecția dintre comunicare și reprezentarea realității. El poate fi alcătuit din cuvinte scrise sau rostite, imagini vizuale, muzică, zgomote, semne, simboluri, culori, gesturi etc. Suportul fizic al mesajului este oferit de canal, care îndeplinește și funcția de cale de transport sau distribuție a mesajului.

Finalitatea procesului de comunicare există în măsura în care mesajul codificat de emițător este decodificat și acceptat de receptor. cunoașterea codului informației obligă la respectarea semnelor și simbolurilor folosite, iar eventualele erori vor putea fi cu ușurință detectate și corectate. Când semnificația este codificată în cuvinte, mesajul este unul de tip verbal, iar comunicarea este verbală. Dacă semnificația este purtată prin altceva decât cuvinte, mesajul și comunicarea sunt non-verbale. Conținutul și maniera în care se comunică se află sub influența contextului comunicării. Evaluarea lui implică analiza mai multor dimensiuni contextuale: fizică, temporală, culturală, socială și psihologică. Capacitatea de comprehensiune a receptorului nu trebuie niciodată ignorată, iar mesajul trebuie atent construit. Inteligibilitatea unui mesaj este dată nu numai de aportul de noutate în formă și conținut, dar și de structura lui mult prea elaborată, sau dimpotrivă, mult prea banală și previzibilă. Schimbul de mesaje între participanţii angrenați în comunicare devine interacțiune.

Cuvântul rostit sau scris înseamnă limbaj verbal și comunicare verbală. Numai că oamenii nu se limitează numai la schimburi de cuvinte; ei comunică și cu ajutorul altor semne - distanțe, îmbrăcăminte, gesturi, obiecte, para-limbaj, reprezentări grafice, tăcere etc. *Homo significans* „gândește numai în semne”, după cum spunea filosoful Charles Sanders Peirce. Semnele sunt cuvinte imagini, mirosuri sau obiecte, numai că toate aceste lucruri devin semne numai dacă noi le învestim cu înțelesuri. „Nimic nu este semn”, spunea Peirce, „dacă nu este interpretat ca semn.” Orice poate fi semn atât timp cât cineva îl interpretează ca semnificând ceva”. Semnul este „acel ceva care ține locul a altceva pentru (sine) ceva” și ne permite „să ducem lumea cu noi fără a avea nevoie să o luăm într-o valiză.”

Fiecare dintre acești factori, dispuși conform schemei context mesaj transmițător contact cod determină o altă funcție a limbii: referențială, poetică, emotivă, fatică metalingvistică.

Nivelurile comunicării

Comunicarea umană se poate desfășura pe cinci niveluri relativ distincte:

1. Comunicarea intrapersonală este comunicarea în și către sine. Fiecare ființă umană se cunoaște și se judecă pe sine, își pune întrebări și își răspunde, astfel că această comunicare cu propriul forum interior devine o sursă de echilibru psihic și emoțional.
2. Comunicarea interpersonală este comunicarea între oameni. Obiectivele acestei comunicări sunt extrem de multiple și complexe: cunoașterea celor de lângă noi, crearea și întreținerea legăturilor umane, persuadarea interlocutorului, recunoașterea valorii personale, satisfacerea nevoilor afective, de control și dominație etc. Comunicarea interpersonală directă presupune inițierea de contacte personale nemijlocite și interactive între oameni, pe când cea interpersonala indirectă are nevoie de mijloace și tehnici secundare de punere în contact uman (scrierea, înregistrările magnetice sau transmisiile prin unde sau fibră optică).
3. Comunicarea de grup se derulează în colectivități umane restrânse, de maximum 11 persoane - echipe, familii, cercuri de prieteni, colegii de redacții etc. La acest nivel se asigură schimburi de idei și emoții, se împărtășesc experiențe și se caută soluții de rezolvare a problemelor, se iau decizii și se aplanează conflicte.
4. Comunicarea publică își are rădăcinile în retorica antică. Discursul public nu viza doar transmiterea de informații, ci mai ales schimbarea opiniilor și acțiunilor publicului, influențarea sentimentelor acestora. Eficiența unei astfel de comunicări se afla deopotrivă în mâinile oratorului și ale publicului său.
5. Comunicarea de masă se referă la producerea și difuzarea mesajelor scrise, vorbite, vizuale sau audiovizuale de către un sistem mediatic instituționalizat către un public variat și numeros. Motivele care stau la baza consumului de mesaje mediatice vizează informarea, construirea identității personale, integrarea și interacțiunea socială și divertismentul.

Independent de reflecțiile lingviștilor, filosofii Scolii din Oxford au ajuns la concluzii similare și chiar le-au depășit, în sensul că au integrat în acțiunea inerentă vorbirii o parte mult mai considerabilă a activităţii umane.

Filosoful englez J.L. Austin, spre exemplu a ajuns la o primă concluzie potrivit căreia enunțurile pot fi performative si constative. Enunțurile constative descriu un eveniment, fără pretenția de a modifica o stare de fapt, pe când cele performative, transformă realitatea.

Ulterior, Austin a revenit asupra acestei distincții mult prea tranșante, arătând că de fapt constativele posedă și ele, într-o formă mai puțin spectaculară, o valoare de acțiune, similară cu cea a enunțurilor performative. Astfel, dacă spunem „A venit reporterul", nu ne mulțumim numai să reprezentăm un fapt, ci să îi afirmăm în același timp și realitatea, invitând la acțiune (*Trebuie să mergi mai repede în sala de conferințe*).

Neputând opune enunțurile constative celor performative, Austin a creat o teorie generală a actelor de limbaj (sau acte de vorbire), valabilă pentru toate tipurile de enunț. Astfel, atunci când locutorul enunță o frază oarecare el efectuează trei acte simultane:

- un act locutoriu care constă din articularea și combinarea de sunete, evocarea și combinarea sintactică a noțiunilor reprezentate de cuvinte;
- un act ilocutoriu, în măsura în care enunțarea frazei reprezintă prin ea însăși un anume act, cum ar fi actul de a promite sau de a ordona;
- un act perlocutoriu, în măsura în care enunțarea servește unor scopuri mai îndepărtate, pe care interlocutorul poate să nu le sesizeze, deși cunoaște perfect limba (putem adresa cuiva o întrebare din dorința de a-l ajuta, încercând să-l punem în încurcătură sau pur și simplu pentru că dorim să-l facem să creadă că ținem la opinia lui).

Oamenii trăiesc în comunitate în virtutea lucrurilor pe care le au în comun; iar comunicarea este modalitatea prin care ei ajung să dețină în comun aceste lucruri. Pentru a forma o comunitate sau o societate, ei trebuie sa aibă în comun scopuri, convingeri, aspirații, cunoştinţe - o înțelegere comună - „același spirit" cum spun sociologii.

2. Relaţie referenţială - relaţie structurală

Relația, este un pivot și un liant al organizării comunicării prin limbaj, este unitatea a două laturi: una care definește comunicarea și enunțul ca fapt al vorbirii pe de o parte şi faptul comunicat pe de alta parte.

2.1. Prima latură, numită şi **relația referențială,** îndeplinește o funcție logică, asigurând coerența faptelor enunțate, fără de care un enunț nu există în calitate de comunicare. Se poate spune deci că, din perspectivă logico-semantică, **relațiile sintactice** reprezintă „interpretarea lingvistică a unor raporturi logice, prin care se reflectă în planul gândirii conexiuni extralingvistice, extrinseci (între „obiecte") şi intrinseci (interioare „obiectelor", de tipul parte întreg, conținut – formă, substanță – calități, statice sau dinamice etc).

2.2. Cea de-a doua latură, numită şi **relație internă sau relație structurală**, e cea care organizează enunțul, plasându-i componentele şi conferindu-i, ca urmare, caracterul de structură purtătoare de informaţie. *Relația internă sau structurală, întâlnită în enunțuri analizabile sau decompozabile (formate din doi sau mai mulți termeni) reprezintă ceea ce în mod curent se numește raport sau relație sintactică*.

3. Relaţia lingvistică

Relația lingvistica exprimă raporturile, legăturile care se stabilesc între unitățile lingvistice, indiferent că este vorba de unități nedotate cu semnificație (între foneme) sau de unități care au calitatea de semn lingvistic (între morfeme/moneme, sintagme, propoziții).

La nivelul metalimbajului lingvistic, termenii *„raport" şi „relație"* sunt întrebuințați ca aflați în sinonimie totală, cu o frecvență de utilizare comparabilă. Opțiunea pentru unul sau altul dintre acești termeni pare să se coreleze cu distincția sintaxă tradițională / sintaxă modernă - structuralistă şi generativ – transformațională.

Relațiile sintactice constituie modalitatea prin care nivelul lexical se integrează în nivelul sintactic.

Atât în lingvistica generală, cât şi în cea românească există diferite opinii în privința conceptelor de „raport" şi de „relație" sintactic(ă) şi a tipologiei acestora. În studiul de față, utilizăm termenul „raport sintactic", prin care înțelegem legăturile gramaticale care se stabilesc în interiorul grupurilor sintactice şi între unitățile sintactice de același rang, de niveluri diferite sau de niveluri interdependente. În ceea ce privește tipologia raporturilor sintactice, considerăm că în limba română sunt trei raporturi sintactice fundamentale: coordonarea, subordonarea şi inerența. Celelalte „așa-zise" raporturi sintactice sunt varietăți ale raporturilor de bază sau se prezintă ca niște invenții ocazionale, particulare sau individuale ale cercetătorilor.

Deși între raport şi relație nu se poate face o demarcare tranșantă de înțeles, totuși între îmbinările raport sintactic şi relație sintactică semantica lor trebuie să se reducă la anumite conotații de sens.

Relația sintactică ține de gradul de solidaritate, coeziune, dintre elementele structurale ale unității sintactice. Parametrii relației sintactice sunt foarte largi – de la legătura indispensabilă dintre constituenți (coeziune maximă), până la autonomia deplină a lor". P. Tolocenco menționează că „raportul sintactic ia naștere între constituenți sintactici aflați într-o relație sintactică şi este susținut de semantica lor. Raportul semantic este predeterminat de gradul de legătură între elementele ce generează acest raport. Raportul sintactic va contribui la apariția funcției sintactice – această abstracție generată de corelația dintre raportul sintactic şi raportul semantic ale constituenților, susținută de elementele joncționale". Autorul accentuează în concluzie că „între relația sintactică şi raportul sintactic există o corelație, însă ea nu este determinantă. De exemplu, elementele propoziției se pot afla în raport de acord, recțiune puternică, recțiune slabă, aderare, acestea operând şi anumite funcții, însă raportul sintactic este unul, cel de subordonare" .

Pentru a stabili conceptul de **raport sintactic**, e necesar să pornim de la actul de comunicare, care implică din partea locutorului două operații:

a) selectarea unităților lingvistice din plan paradigmatic, în acord cu intenția de comunicare şi

b) combinarea acestor unități în plan sintagmatic, într-un ansamblu organizat de asemenea manieră, încât locutorul să transmită informația dorită, să ceară o informaţie ori să-şi exprime voința, intenția etc., iar receptorul s-o poată recupera .

În literatura de specialitate, raporturile/relațiile sintactice sunt definite astfel: un raport, o proporție sau o legătură necesară care se stabilește între componentele unui întreg; element de bază prin care se realizează procesele de structurare şi de funcționare a unităților sintactice asigurând coeziunea sintactică şi coerența semantică; „interpretarea" lingvistică a unor raporturi logice; relațiile/ legăturile – marcate lingvistic – ce apar la nivelul unităților sintactice, care au astfel un conținut şi o formă; legăturile care se stabilesc la nivelul unităților sintactice, legături atât semantice, cât şi marcate formal, având şi „conținut" raportual (identificabil prin nivelul unităților sintactice unde se contactează aceste raporturi sintactice), şi formă raportuală specifică (reprezentată de mărcile care individualizează fiecare raport sintactic; raportul sintactic este un instrument al coeziunii la nivelul expresiei şi al coerenței conținutului unei unități sintactice, instrument cuantificabil lingvistic şi desfăşurat, de regulă, între doi poli ş.a.

În opinia noastră, prin raport sintactic trebuie să se înțeleagă legăturile gramaticale care se stabilesc în interiorul grupurilor sintactice (subordonare: acord, recțiune şi aderență), între diverse unități sintactice de același rang sau de aceeași importanță (propoziții coordonate: copulativ, adversativ, disjunctiv, concluziv şi juxtapus), între două unități sintactice de rang diferit sau cu valori inegale (subordonare necircumstanțială şi subordonare circumstanțială) sau între unități sintactice ale căror valori nu pot exista de sine stătător, adică ele se află într-o dependență bilaterală sau reciprocă, sau interdependență (la nivelul propoziției: între subiect şi predicat, iar la nivelul frazei – între propozițiile subiective şi predicatul impersonal din propoziția precedentă sau între predicative şi verbe de relație – predicate incomplete din propoziția precedentă.

Având în vedere diversitatea terminologiei întâlnite în abordarea relațiilor, cât şi numărul diferit de relații discutate în funcție de fiecare autor, trebuie să facem mențiunea că nu ne propunem aici să prezentăm toate informațiile discutate în gramatici ci doar unele, care apar la mai mulți autori.

4. Relaţiile structurale - clasificare

Relațiile structurale care organizează enunțul sunt: de dependență, de non-dependență sau de coordonare și de echivalență sau apozitivă.

4.1.Relația de dependență sau de subordonare

Relația de dependență/subordonare este relația fundamentală în funcție de care se organizează informația care se comunică. După felul în care intră în relație elementele participante la respectivul tip de raport sintactic, se poate vorbi despre dependență bilaterală şi dependență unilaterală.

Relația de dependență bilaterală/interdependență este o formă specială de dependență între doi termeni care se presupun reciproc (Sb.+ P.) şi formează nucleul unui enunț structurat. Fiecare dintre termeni impune celuilalt anumite restricții referitoare la categoriile gramaticale implicate în realizarea funcției respective. Interdependența sau dependența bilaterală (între subiect şi predicat: ambele răspunzând negativ testului omisiunii, subiectul este întotdeauna presupus) reprezintă „forma de dependență maximă".

Relația de dependență unilaterală: în structuri binare şi ternare

- asociază 2 termeni: regentul (care nu poate fi omis) şi adjunctul (care este omisibil fără să dezorganizeze comunicarea).
- se poate manifesta şi în structuri cu 2 regenți: NP (*Casa este mare*.), complement secundar (*Îl învață poezia*.), predicativ suplimentar (*El vine preot la noi în sat*.), circumstanţial opoziţional (*În loc de el a venit soră-sa*.), cumulativ (*Pe lângă el a venit şi soră-sa*.), sociativ (*Plec împreună cu ceilalți.*), de excepție (*În afară de el n-a mai venit nimeni*.).

G.A.L.R. discută poziția sintactică de atribut circumstanțial ca pe o relație de dependență complexă: *Băiatul, speriat, a luat-o la goană.* – adj. este subordonat sintactico-semantic subst., dar depinde semantic şi de verb.

Spunem că un cuvânt este subordonat altuia (regent) sau o propoziție se subordonează alteia (regentă), când acestea depind gramatical de cuvântul sau de propoziția respectivă.

Relația de dependență reprezintă relația fundamentala în funcție de care se organizează informația care se comunică. Se caracterizează prin existența unui termen obligatoriu exprimat și neadmisibil (denumit regent, a cărui absență determină dezorganizarea enunțului) și a unui termen dependent, care, de regulă, poate fi omis.

Absența termenului dependent anulează relația de dependență, dar nu dezorganizează enunțul privit ca unitate sintactică (compară: *Văd o floare frumoasă./ Văd o floare.; Vine la București./ Vine*.).

Modalități specifice de realizare a relației de dependență:

După nivelul lingvistic la care acționează, mijloacele care participă la exprimarea relațiilor de dependență pot fi fonetice, morfologice şi sintactice.

- Mijloacele fonetice care participă la exprimarea relațiilor de dependență, atât la nivel sintagmatic, cât şi la nivel frastic, sunt accentul, intonația şi pauza (mijloace prozodemice), componente inerente comunicării orale, precum şi semnele ortografice şi de punctuație, ocurente în comunicarea scrisă.
- Accentul pune în evidență o anumită silabă, prin durată, înălțime şi intensitate. De exemplu, în enunțul: *Iar cérul este tatăl meu, Şi mumă-mea e márea.* – funcția de subiect este deosebită de cea de nume predicativ prin accentul care evidențiază cuvintele *cerul*, respectiv *marea*. Tot prin accent se diferențiază subiectul de vocativ: *Ileana citește* vs. *Ileana, citește!*
- Intonația, ca variație melodică a timbrului vocal, este prezentă în orice act de comunicare orală şi participă nemijlocit la semnificație. La nivel sintactic, intonația constituie unicul mijloc de diferențiere a enunțurilor asertive de cele interogative: *Ai ajuns acasă*. vs. *Ai ajuns acasă?*, a enunțurilor interogative de cele exclamative: *Cine a mai văzut așa ceva?* vs. *Cine a mai văzut așa ceva!*
- Pauza, ca marcă a limitei unei articulații a discursului, se manifestă în zonele de incidență ale unităților sintactice, asigurând împreună cu accentul şi intonația decupajul şi receptarea analitică a enunțului. Astfel, în cazul frazei: *Când a plecat el avea zece ani.* - decupajul se poate face în mai multe feluri rezultând semnificații diferite: *Când a plecat el / avea zece ani.* sau *Când a plecat / el avea zece ani*. Pauza poate funcționa şi ca indice extern de predicație: *Vorba lungă, boală curată*.

Mijloacele morfologice au ca formă de manifestare variația de expresie a cuvintelor, adică flexiunea.

Modalitățile prin care mijloacele morfologice se implică în exprimarea relațiilor sintactice de dependență, atât la nivel sintagmatic, cât şi la nivel frastic, sunt recțiunea şi acordul.

La nivelul propoziției: prin acord, recțiune, joncțiune (prepoziții) şi topică.

a. **Flexiunea** – (schimbarea formei cuvântului), de exemplu, cazurile oblice la substantive sau pronume marchează dependența unui cuvânt de altul (*culoarea cerului, povestesc copilului, citesc cartea, meseria lui*).
b. **Acordul** – adică potrivirea de formă (gen, număr, caz, persoană) între cuvântul subordonat şi regentul său (*casă albă, copii sănătoşi*). Un tip special de acord (reciproc) se realizează între subiect şi predicat. Acesta din urmă impune subiectului cazul nominativ, iar predicatul se acordă în număr şi persoană cu subiectul (*el scrie, ei scriu*).

Raportul sintactic dintre subiect şi predicat are unele particularități, motiv pentru care este considerat un raport de interdependență: predicatul stă la persoana şi numărul pe care le impune subiectul (*Noi mergem la şcoală. Tu eşti inteligent*); când numele predicativ este un adjectiv, acesta se acordă cu subiectul în gen şi număr (*Rezolvarea este dificilă. Copiii sunt cuminți*).

Acordul după înțeles.

Uneori, când subiectul propoziției este un substantiv colectiv, urmat de un determinant la plural indicând membrii acestei colectivități se dă prioritate înțelesului şi verbul se acordă cu acest al

doilea substantiv, care impune ideea de pluralitate: Mulțimea beneficiarilor au reclamat că lucrările nu s-au terminat la timp. Majoritatea elevilor au răspuns foarte bine la examen.

Când subiectul este pronumele fiecare, însoțit sau nu de o determinare la plural, el poate fi acordat cu un predicat la plural, dacă în propoziție există un complement distributiv: Au sădit fiecare câte un pom în grădina școlii. Când subiectul este nici unul (echivalent cu toți) verbul poate sta la plural: Nici unul nu știam poezia pe dinafară.

Acordul prin atracție.

Uneori predicatul nu se acordă cu subiectul lui, cum ar fi normal, ci cu un alt cuvânt mai apropiat ca poziție de predicat şi care se impune atenției. Este vorba, în acest caz, de acord prin atracție: De exemplu, există tendința de a acorda verbul nu cu subiectul său, ci cu numele predicativ: **Subiectul piesei erau trandafirii* (şi nu *era trandafirii* – cum ar fi corect). **Două milioane de lei este o sumă mare* (şi nu *sunt o sumă mare* – cum ar fi corect)

Aceste construcții sunt greșite. În ciuda acestui fapt, ele sunt din ce în ce mai frecvente astăzi: **În ce privesc declarațiile martorilor, acestea coincid.* **Ce-s cu banii ăştia pe masă?* Acordul după înțeles şi mai ales cel prin atracție sunt abateri de la normele limbii literare, deşi există unele situații când acestea sunt tolerate: *A fost odată un moş şi o babă*…

c. Recțiune - adică subordonatul stă la forma flexionară pe care o impune regentul său (telefonez colegilor (dativ), redactez o scrisoare (acuzativ)). În recțiune, termenul regent impune termenului dependent anumite restricții gramaticale (cazuale şi de selectare a prepozițiilor). Relația de interdependență presupune şi recțiune (vb. impune nominalului cazul N); o serie de verbe au regim special prin care impun anumite cazuri: *a conta pe, a depinde de*; subordonarea față de un adj./adv. uneori impune cazul D: *drag cuiva, util cuiva*. G A L R menționează şi unele adverbe care cer atât D, cât şi Ac: *El se purta aidoma tatălui său/El se purta aidoma cu tatăl său*.

Mijloace sintactice

- **juxtapunere** – sau simpla alăturare a celor două cuvinte, fără element de legătură (*Radu, fratele meu…, plecăm mâine*). Spunem că doi termeni sunt juxtapuşi atunci când sunt plasați unul lângă altul, fără ca între ei să existe un element de coordonare sau de subordonare.

Acești termeni pot fi cuvinte, grupuri de cuvinte sau propoziții: *De pe faleză admiram cerul, marea, apusul de soare. El intră ca o furtună, se repede la telefon, formează un număr. El a ajuns foarte târziu: avusese o pană de cauciuc.*

- **joncțiunea** – legătura se realizează prin prepoziții care preced cuvântul subordonat (*floare de cireş, vine spre casă, apare la geam, vorbeşte despre tine*).
- **aderența** – mijlocul prin care o unitate sintactică dependentă intră în relație cu un regent, prin simpla alăturare, fără a implica prezența unor mărci gramaticale sintetice sau analitice. Se manifestă numai la nivel sintagmatic şi angajează, în general, părți de propoziție exprimate prin părți de vorbire neflexibile.

Prin aderență se exprimă, spre exemplu, dependența unui adverb față de un regent verbal, nominal sau adjectival: *Toamna se numără bobocii. Vorbeşte repede. Mersul cu fața înapoi îl amețeşte. Era condus de sentimente profund umane*.

- **topica** – sau ordinea cuvintelor poate marca funcția sintactică a acestora,

de exemplu, în: „Lupul vede oaia.” - lupul este subiectul (în nominativ), iar oaia este complement direct (în acuzativ). În: „Oaia vede lupul”, raporturile sunt inversate.

Concluzii

Cuvântul este considerat unitatea de bază în gramatica tradițională. Termenul ca atare are accepții diferite, în funcție de palierul de analiză a limbii. Cuvintele sunt considerate unități total abstracte la nivelul limbii, ale căror unice proprietăți sunt acelea de a avea funcții combinatorii şi de contrast. La nivelul vorbirii ele se realizează ca grupuri sau complexe de elemente ale expresiei (din punct de vedere fonologic). Pentru toți cei care acceptă cuvântul ca unitate fundamentală a limbii (şi ei formează cvasiunanimitatea lingviştilor) el este tratat sub aspectul flexiunii. Flexiunea (morfologia)

se ocupă de structura internă a cuvintelor. Flexiunea este corelată cu sintaxa, care îşi propune să explice „modul în care cuvintele se combină pentru a forma propoziții”. Noțiunea de bază a sintaxei este propoziția. În accepția lingvisticii moderne, din gramatică fac parte numai flexiunea şi sintaxa, şi nu întregul studiu al limbii, cum a fost considerată ea din cele mai vechi timpuri de către greci, cu deosebire, dar şi de Pānini, în gramatica limbii sanscrite. Gramatica tradițională, numită şi „noțională” pornește de la ipoteza că există categorii universale ale gramaticii – „părțile de vorbire” şi „categoriile gramaticale” (timpul, modul, genul, numărul ş.a.), valabile pentru toate limbile. Datorită corespondențelor dintre modurile de „a fi” şi de „a semnifica” este posibilă cunoaşterea lumii.

O altă consecință a analizei semnului lingvistic în perspectiva raportului dintre *signifiant* şi *signifié* este demonstrația că legătura dintre ele este arbitrară şi, prin extrapolare, semnul lingvistic este considerat drept arbitrar. Cercetarea limbii a fost plasată într-o dublă perspectivă de abordare, sincronică / diacronică în funcție de considerarea fenomenelor pe axa de simultaneitate (analiza sincronică, descriptivă) sau de succesivitate (analiza diacronică, istorică). În primul caz, lingvistul analizează relațiile existente între elementele limbii la un moment dat, iar în al doilea caz se fac referiri la etape cronologic anterioare. Limba în sine este considerată de Saussure lineară, ea nu permite producerea sau receptarea simultană a două elemente, ci ele se ordonează totdeauna într-un şir, mai mult sau mai puțin extins, numit sintagmă. Sintagma alături de paradigmă („expresie sau rezultat al raporturilor asociative, paradigmatice pe care orice element lingvistic îl suscită în vorbitor sau ascultător”) sunt factorii fundamentali ai mecanismului limbajului uman. Valoarea fiecărui element dintr-o sintagmă depinde de contrastul creat față de elementul care îl precedă şi de cel care îi succedă, funcția sa în limbă este determinată de opoziție. Afirmația „*dans la langue il n'y a que des différences*” este fundamentală pentru lingvistica modernă. Ideile lui Saussure au avut cel mai mare impact în lingvistică, dar şi în cultura mondială, chiar dacă au trebuit să treacă câteva decenii până să se impună definitiv.

Performanțele obținute de omenire pe multiple planuri sunt roade ale eforturilor depuse de aceasta de-a lungul istoriei. Ele n-ar fi fost posibile dacă n-ar fi existat cuvintele, semnele lingvistice, care să transmită prin viu grai sau în scris, de la o generație la alta, de la un individ la altul, idei, informații. Pentru ca o informaţie (mesaj) să poată fi transmisă, ea trebuie să fie codificată. Acest proces se realizează, cel mai ades, prin intermediul limbii, care este un cod, un ansamblu de semne cu o organizare proprie, ce funcționează după anumite reguli. Persoana care codifică informația şi transmite mesajul are rol de emițător, iar cea care primește semnalele şi le decodifică are rol de receptor. Aceste roluri se schimbă în procesul comunicării, emițătorul devenind receptor şi invers. Semnele utilizate în transmiterea informației trebuie să fie cunoscute atât emițătorului, cât şi receptorului.

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THE TRAGEDY OF A BORDER-CROSSER IN ANDREEA RĂSUCEANU'S NOVEL *VÂNTUL, DUHUL, SUFLAREA*

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Abstract: *Vântul, duhul, suflarea (2020), the second novel published by Andreea Răsuceanu, presents the tragedy of a man who attempts to flee the country by crossing the border and disappears in the merciless waters of the Danube. The novel explores themes such as identity, memory, and urban space – the city of Bucharest. During the communist years, in a moment of despair, G. makes a failed attempt to emigrate. His family remains under the terror of uncertainty and absence. By turning such an episode into fiction, the novel captures the consequences of this kind of tragedy: the suffering of children deprived of paternal love and the competition that arises between them for their mother's love and attention, as well as the ways in which those left behind manage to cope with absence.*

The distinctiveness of the novel also lies in "a cohesion between the critic's voice and that of the prose writer, one that surpasses the elegance of the writing and the sphere of common preoccupations." The book is a remarkable blend of fiction and documentary material and stands out in contemporary prose through the numerous prizes it has received. Part of the novel depicts events set in the mid-nineteenth century, which testifies to "an organic, radical need to reconstitute states of mind, to relive, through the greatest (yet impossible) fidelity of evocation, lost time." Written partly during the period marked by the pandemic, it conveys the fear and dramatic tension that dominated that interval, thereby further intensifying the tragic dimension of the events narrated.

Keywords: *identity; memory; migration; attempted escape; absence*

Repere biografice și influențe în opera autoarei

Andreea Răsuceanu este o voce relevantă care se impune din ce în ce mai mult în literatura română contemporană. Cu o dublă orientare, una critică și una creativă, autoarea este plasată într-o poziție distinctă în peisajul literar românesc, fiind cea care realizează o punte între studiul academic al literaturii și ficțiunea modernă. Consolidarea numelui său în literatura contemporană s-a realizat îndeosebi prin trilogia romanescă *O formă de viață necunoscută – Vântul, duhul, suflarea – Linia Kármán* și prin studiile sale de geografie literară dedicate Bucureștiului, orașul natal.

Urmează, între anii 1998 și 2002, cursurile Facultății de Litere în cadrul Universității din București, iar în anul 2009 obține titlul de doctor în filologie cu teza „Mahalaua Mântulesei, drumul către modernitate." Colaborează constant cu diverse reviste literare de prestigiu precum „Viața Românească", „România literară", „Observator cultural", „Dilema veche" ș.a., unde publică cronici, interviuri, traduceri, eseuri. Începând cu anul 2017, Andreea Răsuceanu coordonează seria de literatură contemporană în cadrul Editurii Humanitas[1]. Acest traseu scoate în evidență atât calitatea de cercetător în domeniul filologiei, cât și pe aceea de scriitoare implicată în mod activ în viața literară românească.

Opera scriitoarei relevă câteva linii tematice și conceptuale recurente. Astfel, influența orașului natal se manifestă pregnant, Bucureștiul devenind un spațiu al memoriei și al identității. Prin preocuparea sa pentru oraș, autoarea îi oferă acestuia statut de entitate cu dimensiuni sociale, istorice. Spre exemplu, în *Bucureștiul literar. Șase lecturi posibile ale romanului,* sunt reconstruite hărți mentale ale orașului prin lecturi variate, punând astfel în lumină șase fețe ale orașului: „există între literatură și oraș o serie de nebănuite, imperceptibile legături insuficient exploatate pînă acum. Dacă literatura dezvăluie o altă modalitate de raportare la spațiul urban, reciproca e și ea valabilă: orașul îl învață pe cel care îl *citește* să înțeleagă astfel literatura. Perspectiva celui care caută în Bucureștiul de astăzi rudimentele orașului din trecut va fi infinit îmbogățită de lectura unei literaturi care încearcă

[1] Prin rolul de editor coordonator la Editura Humanitas, Răsuceanu are o influență semnificativă asupra circulației literaturii contemporane, contribuind la promovarea unor autori noi și la configurarea tendințelor actuale.

să-l reconstituie, la fel cum, pentru cititorul acestei literaturi, raportarea la spațiul real, concret al orașului va fi una diferită."[2]

O literatură dinamică, care să permită cititorului să perceapă toposul în care se desfășoară evenimentele relatate ca pe un palimpsest de sensuri propune și romanul pe care îl vom avea în vedere în cele ce urmează - *Vântul, duhul, suflarea;* se observă și aici aceeași multitudine de valențe puse pe seama unui spațiu devenit „personaj". C-ul, un sat din apropierea Dunării, funcționează ca spațiu genealogic, loc în care se sedimentează istoria familiei; ca topos al repetării producând peste generații alte exiluri, alte dispariții sau ca spațiu al patriarhatului care se destramă, lăsând în urmă familia. În plus, pe măsură ce se derulează evenimentele, acțiunea se mută treptat în spațiul urban. Se conturează în felul acesta imaginea unui oraș post-comunist privit în permanență prin comparație cu lumea rurală din C.. Lumea urbană devine treptat expresia unui aer greu de respirat, dominat de spații tranzitate și haos, care în loc să ofere stabilitate identitară, accentuează impresia de rătăcire. Cu toate că, așa cum mărturisea tocmai autoarea, satul C.[3] este construit literar pornind de la un topos real, legat biografic de autoare, el apare în roman ficționalizat și anonimizat prin inițiala C., tocmai pentru a funcționa ca topos literar, nu doar ca simplă localizare geografică: „De fiecare dată, atunci cînd credeam că proiectul satului C. s-a încheiat, mai descopeream niște documente care îmi revelau elemente legate de topos-ul adevărat, real, care mi-a inspirat acest sat, și astfel îmi veneau noi idei."[4] Satul devenit material de ficțiune este abordat printr-o sensibilitate teoretică asumată, justificată prin preocuparea autoarei pentru geocritică[5], studiul literaturii prin intermediul spațiului. Astfel, toposul nu rămâne doar un fundal, ci devine pol de semnificații.

În aceeași notă care vizează influențele biografice în scrierile Andreei Răsuceanu, se remarcă și apariția unor teme precum identitatea, relația individului cu spațiul (fie el urban, rural sau intim), limitele sinelui sau memoria personală și colectivă. Această orientare tematică oferă un caracter intim prozei sale, autoarea mărturisind „pentru mine, scrisul e un mod de a te decupla de la realitate, dar nu de tot, ci păstrând-o undeva în vizor, ca și cum ai surprinde-o cu privirea periferică, știi că e acolo, își desfășoară întâmplările și împreună cu ele înaintezi și tu, dar în același timp te detașezi și scrii despre ele."[6] Se conturează, astfel, dialectica dintre real și imaginar, trecut și prezent, public și privat.

Această polivalență (critic, eseist, prozator, traducător, editor) o înscrie pe Andreea Răsuceanu într-un registru al autorilor care nu doar creează literatură, ci contribuie activ la configurarea și medierea unei scene literare contemporane complete. Scrierile sale nu sunt doar un act estetic, ci un spațiu de reflecție identitară, socială și urbană.

***Vântul, duhul, suflarea* (2020),** al doilea roman publicat de Andreea Răsuceanu, prezintă *tragedia unui frontierist*, dispărut în nemiloasele ape ale Dunării. Romanul valorifică teme precum identitatea, memoria și spațiul urban - Bucureștiul. În anii comunismului, într-un moment de disperare, se conturează o încercare eșuată de emigrare a lui G.. Familia rămâne sub teroarea incertitudinii și a absenței. Valorificarea unui astfel de episod prin intermediul ficțiunii surprinde urmările unei astfel de tragedii: suferința copiilor lipsiți de dragoste paternă și competiția care se naște între ei pentru dragostea și atenția mamei, felul în care cei rămași în urmă reușesc să gestioneze absența. Specificul romanului este dat și de „o coeziune între vocea criticului și cea a prozatorului care depășește eleganța scriiturii și sfera preocupărilor comune."[7] Romanul este o remarcabilă îmbinare de ficțiune și document și se remarcă în proza actuală prin numeroasele premii obținute. O parte a romanului surprinde întâmplări plasate la mijloc de secol XIX, fapt care probează „o nevoie

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[2] Andreea Răsuceanu, *Bucureștiul literar: șase lecturi posibile ale orașului,* Editura Humanitas, București, 2016, p. 9.

[3] Satul C. reprezintă nucleul spațial în jurul căruia se derulează evenimentele trilogiei *O formă de viață necunoscută – Vântul, duhul, suflarea - Linia Kármán.*

[4] Cezar Gheorghe, *Interviu cu Andreea Răsuceanu,* în revista „Observator Cultural", nr. 1189 /19.12.2023.

[5] În parcursul editorial al autoarei se remarcă lucrări de eseistică și geografie literară precum *Cele două Mântulese* (2009*), Bucureștiul lui Mircea Eliade. Elemente de geografie literară* (2013), *Bucureștiul literar: șase lecturi posibile ale orașului* (2016), *Dicționar de locuri literare bucureștene* (coautor, 2019), prin care aceasta dezvoltă un demers critic orientat către conceptul de oraș ca spațiu al memoriei, analizat atât din perspectivă istorică, cât și literară.

[6] Mihaela Ivancica, *Interviu cu scriitoarea și criticul literar Andreea Răsuceanu*, în „Gândul", 07.11.2020, accesat online https://www.gandul.ro/ganduri-printre-carti/interviu-cu-scriitoarea-si-criticul-literar-andreea-rasuceanu-pentru-mine-scrisul-e-un-mod-de-a-te-decupla-de-la-realitate-dar-nu-de-tot-ci-pastrand-o-undeva-in-vizor-exclusiv-19530405?utm_source=chatgpt.com.

[7] Senida Poenariu, *Din nou despre viață și necunoscutele ei,* în revista „Vatra" nr. 1-2/2021, p. 38.

organică, radicală de a reconstitui stări de spirit, de a retrăi, prin maxima (dar imposibila) fidelitate a evocării, timpul pierdut".[8] Roman scris parțial în perioada marcată de pandemie, acesta redă teama și dramatismul care dominau acel interval de timp, fapt pentru care se accentuează și tragismul evenimentelor prezentate.

Romanul ca palimpsest al memoriei: scrisoarea, fotografia, timpul, spațiul

Structura narativă se construiește în jurul unei permanente interferențe între istoria personală și cea colectivă; naratoarea, Iolanda, scrie o scrisoare părinților săi adoptivi, pornind de la o fotografie din anul 1956: „Sus, pe perete, deasupra patului unde dormeam eu și Tamara, era o fotografie mare, în ramă aurie, cu noi trei. Constantin era încă de pe atunci cărunt."[9] Se remarcă, în felul acesta, încă de la început un cadru autobiografic, reflexiv, unde reconstruirea și rememorarea devin mecanismele principale de construire a sensului. Primele pagini ale romanului aduc în atenția cititorului unele elemente care vor deveni nuclee narative și imagini recurente: casa din C.; fotografia veche; figura lui Constantin, fratele aflat pe front; povestea lui G., marele înecat; biografia lui Mihalachi sau experiențele Iolandei în București. Fotografia funcționează ca un obiect-prag deoarece ea conține, în formă miniaturală, coordonatele principale ale romanului: familia, satul natal, casa, relația cu trecutul, dar și absențele sau traumele încă neexprimate.

Alternanța și suprapunerea unor planuri temporale organizează toate aceste elemente în funcție de trei mari etape din existența Iolandei: copilăria și adolescența în satul C., tinerețea și maturizarea în anii '80, în Bucureștiul comunist, prezentul confesiv al naratoarei / maturitatea. Prima etapă este legată de destinul membrilor familiei (Constantin - trecut prin experiența frontului; Tamara - mama adoptivă), de prezența episoadelor legate de biserică, de casa ologului (Mihalachi). Sunt inserate aici și primele semne ale presiunii politice din perioada postbelică, instaurarea regimului comunist în mediul rural. Apoi, etapa de tinerețe o surprinde pe Iolanda părăsind satul C. pentru a se pregăti să devină avocată în București. Parcursul femeii în mediul urban se constituie printr-o serie de evenimente care o vor maturiza și vor avea un rol hotărâtor în conturarea identității acesteia. Preocuparea ei pentru cariera de avocat nu o împiedică să se îndrăgostească de G., trăind profund experiența unei povești de iubire care va culmina cu tentativa bărbatului de a trece înot Dunărea, în august 1983. Etapa cuprinde și episoade care descriu atmosfera de sărbătoare în perioada comunistă: „ De fapt, aproape în fiecare an, în luna mai, de Sărbătoarea Bujorului, poarta e adusă din magazia cooperativei și montată la loc, ca delegația tovarășului să poată trece prin ea. După ce pleacă, e scoasă și dusă înapoi."[10] Prezentul confesiv al Iolandei se concentrează în jurul momentului în care este redactată scrisoarea adresată părinților adoptivi. Naratoarea este ajunsă la vârsta maturității, iar acum reia evenimentele trecutului și le reconfigurează. Este important de menționat aici faptul că acest episod situat în deschiderea romanului și care prezintă redactarea scrisorii și, implicit rememorarea unor evenimente, va realiza o relație de simetrie, fiind dublat de un episod din finalul romanului, atunci când Petru scrie o scrisoare[11] prin care reușește să adauge o nouă perspectivă asupra acelorași episoade.

Cele trei niveluri sunt parcurse printr-o succesiune de salturi, anticipări, reveniri narative. Spre exemplu, un episod din tinerețea bucureșteană este brusc întrerupt de o rememorare a unui moment din copilărie; o scenă petrecută în satul C. în perioada copilăriei naratoarei este evocată prin prisma cunoștințelor ulterioare despre G. sau despre degradarea ulterioară a lumii rurale. Ordinea povestirii nu este ordinea în care s-au produs evenimentele, ci ordinea în care Iolanda descoperă și atribuie un

[8] Paul Cernat în *Prefață* la Andreea Răsuceanu, *Vântul, duhul, suflarea*, Editura Polirom, Iași, 2023, p. 10.
[9] Andreea Răsuceanu, *Vântul, duhul, suflarea*, Editura Polirom, Iași, 2023, p. 9.
[10] *Ibidem*, p. 79.
[11] Petru, unul dintre fiii Iolandei, trimite o scrisoare adresată fratelui său, M.; Acesta a ales să plece din București, în afara țării, fără să anunțe pe cineva. În felul acesta, Petru dublează nu doar perspectiva asupra unor evenimente trăite de Iolanda sau de M., ci dublează și drama provocată de marea absență a lui G.. „Nu știu de ce nu am lăsat nici măcar un bilet, cum era regula noastră, când plecam undeva, în așa fel încât ceilalți să nu se îngrijoreze. Probabil că n-aș fi știut ce să scriu. [...] Poate pentru că nu te poți întoarce și nici nu poți fi cu adevărat într-un loc dacă nu ai plecat mai întâi de acolo, poate pentru că sunt ca el [n.n. G.-mare absent] sau poate pur și simplu încă mai sper că ne vom întâlni într-o zi întâmplător, într-o benzinărie de la marginea drumului de pe o șosea statală, și el va fi cel de atunci." *Ibidem*, p. 381.

sens acestor evenimente, privindu-le retrospectiv: „se regăsește mereu o noțiune naivă a povestirii, ca înșirare dezlînată de evenimente. Nu se observă decât caracterul configurat, care stă la baza inteligibilității sale. În același timp se ignoră distanța pe care povestirea o instaurează între ea însăși și experiența trăită. Între a trăi și a povesti se deschide o distanță, oricît de mică. Viața este trăită, istoria este povestită."[12] Această stratificare din punct de vedere temporal oferă romanului capacitatea de a lăsa impresia unui palimpsest: fiecare revenire asupra unui episod, fiecare rememorare a sa, îi adaugă o nouă interpretare care scoate la iveală o nouă identitate a femeii care interpretează și reinterpretează episoadele cândva trăite. Copilăria petrecută în satul C. este rememorată prin perspectiva unei traume ulterioare, și anume dispariția lui G., tinerețea trăită în perioada comunistă este reinterpretată prin prisma prăbușirii regimului și a perioadei de tranziție, iar prezentul confesiv al Iolandei este fragil, marcat de conștiința apropierii de moarte.

Iolanda își asumă în mod explicit un „eu" care se adresează în mod direct unui „voi", transformând în felul acesta narațiunea într-un discurs orientat, cu un destinatar concret. În cadrul acestui discurs, fiecare rememorare este trecută și prin filtrul relației dintre naratoare și părinții săi. Reținem faptul că „persoana, înțeleasă ca un personaj într-o povestire, nu este o entitate deosebită de ‹‹experiențele›› sale. Dimpotrivă , ea împărtășește condiția identității dinamice specifice istoriei povestite. Povestirea construiește identitatea personajului, pe care o putem numi identitate narativă, elaborând-o pe cea a istoriei povestite. Identitatea istoriei este cea care constituie identitatea personajului."[13] Astfel, actul de a povesti devine aici aproape imposibil de separat de actul de a cere înțelegere sau de a se justifica. Configurarea identității Iolandei nu se face doar în fața unui probabil cititor abstract al scrisorii, ci se realizează printr-un dialog imaginar între ea și cei care i-au dat (sau, mai degrabă, i-au refuzat) apartenența familială.

Fotografia din 1956 poate fi interpretată ca fiind o însumare de simboluri deoarece concentrează un întreg scenariu. Prin faptul că imaginea vizuală este cea care declanșează fluxul narativ, romanul surprinde un caz de memorie individuală mediată de un obiect concret, cu multiple posibilități interpretative. Iolanda devine un narator cu un statut dublu: pe de-o parte, ea aparține lumii povestite, fiind personaj, iar pe de altă parte, ea aparține nivelului interpretativ fiind cea care comentează, explică, evaluează episoadele pe care le traversează.

Tonul confesiv oferit de scrisoarea adresată părinților este adesea întrerupt de momente de anchetă, care îi scot în evidență calitățile profesionale; Iolanda reconstituie în detaliu circumstanțele cazului G., urmărind retrospectiv relațiile lui cu diferite persoane, posibilele complicități, detaliile pregătirii pentru a trece înot granița, eșecul, consecințele: „Dacă ar trebui să fac un memoriu despre asta, ce aș scrie în el? [...] pârâtul G. Vasilescu, dorind să traverseze Dunărea înot [...] și apoi să meargă mai departe, în America, țara tuturor visurilor împlinite, tărâmul celor viteji, a fost reperat de grăniceri și împușcat cu un număr de trei gloanțe, dintre care unul i-a perforat plămânul drept, provocându-i răni incompatibile cu viața. Oficial, acesta s-a înecat și trupul i-a fost dus probabil în aval, spre Cazane. Neoficial, așa cum am aflat la scurtă vreme după încheierea anchetei, a fost împușcat de trei ori."[14]

În același timp, personajul-narator, Iolanda, revine în mod repetat asupra propriilor decizii, realizând o autoanaliză morală. Aceasta își pune întrebări despre ce ar fi putut face, ce a știut și nu a spus, cum se poziționează față de regimul politic al vremii. În felul acesta, privit dincolo de detaliile de anchetă pe care le oferă, romanul surprinde o latură justificativă a narațiunii, o încercare a vocii narative de a-și explica propria atitudine, propriul comportament în raport cu evenimentele: „Vom cerceta apoi în ce mod povestirea, care nu este niciodată etic neutră, se dovedește a fi primul *laborator al judecății morale.* Constituirea reciprocă a acțiunii și a sinelui va fi urmărită pe acest dublu versant, practic și etic, al teoriei narative."[15] Această dualitate a narațiunii îi permite protagonistei să treacă printr-un proces de evaluare internă, care îi va permite să-și reconfigureze raportul cu sine, dar și cu

[12] Paul Ricœur, *Eseuri de hermeneutică*, trad. de Vasile Tonoiu, Editura Humanitas, București, 1995, pp. 12-13.
[13] Idem, *Sinele ca altul*, trad. de Alina-Daniela Marinescu și Paul Marinescu, Editura Spandugino, București, 2020, p. 194.
[14] Andreea Răsuceanu, *op. cit.,* p. 50.
[15] Paul Ricœur, *Sinele ca altul*, trad. de Alina-Daniela Marinescu și Paul Marinescu, Editura Spandugino, București, 1995, p. 185.

ceilalți: părinți, copii, G. Relatările diferitelor episoade devin astfel o formă de judecată de sine, un act care unește dimensiunea autobiografică cu cea etică.

În final, vocea narativă a Iolandei este dublată de scrisoarea lui Petru, care introduce o nouă perspectivă asupra acelorași întâmplări. Petru analizează din propria perspectivă evenimentele legate de propria evoluție și pe cele legate de G., de încercarea bărbatului de a trece Dunărea înot. Chiar dacă aparent scrisoarea lui Petru are doar funcția unui epilog, aceasta reușește să scoată în evidență caracterul polifonic al romanului, al adevărului narativ: „o alteritate care nu este – sau nu este doar – rezultatul unei comparații, un fel de alteritate constitutivă ipseității înseși. [...] ipseitatea sinelui implică alteritatea într-un grad atât de profund, încât una nu poate fi gândită fără cealaltă, încât una trece mai degrabă în cealaltă, cum s-ar spune în terminologia hegeliană. Urmărim să îi acordăm termenului ‹‹ca›› o semnificație forte, dar care să nu fie doar cea a unei comparații – sinele asemănător cu un altul – ci și cea a unei implicații – sinele în calitate de ... altul."[16] Toate experiențele Iolandei nu pot fi epuizate doar prin relatările și interpretările ei. Există un altul, Petru, care vede, interpretează și relatează altfel evenimentele; biografia Iolandei este expusă structural unui alt punct de vedere – sinele nu există decât în raport constitutiv cu un altul. Romanul pune în evidență această expunere a identității printr-un joc simetric între cele două scrisori: pe de-o parte scrisoarea-confesiune a Iolandei, care deschide textului, iar pe de altă parte scrisoarea-mărturie a lui Petru, care închide firul narativ.

Privite din perspectiva antropologiei imaginarului, spațiile principale din roman, satul C., și Bucureștiul, funcționează ca arhive ale memoriei. Acestea nu rămân cu statutul de simple decoruri, ci reprezintă adevărate depozitare de traume, speranțe, istorii. Satul C. apare ca un loc în care se concentrează episoade diverse precum viața și moartea lui Mihalachi (în capitolul în care îi poartă numele), boala lui Constantin, ritualuri de înmormântare, dar și aspecte ale istoriei (perioada Republicii Populare, epoca Dej). Satul este un loc al stratificării istorice, iar sub aparenta continuitate tradițională se ascunde ruptura, violența și adaptarea forțată la un regim politic impus.

La rândul său, Bucureștiul este reprezentat prin spații emblematice: cartierele, tribunalul, cheiul. Este interesant de observat aici corelația care se realizează între tribunal și cheiul apei, o metaforă a judecății plasate pe marginea limitei, în apropierea trecerii: „Tribunalul, locul unde pentru cei mai mulți se sfârșea ceva, era pentru mine începutul. O copie a lui apărea, răsturnată și mișcătoare, dincolo de cheiul mărginit de grilajul din fier forjat, uneori ușa grea din lemn se deschidea și cineva pășea fără să se scufunde în întunericul apei, în jos pe treptele albe, dispărând de-a lungul bulevardului. Ochiul verde al apei strângea totul în el, într-un oraș subacvatic în care oamenii se mișcau la fel ca deasupra, semafoarele clipeau, marele orologiu cu numere romane bătea orele rotunde ale zilei."[17] Asocierea celor două repere concentrează, în miniatură, temele romanului: început/ sfârșit, viață/moarte. Începutul pe care tribunalul îl reprezintă pentru Iolanda însemnă o nouă identitate: o nouă profesie, într-un loc nou - București. Este spațiul de frontieră care face trecerea de la viața în lumea rurală la cea din oraș. Copia răsturnată și mișcătoare a tribunalului sugerează că lumea din apă este o inversiune a ordinii terestre („răsturnată") și se află în continuă deformare („mișcătoare"). Cronologic, secvența este anterioară episodului explicit al dispariției lui G. în apele Dunării, însă imaginea anticipează scenariul înecului. Secvența tribunalului care se reflectă în apele Dâmboviței este o prefigurare simbolică a morții lui G., o imagine a apei întunecate, la marginea orașului, de care oamenii se apropie fără a se scufunda, dar în spatele căreia se insinuează deja figura celui care, într-o zi, se va scufunda cu adevărat. Dunărea este locul real al morții, în timp ce apa de lângă tribunal funcționează ca o arhivă simbolică a tuturor destinelor „înecate", între care figura lui G. ocupă un loc central.

În ambele cazuri, rural și urban, spațiul funcționează ca o memorie materială. Casa, biserica, tribunalul, cheiul sunt locuri care păstrează evenimentele desfășurate, iar Iolanda se întoarce la ele pentru a le analiza și a le aduce în prezentul narativ.

[16] *Ibidem*, , p. 20.
[17] Andreea Răsuceanu, *op. cit.,* p. 29.

Semnificațiile romanului nu pot fi separate de reflecția asupra timpului și a morții. Figura marelui absent, G., marchează o ruptură profundă în existența Iolandei. Dispariția lui nu este doar un eveniment, ci va deveni un reper în biografia femeii; există un *înainte* și *după G.* Scrisul femeii este, din această perspectivă, o formă de a gestiona moartea bărbatului iubit. Povestind, oferă o formă atemporală vieții, o face transmisibilă, iar relatarea nu este doar pentru sine, ci și pentru ceilalți (părinți, copii), iar prin extensie, pentru memoria colectivă a unei epoci.

Figurile imaginarului: vântul, duhul, suflarea, apa, casa

Romanul configurează un sistem de imagini care organizează atât biografia Iolandei, influențată de dispariția lui G., cât și reprezentări ale istoriei colective. Se remarcă o rețea de simboluri care traversează cele două regimuri ale imaginarului (diurn și nocturn), integrându-se în procedee narative specifice.

Titlul romanului funcționează ca o însumare de simboluri prin intermediul celor trei substantive: vânt, duh, suflare. Acestea fac trimitere la registrul aerian care, în antropologia imaginarului, este asociat cu mobilitatea, evanescența, dar și cu ideea de spirit, inspirație. Vântul este forța invizibilă care pune în mișcare lumea; duhul reprezintă dimensiunea religioasă; iar suflarea desemnează viața ca vibrație fragilă. Semnificațiile acestei triade apar în roman sub diferite forme. Vântul poate fi corelat cu mișcările de trecere (de la sat la oraș, peste Dunăre, dintr-o epocă în alta), dar și cu sentimentul de instabilitate și precaritatea care însoțește aceste deplasări. Duhul trimite pe de-o parte la dimensiunea religioasă (ritualurile bisericii din C., preotul), dar și la cei morți care continuă să existe în amintirea Iolandei (G., Constantin, ologul). Suflarea poate fi corelată cu actul povestirii, iar scrisoarea Iolandei poate fi văzută ca o încercare de a da suflare, prin cuvinte, celor dispăruți. Triada aeriană se situează la granița dintre regimul diurn (înălțare, transcendență, elan) și regimul nocturn (disoluție, dispersare, coborâre)[18]. Romanul scoate în evidență tocmai ambivalența acestor imagini; vântul poate purta spre libertate, dar poate și spulbera; duhul poate și consolator, dar și neliniștitor; suflarea poate sugera viață, dar și iminența stingerii.

Simbolistica elementelor aeriene este dublată de un imaginar acvatic centrat pe figura lui G., mare absent, marele înecat. Romanul prezintă în detaliu încercarea acestuia de a trece granița înot și consecințele eșecului său. Dunărea devine, astfel, o axă simbolică în roman; este o apă care separă și unește, o frontieră nu atât politică, cât existențială. În regimul nocturn al imaginarului, apa este asociată cu matricialul, cu o întoarcere la origini, fără a se exclude însă pericolul înecului, al dizolvării. Încercarea personajului de a traversa Dunărea poate fi interpretată ca o încercare de renaștere într-o altă lume; o moarte simbolică în România comunistă pentru o naștere simbolică în libertatea occidentală. Însă, eșecul transformă posibilitatea unei renașteri într-o moarte violentă, iar Dunărea, din râu de graniță devine limită absolută.

Discursul Iolandei despre G. nu reprezintă doar evocarea unei iubiri pierdute, ci reflectă sentimente de vinovăție și complicitate. În jurul înecului se organizează memoria femeii, iar scrisoarea către părinți poate fi văzută ca o încercare de a încadra tragicul eveniment într-o poveste coerentă. Dunărea nu este singurul element al imaginarului acvatic. Apa din apropierea tribunalului (Dâmbovița) dublează semnificațiile apei ca spațiu al judecății și al sentinței. Din punct de vedere imagologic, Dunărea însumează o serie de reprezentări ale frontierei comuniste: râu păzit, loc al tentativelor de fugă, martor mut al corpurilor dispărute.

Un alt nucleu imagologic important îl reprezintă casa, locuințele bucureștene ale Iolandei, dar mai ales casa din C.. Fiind un element central al regimului nocturn, casa este strâns legată de ideea de adăpost și protecție. În C., acest spațiu domestic concentrează memoria familiei și a comunității, devenind un reper biografic de care Iolanda se desprinde atunci când pleacă la București. Reconstituirea detaliilor casei nu are valoare descriptivă, ci îndeplinește o funcție de ancoră identitară: „Nu m-am gândit niciodată la lucrurile din camera mare de la C. așa cum mă gândesc acum.”[19]

[18] Cf. Gilbert Durand, *Structurile antropologice ale imaginarului*, Editura Univers Enciclopedic, București, 1998, pp. 88-89.
[19] Andreea Răsuceanu, *op. cit.,* p. 9.

Prin tehnica contrapunctului sunt prezentate apartamentele bucureștene în care Iolanda trăiește la început ca studentă, apoi ca tânără avocată. Sunt spații mai puțin stabile, marcate de tranzit și de improvizație. Se remarcă o legătură între casă și pântece prin referințele recurente la maternitate. Interiorul domestic devine, astfel, un loc marcat de o tensiune permanentă între protecție și pericol; aici se nasc copiii, dar tot aici se transmit traumele.

Identitate, alteritate și memorie narativă

Tema identității și relațiile dintre personaje sunt redate pe parcursul romanului prin câteva elemente cheie, identificabile în anumite secvențe. Memoria și identitatea personală sunt evidențiate în felul în care autoarea valorifică propriile amintiri pentru a construi firul narativ. Din perspectiva hermeneuticii narative, identitatea nu reprezintă un dat fix, ci se construiește ca rezultat al unei configurări în timp; din perspectiva imagologiei, identitatea se definește întotdeauna în raport cu alteritatea, fie ea internă sau externă. Romanul Andreei Răsuceanu ilustrează într-un mod exemplar această dublă determinare. Sinele Iolandei se constituie prin povestire și printr-o continuă raportare la imaginile celorlalți.

În debutul romanului, Iolanda apare într-o fotografie alb-negru, împreună cu Tamara și Constantin, în fața casei din C.. Imaginea sugerează o identitate aparent stabilă, un copil integrat într-o familie, în centrul unui univers domestic. Totuși, câteva pagini mai târziu, aflăm că această identitate este marcată de fisuri (Iolanda încă oscilează între a se considera sau nu fiica Tamarei).

Această primă imagine corespunde mai degrabă unde identități de tip *idem*, un cineva care poate fi identificat prin nume, vârstă, un același în timp din perspectiva continuității și a asemănării. Pe măsură ce narațiunea înaintează, Iolanda analizează această ipostază fixată inițial cu propria sa devenire. Identitatea sa devine acum una de tip *ipse*, strâns legată de asumarea unor decizii, rupturi și promisiuni, trădări și fidelități. Identitatea narativă devine deci ipseitatea construită din povestea prin care protagonista își analizează trecutul, prezentul și viitorul, în permanent raport cu sine și cu ceilalți. Personajele trec printr-un amplu proces de rememorare a evenimentelor semnificative, în acest fel urmărind înțelegerea propriilor identități „Atunci lucrurile erau încă vii, aveau viața lor proprie, respirau. Erau altele în funcție de fiecare moment al zilei. Nu erau la fel, fiecare casă arăta diferit."[20] După rememorarea unor momente-cheie (îndrăgostirea de G., mutarea împreună, hotărârea lui de a fugi din țară) se conturează pentru Iolanda o identitate deloc liniștitoare, marcată de vinovăție, îndoială și nostalgie.

Din punct de vedere imagologic, Iolanda interiorizează și imaginea pe care ceilalți o au despre ea. Ea este fata luată de la sat și adusă la oraș, studentă serioasă, la început de carieră, femeia unui absent, un posibil complice al fugarului și mama unui băiat care își caută propriul drum. Toate aceste perspective care se conturează asupra ei funcționează ca straturi ale identității sale. Prin acea scrisoare, femeia încearcă să suprapună aceste straturi într-o singură imagine, unindu-le sub o singură voce, o singură ipostază.

Construirea propriei identități este strâns legată de modul în care Iolanda se raportează la o serie de personaje, cu rol decisiv în conturarea identității sale. G., iubitul, fugarul, înecatul, reprezintă cea mai puternică figură a alterității. Inițial, acesta reprezintă accesul la o lume nouă, la un nou mod de a trăi. El reprezintă libertatea, riscul și refuzul de a se supune unui sistem politic. După înec, acesta devine un „duh" care bântuie întreaga narațiune. Identitatea Iolandei se definește permanent în raport cu acest mare absent, acum e iubita unui fugar care a pierit în apele Dunării, poate părtașă prin tăcere. Copilul Iolandei reprezintă un alt tip de „celălalt"; acesta aparține unei alte epoci, având alte repere morale și politice. Este un altul care moștenește, dar și judecă. Dialogul mamă-fiu reprezintă pentru femeie o ultimă încercare de a rescrie propria viață. În final, ea nu mai vorbește doar pentru părinți și pentru sine, ci se adresează acum viitoarei generații, căreia îi revine responsabilitatea de a decide ce și cât păstrează din toată această memorie.

Secțiunea dedicată identității și alterității nu poate trece cu vedere dimensiunea colectivă a memoriei. Romanul arată cum diverse biografii individuale sunt unite de imaginarul social al epocii.

[20] *Ibidem*, p. 10.

Identitatea colectivă este ilustrată prin secvențele care surprind interacțiunea între locuitorii orașului sau în anumite momente când se evocă evenimente care au avut un impact semnificativ asupra comunității „În serile de vară, vecinii se adunau pe băncuțele din fața blocului, povestind despre vremurile trecute. Fiecare avea câte o istorie de spus."[21] Spațiul urban pus în legătură cu identitatea, fie ea colectivă sau individuală, se evidențiază prin secvențele care descriu în detaliu Bucureștiul și modul în care acest spațiu influențează mai mult sau mai puțin personajele: „Întotdeauna mi-a plăcut Bucureștiul, poate pentru că e locul în care am fost pentru prima dată liberă, orașul libertății, al speranței, pentru mine Bucureștiul era țara tuturor posibilităților, un tărâm pentru cei viteji (...) Aici puteam în sfârșit să nu fiu nimeni, aici nu mai puteau să-mi strige de după gard, ca în copilărie, la C., orfana, eram a lui, a orașului, la fel ca toți ceilalți trecători de pe Bulevardul Unirii."[22] Romanul surprinde într-un mod remarcabil și aspecte legate de reflecție și auto-descoperire, personajele fiind surprinse în anumite secvențe încercând să înțeleagă cine sunt în prezent și în ce mod au fost modelate de către trecut. Aceste momente de căutare a identității se conturează în jurul unor momente cruciale din viața personajelor „La ce mă uit când mă uit la tine? La tine sau la amintirile mele despre tine? (...) O imagine a vulnerabilității noastre eterne, de ființe aflate la mila unei forțe enorme, necunoscute, pe care am simțit-o urmărindu-mă ca o umbră toată viața."[23] Toate elementele amintite anterior (casa din C., tribunalul, Dunărea ș.a.) sunt semnele unei memorii sociale care depășește sfera strict personală. Prin urmare, identitatea Iolandei se construiește navigând printre aceste discursuri colective.

Problema identității, așa cum este surprinsă în romanul pus în discuție, scoate la iveală și caracterul dual al acestui concept. Astfel, personajele create de autoare trăiesc adesea prinse între două lumi, marcate de trecut și prezent. În acest mod, iese la iveală complexitatea trăirilor umane, dar și dramatismul accentuat „Primele amintiri cu tine sunt de când am început școala. Înainte de asta ești o absență, un gol decupat în fotogramele din mintea mea, majoritatea din curtea galbenă de la C., cu Tamara învârtindu-se în praful curții și umbra lui Constantin undeva în fundal, pe o bancă de lemn aproape acoperită de niște crini imperiali uriași, mult mai înalți ca mine. De fapt, suntem mereu înapoi acolo, în salonul neonatologie-prematuri de la spitalul Colțea, aripa dinspre Teatrul Național. Nu plecăm niciodată din locurile în care am fost cândva."[24]

Analizat dintr-o perspectivă pluridisciplinară, îmbinând elemente specifice antropologiei imaginarului, hermeneuticii narative și imagologiei literare, romanul *Vântul, duhul, suflarea* se conturează ca un palimpsest al memoriei urbane, iar spațiul, C.-ul și apoi Bucureștiul, devine un loc al rescrierii identității.

[21] *Ibidem*, p. 49.
[22] *Ibidem*, pp. 29-30.
[23] *Ibidem*, pp. 85-86.
[24] *Ibidem*, pp. 146-147.

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MEMORY, TRAUMA AND ETHICAL CONSCIOUSNESS IN MIHAIL SEBASTIAN'S DIARY

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Abstract: *This paper examines Mihail Sebastian's Diary (1935–1944) as a paradigmatic text of ethical memory in twentieth-century Romanian literature. Drawing on cultural memory studies (Jan and Aleida Assmann), Lévinas's ethics of otherness, and Ricoeur's philosophy of testimony, the study highlights the transformation of historical trauma into moral reflection. Sebastian's diary transcends the confessional genre, functioning both as a document of human vulnerability and as an ethical archive of conscience. In a time of exclusion and hatred, the author maintains lucidity and empathy, thus turning literature into an act of moral resistance.*

Keywords: *Mihail Sebastian; diary; cultural memory; trauma; ethics; otherness; testimony*

1. Introducere. Contextul istoric și statutul Jurnalului

Publicat postum în 1996, *Jurnalul* (1935–1944) al lui Mihail Sebastian reprezintă una dintre cele mai importante mărturii diaristice din literatura română modernă. Scris pe parcursul unui deceniu marcat de radicalizare politică, de marginalizarea evreilor în spațiul public românesc și de violențele celui de-Al Doilea Război Mondial, textul capătă valoare dublă: documentară și existențială.

Prin caracterul său fragmentar, lucid și lipsit de orice emfază, Jurnalul se distinge de alte texte diaristice contemporane, funcționând ca un laborator al lucidității morale, nu doar ca un spațiu intim al confesiunii.

Mihail Sebastian (1907–1945), una dintre cele mai complexe figuri intelectuale ale perioadei interbelice, se definește printr-un paradox cultural: profund atașat valorilor românești și, totodată, respins de mediile în care a activat. Autorul trăiește simultan experiența apartenenței și a excluderii – dualitate care se reflectă în întreaga sa operă, dar atinge expresia supremă în Jurnal.

Textele lui Sebastian au fost adesea citite în cheia „cazului evreului român", însă *Jurnalul* depășește granițele identitare, devenind o cronică a conștiinței în epocă de criză. În contextul anilor '30–'40, dominat de discursuri ale urii, Sebastian notează cotidianul fără a-l dramatiza, transformând scrisul într-un gest de conservare a demnității.

Din perspectivă teoretică, lucrarea se înscrie în tradiția jurnalelor morale europene (André Gide, Albert Camus, Henri-Frédéric Amiel), dar și în paradigma „memoriei culturale" formulată de Jan și Aleida Assmann[1]. Aceștia definesc memoria culturală drept un mecanism social de transmitere a experiențelor colective prin texte, imagini și simboluri. În acest sens, Jurnalul funcționează ca o arhivă etică, fixând în limbaj trauma unei generații.

2. Jurnalul ca arhivă a memoriei culturale

Unul dintre cele mai relevante aspecte ale textului lui Sebastian este funcția sa mnemonică. Autorul nu scrie doar pentru sine, ci pentru o posteritate care va avea nevoie să înțeleagă. Memoria nu este, aici, nostalgie, ci act moral. În fiecare notă de jurnal se simte intenția de a salva din uitare gesturile de cruzime și de umilință colectivă, dar și momentele de bunătate discretă.

Într-un fragment emblematic, Sebastian consemnează: „Trăiesc – şi aşa a fost totdeauna – trăiesc într-o stupidă serie de visuri, trecînd dintr-unul într-altul, şi nu sunt în stare să mă trezesc la realitate. În jurul meu sunt atîţia oameni, dintre cei mai simpli, dintre cei mai comuni (Ficu Pascal, Willy Şeianu, Nene Zaharia, Nene Moritz, Manolovici, Ficu Cahane, Iosi Rosen...), atîţia oameni care, sub

[1] Jan Assmann, *Cultural Memory and Early Civilization: Writing, Remembrance, and Political Imagination*, Cambridge University Press, Cambridge, 2011, p. 23.

aceleaşi adversităţi, cu aceleaşi piedici, reuşesc totuşi să-şi facă loc, să se menţină la suprafaţă, să cîştige bani, să trăiască. Eu singur mă dau la fund, dezarmat, învins, resemnat, incapabil de un gest, de o sforţare. De prea multă scîrbă, de prea multă silă, ca să uit, ca să rabd, ca să mă ameţesc mă refugiez în tot felul de ridicule visuri, pe care le urmăresc zile întregi cu ochii deschişi. Mă văd la Geneva, avînd un milion de franci elveţieni (alteori numai 300 de mii, sau 100, sau numai 30 de mii), mă stabilesc cînd în vechea mea cameră de la «Cornavin», cînd într-un apartament de pe lac (apartamentul lui Igiroşeanu), cînd la Lausanne, cînd la Nyon. Mă văd la Londra, redactor la B.B.C., cu 40 de lire pe lună, lucrînd toată ziua la British Museum şi plecînd în vacanţe fumurii, undeva la mare. Mă văd pe frontul rusesc, trimis special al unui ziar american sau londonez, unde, se înţelege, sunt redactor. Mă văd la New York şi pe urmă – obosit de prea mult zgomot – retras într-un oraş de provincie, unde scriu piese de mare succes, care se joacă pe Broadway – dar eu nici nu am curiozitatea să le văd. Stau acasă singur, cu un radio puternic şi un patefon sistematic şi cu sute de discuri, Bach, Mozart, Beethoven. Am un automobil cu care cutreier regiuni necunoscute de provincie americană. Mă văd cu Nadia la New York sau în California, dar am oarecari plictiseli, fiindcă nu mă prea înţeleg cu părinţii ei. Mă văd pe un yacht plecat spre Alexandretta, spre Egipt, Palestina, în Pacific, un yacht mic pe care ne aflăm doar 10-12 oameni. Suntem săraci dar curagioşi şi în fiecare port unde ne oprim lumea ne primeşte cu simpatie şi curiozitate. Eu scriu preşedintelui P.E.N. Clubului o scrisoare în care îi arăt că sunt membru al asociaţiei, că sunt scriitor în exil şi, drept urmare, sunt chemat să ţin o conferinţă (cu mare succes de bani) despre viaţa noastră de bord – conferinţă pe care apoi o repet în fiecare port unde ne oprim..."[2] Se concentrează etica memoriei la Sebastian, aceea de a păstra amintirea fără a o transforma în resentiment.

Teoria memoriei culturale afirmă că amintirea colectivă este întotdeauna o construcție narativă, o formă de selecție și reinterpretare a trecutului. „Atât în memoria personală, cât și în cea culturală există o acută lipsă de spațiu. Cu cât capacitatea este mai limitată, cu atât selecția devine mai importantă și, prin urmare, cu atât conținutul devine mai valoros”[3].

Jurnalul lui Sebastian exemplifică acest proces: evenimentele istorice (pogromurile, epurările universitare, cenzura) sunt înregistrate printr-o perspectivă personală, dar dublată de conștiința responsabilității publice.

Astfel, textul funcționează ca memorie contrară (în sensul lui Todorov[4]): o memorie care se opune uitării oficiale și care reface, din fragmente, o istorie morală a umanității. Scrisul devine o formă de supraviețuire spirituală, o „arhivă a lucidității”, cum a numit-o Nicolae Manolescu[5].

Memoria, la Sebastian, nu este doar instrument al recuperării, ci și al rezistenței. A scrie despre nedreptate înseamnă a-i refuza triumful. De aceea, Jurnalul este mai mult decât o mărturie: este o formă de apărare a umanului, o pledoarie pentru memoria ca datorie morală.

3. Trauma și limbajul vulnerabilității

Sebastian nu utilizează termenul „traumă”, dar întreaga sa scriitură este o articulare a traumei istorice. Experiențele excluderii, ale interdicțiilor și ale fricii cotidiene sunt exprimate printr-un limbaj al reținerii, al ezitării, al tăcerilor.

Cathy Caruth consideră că „trauma nu poate fi circumscrisă simplului eveniment violent ori originar din trecutul individului, ci rezidă, mai degrabă, în modul în care însăși natura ei neasimilată (…) revine ulterior, tulburându-l pe supraviețuitor.”[6]. În *Jurnal*, această revenire se manifestă prin reluarea temei izolării: „Patru zile de când nu mai am radio! Mă simt parcă mai singur, mai

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[2] Mihail Sebastian, *Jurnal: 1935-1944*, prefață și note de Leon Volovici, traducere de Alina Skultéty Editura Humanitas, București, 2021, pp. 390-391.

[3] Aleida Assmann, Cultural Memory and Western Civilization: Functions, Media, Archives, Cambridge University Press, 2011, p. 111. ″In personal as in cultural memory there is a dire shortage of space. The more limited the capacity, the more important the selection and therefore the more valuable the content″.

[4] Tzvetan Todorov, *Mémoire du mal, tentation du bien: enquête sur le siècle*, Robert Laffont, Paris, 2000, p. 14.

[5] Nicolae Manolescu, *Arca lui Noe*, Editura Cartea Românească Educational, București, 2018, p. 302.

[6] Cathy Caruth, *Unclaimed Experience: Trauma, Narrative, and History*, The Johns Hopkins University Press, Baltimore, 1996, p. 5. ″so trauma is not locatable in the simple violent or original event in an individual's past, but rather in the way that its very unassimilated nature (…) returns to haunt the survivor later on.″

dezorientat, mai lipsit de sprijin. Vocile familiare de la Londra erau parcă voci de prieten - și mi-e greu acum când le-am pierdut. Abea astă-seară am putut asculta la Alice un buletin englezesc. Veștile sunt mereu mai proaste – dar, cel puțin pentru mine, nu neașteptate."[7]

Sebastian transformă suferința în luciditate, evitând patetismul și dramatizarea. Limbajul traumei la Sebastian este non-spectacular: el nu urlă, ci notează; nu acuză, ci constată. Această sobrietate face textul cu atât mai tulburător. Vulnerabilitatea este asumată ca resursă morală.

Teoria lui Dominick LaCapra privind „disocierea afectului și reprezentării"[8] clarifică mecanismul prin care Sebastian transformă trauma în discurs. LaCapra arată că experiența traumatică produce o ruptură internă între ceea ce poate fi simțit și ceea ce poate fi formulat, iar a traversa experiența traumei presupune articularea critică a acestei tensiuni, nu repetarea compulsivă a suferinței. În această logică, scrisul lui Mihail Sebastian funcționează ca practică de reintegrare simbolică: el consemnează durerea fără a o transforma în spectacol estetic, operând o procesare lucidă a afectului. Sebastian nu reactivează trauma prin mimetism, ci o convertește într-un act reflexiv, terapeutic, prin care intensitatea afectivă este repusă în legătură cu reprezentarea, atenuând astfel riscul disocierii paralizante identificat de LaCapra.

În plan stilistic, fraza scurtă, notele eliptice, observația impersonală creează o retorică a reținerii. În spatele sobrietății se află o imensă delicatețe morală. Jurnalul nu este un text al disperării, ci al rezistenței prin măsură.

4. Conștiința etică și alteritatea

Analiza lui Paul Ricoeur[9] privind „abuzurile memoriei naturale" distribuite pe plan patologic, practic și etico-politic oferă o cheie solidă de interpretare pentru dimensiunea etică a Jurnalului. În logica ricoeuriană, memoria nu este un dat neutru, ci un spațiu tensionat între absența faptului trăit și prezența lui discursivă, expus manipulării, instrumentalizării sau convocării abuzive. Or, scrisul lui Sebastian răspunde tocmai acestei precarități: el nu se limitează la consemnarea evenimentelor, ci notează modul în care ele îi afectează conștiința, instituind o formă de autoanaliză morală și o supraveghere critică a propriei memorii. În acest sens, jurnalul devine arenă a confruntării dintre sine și alteritate, dintre etică și istorie, și totodată exercițiu de reprezentare responsabilă, care încearcă să restituie trecutul fără a-l falsifica și fără a-l estetiza. Astfel, scrierea lui Sebastian funcționează ca o contracarare a abuzului memorial denunțat de Ricoeur, configurând un model etic de articulare a memoriei traumatizate.

Într-o lume dominată de ură, naratorul lui Sebastian refuză să răspundă prin ură. El notează: „Va trebui să încerc a nu mă lăsa covîrşit de mizeriile vechi şi noi. Va trebui să mă adun în mine însumi. Dacă aş putea să fac şi să respect un program ordonat de lucru (lectură şi scris), poate aş reuşi să nu mă destram iar. Nu are nici un sens şi nu e de folos nimănui să reintru în exasperarea noastră comună. Sunt în infern – dar în acest infern trebuie să găsesc un colţ de singurătate. Atît cît se poate. Simplul fapt de a trece pe Sfîntu Ion Nou, unde sunt închişi deocamdată, în aşteptarea deportării, evreii ridicaţi de la domiciliu, mă sfîşie. Mi se rupe inima privind – şi mi-e ruşine să întorc capul. Sunt atrocităţi care nu pot fi privite cu ochii deschişi. E intolerabil, ca o mare durere fizică. Cuvintele nu mai ajută la nimic"[10]. Paragraful conține esența eticii sale: a înțelege nu înseamnă a scuza, ci a împiedica

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[7] Mihail Sebastian, *op. cit.* p.329.

[8] Dominick LaCapra, *Writing History, Writing Trauma*, Johns Hopkins University Press, Baltimore, 2001, p. 42. "Trauma brings about a dissociation of affect and representation: one disorientingly feels what one cannot represent; one numbingly represents what one cannot feel. Working through trauma involves the effort to articulate or rearticulate affect and representation in a manner that may never transcend, but may to some viable extent counteract, a reenactment, or acting out, of that disabling dissociation."

[9] Paul Ricoeur, *La mémoire, l'histoire, l'oubli*, Edition du Seuil, Paris, 2000, p. 69. „C'est aux abus de la mémoire naturelle que sera ensuite consacrée la plus longue section de ce chapitre ; nous les distribuerons sur trois plans: au plan pathologique-thérapeutique ressortiront les troubles d'une mémoire empêchée ; au plan proprement pratique, ceux de la mémoire manipulée ; au plan éthico-politique, ceux d'une mémoire abusivement convoquée, lorsque commémoration rime avec remémoration. Ces multiples formes de l'abus font ressortir la vulnérabilité fondamentale de la mémoire, laquelle résulte du rapport entre l'absence de la chose souvenue et sa présence sur le mode de la représentation. La haute problé- maticité de ce rapport représentatif au passé est essentiellement mise à nu par tous les abus de la mémoire."

[10] Mihail Sebastian, *op. cit.*, p. 469.

repetarea răului. În această perspectivă, Jurnalul poate fi citit ca o formă de responsabilitate morală față de alteritate. Sebastian își asumă sarcina de a înțelege umanul chiar în inamicul său.
De altfel, etica lui Sebastian nu este una de superioritate, ci de empatie lucidă. El refuză orice maniheism, conștient că simplificarea duce la dezumanizare. Într-un fragment scris în 17 iunie 1941, în plin război Mihail Sebastian afirmă că: „acum totul mi se pare înghețat, încremenit, lipsit de viaţă."[11] Acesta este miezul eticii sale, o reflecție asupra fragilității morale a omului.

Astfel, conștiința etică la Sebastian nu se constituie în afara traumei, ci prin trauma: „Duminică, Ultima seară a anului. Îmi propuneam să o petrec singur acasă, lucrînd. Nu am însă destulă tărie pentru asta. Mă simt singur, indiferent, uitat. Niciodată mai mult n-am simţit că încep să fiu un celibatar. Mai rău decît celibatar."[12]. În suferință, sub presiunea fricii, gândirea morală se purifică.

5. Jurnalul între document și literatură

Deși *Jurnalul* are aparența unui document factual, el depășește registrul mărturiei, devenind literatură de reflecție morală. Textul se caracterizează printr-un echilibru între observația istorică și introspecția filosofică, între exactitatea cronicarului și sensibilitatea scriitorului.

Prin economia frazei și finețea observației, Sebastian realizează ceea ce putem numi o poetică a lucidității. El evită expresia afectată și cultivă tonul sobru, aproape neutru. Această neutralitate aparentă produce o tensiune etică: în spatele tonului impersonal se simte vibrația unei conștiințe vulnerabile, dar demne.

Într-un plan mai larg, *Jurnalul* problematizează granița dintre document și literatură, anticipând teoriile moderne despre „scriitura factualului". În sensul lui Philippe Lejeune, jurnalul este o formă hibridă în care identitatea naratorului și a personajului principal, pe care o presupune autobiografia, se marchează cel mai adesea prin folosirea persoanei întâi.[13]. La Sebastian, această hibriditate devine resursă etică: autenticitatea se câștigă prin luciditate, nu prin spontaneitate.

Prin urmare, *Jurnalul* se impune ca o „operă morală fără ficțiune"[14]), în care esteticul este subordonat adevărului. Literatura se regăsește nu în invenție, ci în măsura exprimării.
Această tensiune dintre document și artă explică de ce textul lui Sebastian depășește epoca. El nu scrie doar despre antisemitism sau război, ci despre condiția universală a omului care refuză să devină inuman.

6. Concluzii. Lecția umanistă a memoriei

Jurnalul lui Mihail Sebastian rămâne una dintre cele mai valoroase meditații etice din literatura română. În el se regăsește o conștiință care nu se lasă confiscată de ură, un spirit care caută înțelesul chiar în miezul durerii.

Prin scrisul său, Sebastian demonstrează că memoria nu este o simplă reconstituire a trecutului, ci un act de reparație morală. A-ți aminti devine o formă de justiție. Într-o epocă a rușinii, autorul refuză rușinea tăcerii, alegând să documenteze lucid, fără patos, fără revanșă.

În contextul literaturii europene, Jurnalul se poate alătura marilor texte de conștiință precum Cahiers de Camus, Diaries de Kafka, Notes from the Underground de Dostoievski. El oferă o lecție dublă: aceea a lucidității și a bunătății.

Actualitatea acestui text constă în forța sa morală: într-o lume contemporană în care discursurile urii revin sub forme rafinate, Sebastian rămâne o voce de echilibru, măsură și empatie. Memoria, în sensul propus de el, nu e nostalgie, ci vigilență etică.

Astfel, Jurnalul nu este doar o mărturie a trecutului, ci și un manual al demnității umane, un text care ne învață să rămânem oameni atunci când istoria pare să o interzică.

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[11] *Ibidem,* p. 345.
[12] *Ibidem*, p. 250.
[13] Philippe Lejeune, *Le pacte autobiographique*, Le Seuil, Paris, 1975.
[14] Mihai Zamfir, *Scurtă istorie. Panorama alternativă a literaturii române*, Editura Polirom, Iași, 2012.

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GENERIC COORDINATES AND PERSPECTIVES IN DETECTIVE FICTION. A CASE STUDY OF AGATHA CHRISTIE AND RAYMOND CHANDLER

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Abstract: *This article examines the interplay between narrative form, ideological negotiation, and gender representation in British and American crime fiction between the two World Wars, focusing on Agatha Christie and Raymond Chandler as contrasting yet overlapping case studies. Drawing on theoretical frameworks from Booth, Todorov, Cawelti, Knight, Makinen, Light, and others, the study argues that crime fiction's generic conventions—particularly the tensions between ratiocination and mystification, realism and verisimilitude, formula and innovation—serve as cultural mechanisms through which interwar societies explored shifting norms of class, authority, and gender. While Christie's work has often been dismissed as conservative or purely puzzle-driven, critics such as Priestman, Barnard, Light, and Makinen reveal its underlying uncertainties, ideological ambivalence, and subversive treatments of femininity. Chandler's hardboiled fiction, often read as a rejection of classical detection, similarly challenges prevailing ideological assumptions through its depiction of corruption, urban modernity, and masculine vulnerability. By analyzing narrative techniques at both the micro-level (narration, perspective, clue structure) and macro-level (social anxieties, gender renegotiation, cultural doxa), this article reconsiders the two authors not as representatives of stable traditions but as active participants in reconfiguring crime fiction's formal and ideological landscape.*

Keywords: *Verisimilitude; ratiocination; middlebrow culture; gender negotiation; formula fiction*

Important coordinates that generic structures (or subgenres) of crime fiction have to cope with are the conventions of realism, among which the effect of verisimilitude plays an important part. In the volume by Wayne C. Booth, *The Rhetoric of Fiction*, the illusion of realism is also to be measured in relation to degrees of narratorial reliability. In their works, both Agatha Christie and Raymond Chandler engage with such conventions, sometimes in unexpected, innovative ways, as the ultimate revelation of the unreliability of the narratorial voice in Agatha Christie's *The Murder of Roger Ackroyd* illustrates. James Sheppard is the novel's narrator and also serves as Hercule Poirot's assistant in a murder investigation. It is only at the end of the narrative that Hercule Poirot compels him to confess that he is the murderer in the story he has been telling as an apparently uninvolved witness. Although verisimilitude features prominently, one of the key features of realism, the reliability of the narratorial voice, is visibly undermined here.

Tzvetan Todorov's concept of verisimilitude in his *Poetics of Prose* involves two axes: the "rules of the genre" and "public opinion" or doxa. Both are part of generic expectations in general, and the tension between generic patters and audience expectation is also an important dimension of the rhetoric of crime fiction. According to Todorov, the expectations of generic rules depend on doxa, a regime of verisimilitude that constantly shifts according to a complex set of checks and balances characterizing discourse in general. Some genres maintain a steady level of verisimilitude by closely aligning with doxological verisimilitude, such as romantic narratives and thrillers. In Agatha Christie's mysteries or puzzles, generic rules and public doxa, or formal features and readers' expectations are included in narratives constantly playing with plot twists and leading to unexpected endings, such as in *Then There Were None* or the already mentioned *Murder of Roger Ackroyd*. Investigating the "generic rules" and doxa of a genre, particularly during periods of popular resurgence, such as the so-called Golden Age of detective fiction, reveals more about the texts in question than treating them as stable entities conforming to set patterns.

John Cawelti, in *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*, discusses, as the title shows, the generic patterns of narratives in relation to those texts that rely heavily on them. He refers to the texts adhering to the conventions of the genres (applying equally to the subgenres of adventure, mystery and romance as displaying formula stories). Cawelti argues

that the evolution and change of formulas are processes through which new interests and values are assimilated into conventional imaginative structures. This process is particularly important in dynamic cultures like modern industrial societies. Formula stories affirm existing interests and attitudes by presenting an imaginary world aligned with them. For instance,

He thinks that Westerns and hard-boiled detective stories affirm that true justice depends on the individual rather than the law, showing the law's inefficiency against evil and lawless men. This confirmation helps maintain a culture's consensus about reality and morality, he believes. In my opinion, the hardboiled novel, is not particularly aimed at maintaining consensus about reality and morality, but rather to challenge them in a pluralistic community in which authority no longer goes unchecked, and where corruption is openly referred to. Illustration of the validity of this statement can be seen from as early as Chandler's *The Big Sleep*, published in 1939, the first novel to introduce his best-known private detective, Philip Marlowe.

Formulas, to use Cawelty's term for generic structures and to return to his argumentation, resolve tensions arising from conflicting interests or ambiguous attitudes within the culture. For example, the action of legitimated violence in Westerns resolves the tension between individualism and communal ideals of law and order, portraying the individual's violent action as a defense of the community.

Furthermore, formulas allow the audience to explore the boundary between the permitted and the forbidden. Villains in formulaic structures express, explore, and reject forbidden actions, allowing audiences to experience the temptation and rejection of these actions in a controlled way. This is a general statement that is accepted in this dissertation as the idea is that audiences are both tempted and invited to be critical of certain actions, thus avoiding total conformity and consensus, which formulaic, very conventional fiction is likely to encourage. Cawelti also notes that the representation of Indians and European settlers and pioneers in Westerns reveal how formulas can acquire new meanings while preserving their basic patterns. This capacity for assimilation is instrumental in the transition between older and newer representations, contributing to cultural continuity. Incorporating new meanings while largely preserving generic structures in a contribution to the positive aspect of social and cultural continuity is also to be observed in crime fiction in general, even in the more rebellious, more cynical hardboiled subgenre, one feels tempted to add here.

The classical detective story involves a combination of divergent elements or of elements engaging in a tense relationship, engendering suspense, temporary mystification and surprise in the narrative. They are part of what Booth calls the rhetoric of fiction. Among them the element of ratiocination features prominently. It involves the methodical, intellectual approach by means of which the detective acts in order to solve a mystery or crime, analyzing facts, drawing inferences, and constructing a logical argument leading to the truth. The element of ratiocination, which is to be traced back to Edgar Allan Poe, is essential for the readers' enjoyment of the classical detective story, inviting the audience to think, while mystification involves the deliberate creation of confusion, ambiguity, or deception within a narrative to keep readers or viewers guessing. Mystification, as part of the literary rhetoric of "control of clarity and confusion" (Booth: 284), is one of the sources of bewilderment. It's a key strategy used to build suspense, hide the truth, and lead audiences through a complex web of clues, red herrings, and misdirections. They all involve levels of intensity that audiences are invite to engage with.

These varying levels of intensity, as well as various complications, with which readers engage with detection, are very much like the various levels of realism that Wayne C. Booth refers to in his volume (Booth: 40-60) referring to the intensity of the realistic illusion and the discrimination among realisms. For Jacques Barzun, the complications are also part of the generic challenges. For him, detection and reasoning are of the highest priority, but a dose of mystification must be added to the formula in the general process of investigation to complicate the process of reading. A successful detective tale must not only be solved but also mystify the readers throughout the narrative, allowing them to suspect characters they do not wish to be guilty, before ultimately revealing the culprit to be someone the readers suspect the least. This balance between ratiocination and mystification is

essential as a generic challenge to the unproblematic and smooth discovery of the truth. If either side of this balance is overstressed, the effect of the mystery narrative becomes less powerful.

Another major problem of balance in the detective tale is the proportion of inquiry to action. The heart of the classical story is the examination of clues and the questioning of suspects. To keep the apparatus of deduction and mystery central, the writer must present numerous scenes where witnesses and suspects are interviewed, without distracting from the investigation and mystification interplay. This requires ingenuity and imagination to stage the parade of clues and suspects in a way that generates excitement without detracting from the core elements. Some, like Raymond Chandler, suggest that achieving this balance is so difficult that the pure ratiocinative detective story is a very problematic genre.

The one who is in charge of the ratiocination process is the detective, with the implied author as the one providing the complications in the way the narrative is undertaken and the one assigning narratorial roles, sometimes to the character one least expects (the already mentioned narrator and assistant of Hercule Poirot in The *Murder of Roger Ackroyd*). Inquiry, action and narrative perspective thus contribute to the overall effect, making straightforward ideological inderpretations problematic, thus challenging audiences to consider and reconsider their doxa. Thus, narrative techniques at the so-called formal, micro-level will interweave form and function as well as ideological contexts.

Dennis Porter's analysis of American private-eye fiction provides a contrastive background for understanding Agatha Christie's detective characters. Christie's two most renowned detectives, Hercule Poirot and Miss Jane Marple, were remarkably innovative from their earliest appearance. Hercule Poirot, a foreigner (a Belgian with a French name) introduced during a period of increased xenophobia in inter-war Britain, and Miss Marple, an inquisitive spinster and, remarkably, the only female detective in the works of the four "queens" of crime fiction (Dorothy L. Sayers, Margery Allingham, and Ngaio Marsh being the other three) both deviated significantly from the straight London crime narratives that dominated late nineteenth and early twentieth-century detective fiction. During the Golden Age of detective fiction, Christie focused on one male detective, Hercule Poirot, to complete the picture already occupied by the female Miss Marple. The dissertation this project introduces will partially concentrate on the novels featuring Poirot, the most famous of Christie's detectives and a reinvention of the Sherlock Holmes archetype, but also on the Miss Marple novels, which add a more personal touch, to be examined in some of her novels under investigation in this doctoral dissertation. The choices of a male or of a female detective in Christie's novels, as well as the choice of a nasty, cynical private eye in Chandler involve gender distinctions and challenges to be explored not only in this project but in the doctoral dissertation.

The choice of Hercule Poirot further complicates the ideological pattern of the narrative. As a foreigner, his views and habits contrast sharply with the norms of polite British society, making his character particularly useful for examining issues of class. As far as I have noted so far both reading her novels and examining the bibliography, contrary to popular belief, Christie was not primarily concerned with enforcing traditional English values, although she gradually makes her peace with society by making law and order prevail in restoring order. Part of the complicated ideology which she seems to engage with, she aimed to capture the new societal pattern that emerged after World War I, in which the middlebrow became noticeable. Christie's detective fiction has thus been described as the twentieth-century version of the novel of manners, reflecting the evolving social dynamics of her time.

In his 1998 volume, Martin Priestman undertakes to survey what he considers to be the detective fiction canon. He enumerates a wide range of concerns that pervade detective fiction, with central motives as money, fear of exposure, and sexual jealousy as more than accidents in an otherwise ideologically serene middle-class world. He notices one particular perspective that one does not realize at a superficial approach to the apparently straightforward ideological format of Agatha Christie's work. He goes on to show one unexpected perspective on the British crime fiction writer's world. Priestman notes that, in addition to peaceful, comfortable, cosy upper middle-class settings and well-to-do sympathetic characters, she highlights some women characters as both victims

and murderers destabilizing the apparent solidity of the environment. He claims that Agatha invoked a world of unnerving uncertainty, where only the fiction of detection brought security.

Other commentators, mostly American, seeing British middle-class respectability and order as peculiar, have dismissed Christie's novels as mere riddles. They are very much unlike Raymond Chandler's work, ludicrously artificial, reflecting the narrow, closed settings, class coordinates, and behavior typical of a southern English high bourgeois world. However, Robert Barnard has focused on textual evidence that there is recurrent conflict in this world, while Alison Light sees uncertainty as a fundamental pattern. Priestman, Barnard and Light will provide some useful starting points in the reassessment of what might be called Agatha Christie's fictional and ideological "peace of mind" of her fiction, stressing the extent to which Christie's texts go to challenge both readers and the conventions of a rapidly growing genre, while also keeping in touch with the requirements of genteel, middlebrow audiences.

Alison Light, in her volume, *Forever England: Femininity, Literature and Conservatism Between the Wars*, acknowledges the complex ideological influences that shaped middlebrow fiction in the period, understanding conservatism "not as a force which is simply 'anti-change' but as a species of restraint or 'brake'...holding progress back on the leash of caution but allowing it nonetheless to advance."(17). In the chapter on Agatha Christie, Light suggests that fiction of this period reworks and renegotiates outdated cultural norms even while providing distinctly conservative resolutions, offering a modern sense of the unstable limits of respectability. Merja Makinen herself, in her chapter on Agatha Christie in *The Blackwell Companion to Crime Fiction* notes the author's resistance to prevailing ideological assumptions, in addition to her being dismissed as a mere ingenious puzzle-plotter (Makinen, 415).

Knight's *Form and Ideology in Crime Fiction* offers a critical examination of the genre, focusing on its forms, narrative structures, and ideological underpinnings. His exploration of detective fiction addresses the genre's conventions, tropes, and narrative techniques, crucial for understanding how crime fiction of the interwar period engages with societal issues and ideological concerns. Knight argues that in Christie's fiction, the model of the heroic masculine detective is rejected in favor of "a system of inquiry which is self-consciously female, and also fully rational."(119). This perspective differs from earlier critics who saw aspects of the texts that subvert gendered genre norms as mere products of their creators' and readers' desire for appealing, "light" fiction.

Knight's chapter on Christie's contribution to Golden Age crime fiction is among the first critical treatments recognizing the importance of conducting a complex inquiry into crime fiction as both bourgeois literature and as a construction of a gendered methodology of detection. Knight's approach highlights how Christie's fiction manipulates the crime fiction formula to reflect the anxieties and self-consolations of her class and gender.

In *Form and Ideology in Crime Fiction*, taking a broad view on the genre, Knight examines how detectives function as central figures who uphold justice, unravel mysteries, and restore order in the face of social disruptions. He supports the claim that the role of the detective allows for an exploration of ideological tensions related to authority, morality, and the complexities of human behavior. Detective fiction manipulates, or at least complicates the process of reading, through suspense, misdirection, and surprise, but also through unexpected challenges to prevailing ideologies, and Christie is a case in point.

One can claim that crime fiction during the inter-war period serves as significant cultural evidence reflecting and critiquing social ideologies through the artistic vision of some of its outstanding authors, and the undertaking is determined to challenge the statement that one can clearly place one of the two main crime fiction authors here, Agatha Christie, on the side of the status quo preserving and confirming its privileged positions.

Important critical voices that examine the artistic vision and ideological underpinnings of significant landmarks of interwar detective fiction, exploring the dichotomy between highbrow and lowbrow literature are useful in sketching the overall picture against which a more focused perspective on Christie and Chandler can be achieved. Some questions are worth investigating. They are related to the ways in which crime fiction in Britain and America between World War I and World

War II engaged with and challenged prevailing ideologies both at the so-called micro-level through narrative forms, narrative perspective and characterizations, and at the macro-level of prevailing ideology and reader reception.

The Golden Age of crime fiction will be over by the time that feminism's more militant second wave emerges, so a discussion of gender trouble, or undoing gender, to use the phrases in the title of two of Judith Butler's volumes, might seem out of place. Agatha Christie, despite some of the challenges to patriarchy at the level of women's roles, especially in the field of the genre she worked so assiduously to promote, as they will be examined in the subsequent sections of this dissertation, is arguably no feminist. However, a number of texts exploring gender in Christie's and Chandler's work are worth consideration.

Merja Makinen, in her work on femininity in the novels of Agatha Christie, *Agatha Christie: Investigating Femininity* (2006) recognizes the potential for ambivalence in Christie's representations of femininity. Using a historical approach in the examination of the various culturally defined modes of femininity in Christie's novels, Makinen argues that even though "Christie was writing during a period of intense gender renegotiation in relation to the modern world…a political conservatism did not necessarily rule out a questioning and even subversive attitude to cultural gender expectations" (Makinen: 1) also states that one of her aims is to use a wide variety of Christie's fiction in her work in order to give her readings more depth and provide a comprehensive look at the issues with which her work engages, an approach that this thesis also advocates but with a wide variety of writers and texts, as opposed to being a single-author study. In *Agatha Christie: Investigating Femininity*, the major claim is that, far from being a mainstream, middlebrow conservative writer legitimating and enforcing women's domestic role of what Beauvoir calls the second sex, Agatha Christie's fiction often depicts women as adventurous, independent women who renegotiate sexual relationships along more equal lines. Women are also allowed the dangerous challenge to undermine or disrupt society and yet the texts refuse to see them as doubly deviant because of their femininity. Makinen's detailed textual analysis of her work demonstrates how discreetly innovatory Agatha Christie was in regard to gender issues, an undertaking that she had started as early as the nineteen twenties and continuing all the way to the early nineteen seventies.

It is expected that the incorporation of theoretical frameworks from scholars such as Simone de Beauvoir and Susan Bordo provide a good basis for the examination of the complexities of gender representation in crime fiction. De Beauvoir's concept of gender as a social construct challenges essentialist views, opening avenues to explore how authors negotiated and contested traditional gender roles in their narratives. Bordo's critique of the gender-body duality following up on Foucault's exploration of disciplinary mechanisms further illuminate how these narratives reflect and reinforce societal norms and power dynamics.

Christie's remarkable accessibility makes her work address a wide target audience, thus occupying a large share of the middlebrow literary market. Apparently, as Richard York has other people claim, "no one needs to *study* Agatha Christie" (York: 1). Yet he writes a whole volume stressing the author's relevance, whose title says a lot about Agatha Christie's influence: *Agatha Christie: Power and Illusion.* In terms of the power of Christie's discursive practice within the framework of post-World War I society undergoing change, but still largely patriarchal, her artistic illusion has to be considered through feminist lenses as well. This will be done, first and foremost, in contradiction with the largely patriarchal competitor in the field of crime fiction, Raymond Chandler, who thought that the field of crime is no woman's business. However, the gender landscape is complex, involving both the craft of fiction (types of detectives, settings, plot, detection and mystification) and the overall cultural perspectives, including the rise of female audiences and criticism.

Christie's detective fiction addresses a rising middle class that was increasingly mobile, reflecting both stability and change in Britain's social system in the early twentieth century. The dissertation will assess to what extent Christie reinforces old gender class values, while also challenging them, showing small scale representations of the decline of rigid class boundaries. To what extent is Christie more interested in the rising ideologies of liberal Britain than in defending or

promoting Victorian world views? In her Poirot novels, probably more than in the Mis Marple novels, she engages with the changing shape of British society in both a local and more general context, through a combination of the alien and of the familiar. Her "rhetoric" can be seen in connection with, and in opposition to, the dramatic changes affecting the world across the ocean, hardboiled America, both fictional and real. American Chandler's world, although here seen as overlapping with British Christie's world, is somewhat subsequent, more or less covering the New Deal years after 1930, an era of profound transformations, in which public values and private interests clashed, corruption and idealism flourished, the already mentioned fictional Gatsby and the all-too-real Al Capone rise to prominence, while on the West Coast, in the crime-ridden streets of Los Angeles, Philip Marlowe the private investigator copes with the massive rise of crime after the Prohibition years. Chandler is aware that the well-established classical detective tale or clue-puzzle was a political myth, not carrying much weight in the US, as it did not correspond to the complicated reality of an urban, industrial society dealing with the New Deal, dealing with widespread corruption as well.

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DEVICES OF POLITICAL HUMOR AND MORAL SATIRE IN ALECSANDRI'S THEATRE

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Abstract: *Alecsandri's theatre is a different kind of chronicle of his days, which does not simulate, but rather ironically reproduces (without succumbing to the temptation of caricature) the condition of the playwright and actor in a society that is not very progress-oriented and that assumes its condition from a resigned position. It goes without saying that social and political humour is omnipresent in the construction of Alecsandri's plays, the latter being triggered by social inequities and reactions sparked by the confusion that financial status symbolically transfers the possessor a document of cultural identity and spiritual property. Marriages arranged by parents, the mockery of those returning from trips abroad towards everything that represented the authentic Romanian spirit, the brake of conservatism opposed to the attempts at modernization and natural social evolution, the corruptibility and dishonor of state representatives, the growing discontent and peasant revolts, all constitute primitive forms of humor that, in Alecsandri's theatre, manifest themselves predominantly at the conversational and situational level.*

Keywords: *political humor; social satire; caricature; irony; technical devices of comical plays.*

Introduction

La Alecsandri, teatrul e o altfel de cronică a zilelor lui, care nu simulează, ci reproduce ironic (fără a ceda tentației tușeului caricatural) condiția dramaturgului și actorului într-o societate prea puțin orientată către progres și care își asumă condiția din poziția resemnatului.

E de la sine înțeles că umorul social și politic este omniprezent în construcția pieselor lui Alecsandri, cel din urmă declanșându-se pe baza inechităților sociale și a reacțiilor stârnite de confuzia că statutul financiar îi conferă posesorului un act de identitate culturală și de proprietate spirituală. Căsătoriile aranjate de părinți, batjocura celor întorși din călătoriile în străinătate la adresa a tot ce reprezenta spiritul autentic românesc, frâna conservatorismului în fața încercărilor de modernizare și a evoluției sociale firești, coruptibilitatea și dezonoarea reprezentanților statului, nemulțumirile crescânde și revoltele țărănești, toate constituie forme primitive ale umorului care, la Alecsandri, se manifestă cu preponderență la nivel conversațional și situațional.

Una dintre cele mai ample discutii despre teatru este aceea privind funcția esențială a acestui tip de manifestare scenică, dublată, firesc, de punerea sub semnul întrebării a utilității răsturnării raportului dintre interioritatea dislocată și acuratețea exteriorității multiplicate. Pretext pentru satiră necenzurată, instrument de șantaj politic și de orientare a opiniei publice, context de socializare și dezbatere a unor teme contemporane, aparat terapeutic de glisare a unor personalități multiple, toate constituie posibile și justificabile explicații ale fenomenului teatral. De altfel, controversa artei dramatice nu a reprezentat-o niciodată lipsa de acceptare a uneia dintre titulaturile anterior listate, ci, mai degrabă, dorința teoreticienilor de a impune una in fața celorlalte. Chiar și așa, cel mai probabil s-ar fi găsit mai lesne o soluție de conciliere dacă eforturile specialiștilor nu s-ar fi ciocnit de contextul nevoii acute de sincronizare a literaturii române cu literatura europeană.

Teatrul fiind mai puternic legat de aspectele concrete ale vieții decât orice altă formă de artă, a împrumutat, se pare, o bună parte din legile ei de ființare. Prin urmare, se poate spune că respectul de care se bucură țara în contextul politic și economic internațional devine și echivalentul aprecierii de care se bucură literatura autohtonă pe scena literară universală. Cei mici sunt obligatoriu imitatori ai dominatorilor și orice utilizare a unui motiv de circulație internațională, oricât ar fi el de valabil în contextul intern al țării, reprezintă un abuz de originalitate și un fals în acte pentru care sunt chemați în sala de judecată a literarității. Deși talentul se naște pretutindeni și în orice condiții și, ocazional, beneficiază de un mentorat recunoscut și apreciat unanim în țările consacrate evoluției cunoașterii,

originea modestă a unor scriitori, în special a dramaturgilor, continuă să înghită orice formă de realizare, transformându-i în proscriși sau ținte de batjocură. Toți vânătorii pornesc din capul locului de pe poziția vânatului și fiecare dintre cei ce se avântă în apele tulburi ale scenei este un autoiluzionat înghițit de propriile așteptări, adică un Iona închipuit al lumii moderne.

Mai e, bineînțeles, problema regimului politic din țară, care dă peste cap multe socoteli ale scriitorului. Cum politica, în sine, pare a fi o formă de autoironie dusă la extrem, de multe ori nu mai lasă loc observațiilor punctuale. Paranoia sentimentului permanent de caricatural nu doar alienează, ci anihilează spiritul critic, ceea ce duce la moartea prematură a nucleului compozițional și îngreunează semnificativ procesul aducerii lui în fața publicului. Cea mai mare temere a unui sistem putrezit este ridicare cortinei, care constituie, de altfel, condiția esențială a artei dramatice. Teatrul nu există cu perdeaua trasă, așa cum nici omul nu este liber decât când cunoaște adevărul pur.

Revenind la lista de roluri alcătuită în debutul capitolului, se cuvine să îndreptăm discuția înspre acele aspecte care ne interesează cu precădere în analiza teatrului lui Alecsandri. Privit din acest unghi, demersul de construcție a unei dramaturgii naționale trebuie văzut, înainte de toate, ca pe o transfuzie de teme din ADN-ul comediei franceze în sânul unui popor cu un simț al umorului înnăscut, și nu ca pe un împrumut abuziv ori un xerox solidar cu contextul european contemporan autorului. Suntem de părere că aceia, deloc puțini la număr, care îl acuză pe Alecsandri de un mecanism al imitației limitativ pentru potențialul creator și rușinos pentru o literatură în plin proces de dezvoltare cum e literatura română de secol XIX, trag concluzii pripite, fie exagerând simbolistica unor personaje considerate emblematice, fie excluzând similitudinea fenomenelor sociale din țările europene vecine și nu numai. Niciunul dintre așa-zisele personaje aduse în buzunarul ascuns al valizei de călătorie de către Alecsandri nu este mai puțin valabil pentru societatea românească abuzată politic și dezbrăcată de sens de lideri cu comportamente și idealuri grotești. E ca și cum, mergând pe filiera logică a unui astfel de construct silogistic, am deduce că divinitatea dintr-o altă religie decât cea ortodoxă este o imitație a originalului, făcând abstracție de cultura fiecărui popor și reducând istoria la o luptă a cronologiilor desacralizată și surdă.

Ceea ce aduc atât Alecsandri, cât și ceilalți scriitori cu studii internaționale la revenirea în țară este, mai degrabă, o tehnicitate a scrierii, un rafinament al exprimării ironice fără exagerări și naivități inutile, o experiență a punerii în scenă trăite, mai întâi, din ipostaza spectatorului, o veridicitate a personajelor născută, înainte de toate, din dialogul cu interioritatea, apoi din conversatia cu scena socială și din nevoia de discuție a publicului. La rândul ei, această deschidere către acceptarea și înțelegerea progresului se cere trăită și ca un indicator al nevoii acute de umanitate, de descătușare a societății încorsetate de cenzură și incultură, ca un triumf al talentului și al menirii primordiale de a scrie în fața agresiunilor politicienilor. Dacă meritul europenilor este acela de a fi opus rezistență alienării spiritului indivizilor, meritul mutilaților regimurilor politice defectuoase este acela de a le fi supravietuit cu suficientă demnitate cât să le permită să se ridice prin apelul la simbolurile identitate are literaturii universale. Dacă ar fi să apelăm la psihologie, am putea merge chiar până la a afirma că functiile esențiale ale teatrului corespund celor două procese psihice cu puternice implicații în structura socializării și dezvoltării individului ca personalitate: memorie și reprezentare. În timp ce prima dintre ele permite accesarea în epoci și intervale de timp nedeterminate sub aspect limitativ de situații de viață care deservesc comparațiilor și preluării de modele sub aspect didactic, a doua o declanșează și o susține, oferindu-i, totodată, instrumentarul exteriorizării și al recuperării cronologiei interiorității.

Altfel spus, teatrul poate fi comparat cu o imensă sală de judecată, în care judecătorul și martorii au privilegiul de a-și păstra identitatea, translatând-o, însă, social, vestimentar și ideatic, în contextul contemporaneității în exercițiu, și în care martorii au dreptul la mai mult de o intervenție, iar publicul împarte cu judecătorul puterea de decizie. Verdictul nu este valabil decât în prezența publicului și nu există în afara lui. Validarea se dobândește de la public înspre judecător și nu invers, iar dreptatea nu este echivalentul pedepsirii culpabilului, ci demascarea penibilului în fața societății și achitarea lui prin șansa la izbăvire. Teatrul are marele merit de a-i permite dramaturgului luxul jocului de-a divinitatea, fără a-și pierde din gravitate și fără a-l face mai puțin substanțial. Chirița nu e mai puțin adevărată pentru contextul socio-politic românesc de secol XIX decât este Gaulard al lui

Picard pentru Franța aceleiași perioade numai fiindcă ordinea aparițiilor îl favorizează pe ultimul. Faptul că fenomenologia politică și simptomatologia individului se aseamănă nu poate trezi suspiciuni decât celor care, furați de mirajul occidentului, își opacizează optica politicii interne și a transformărilor sociale de pe teritoriul românesc. Diferența fundamentală dintre Alecsandri și alți dramaturgi români de seamă și scriitorii occidentului nu rezidă nici în talent, nici în originalitatea temelor, ci în nivelul de pregătire al publicului și în capacitatea lui de receptare a mesajelor transmise pe calea teatrului.

În Iorgu de la Sadagura, comentariile personajelor reflectă viziunea despre lume a autorului: *În sfârşit m-am dus la opera nemțască, la vodevilul francez şi la bietul teatru național, sărmanul! ... când moare, când învie... da-i mai mult răposat!* . Parcă anticipând comicul de situație pe care corupția și incultura politicienilor îl declanșează câțiva ani mai târziu, Alecsandri construiește în scena II un dialog între Iorgu și Gahița care deschide drumul replicilor savuroase ale lui Tipătescu și Zoe Trahanche.

Dincoace de utilitatea care servește intenția inepuizabilă de a recupera memoria unei epoci de constituire și afirmare a limbii naționale, considerăm studiul corespondenței lui Alecsandri cu scriitorii reprezentativi ai generației sale un argument puternic în favoarea teoriei privind rolul temperamentului în producerea de fenomene lingvistice. Măsura în care crezul limbii lui Alecsandri transpare din scrierile sale cotidiene poate reprezenta un indicator al viabilității și al durabilității formelor lexicale preferate de scriitor. Un artist care se dedublează în afara perimetrului creației sale, care glisează personalități multiple incapabile de complementaritate și care, mai degrabă, se anulează reciproc e un actor care-și încalcă pactul sicnerității cu publicul și, deci, supus îndoileii, cu tot cu opera sa, indiferent de valoarea ei lingvistică, artistică și socială.

Considerăm relevantă pentru viziunea despre lume a scriitorului și modalitatea de construcție a personajelor dramatice alecsandriene corespondența autorului cu Ion Ghica, de care îl leagă amintirea anilor petrecuți la studii în Franța și cu care împărtășește cultura lingvistică complexă și puterea rafinată de înțelegere a fenomenelor de limbă, politice și sociale, precum și a legăturilor de sincronizare și continuitate dintre acestea. Propunem contextualizarea corespondenței lui Alecsandri cu ceilalți scriitori ca reprezentare mentală a unui laborator ân care este regândit și reevaluat, în toată complexitatea sa, procesul constituirii limbii române literare, prin egala afirmare a rațiunii(impunerea unei forme lingvistice în fața celorlalte) și a simțirii (rezervele de expresivitate ale cuvintelor).

Făcând precizarea că nu inventarierea formelor și a variantelor lexicale utilizate de Alecsandri în corespondența intimă face obiectul acestei lucrări, vom opta pentru explorarea textului scrisorilor ca document de a cărui cheie de lectură depinde familiarizarea publicului cu filozofia de viață și politică a dramaturgului, din care decurg firesc filozofia lingvistică și artistică, prin care își afirmă identitatea. Asumându-ne cu bună credință reproșul devierii riscante de la relevanța lingvistică la stilistica și forța de sugestie a textului, justificăm obiectivarea concluziilor ce urmează a fi listate prin faptul că gândirea separată a lingvisticii și a stilisticii alecsandriene ar însemna sărăcirea de sens a textelor autorului și a contribuției sale la înfăptuirea și evoluția dramaturgiei românești.

Plasarea pieselor lui Alecsandri în sistemul de axe ortogonale al evoluției creației prin transpunerea scindată a literaturii și a limbii române, verticala și orizontala constituind, prin asamblare, un spațiu de acumulare a unor fenomene considerate matematic, pe principiul însumării prin grupare convenabilă desemnează o eroare evidentă de judecată întrucât selectarea variantelor lexicale nu se întemeiază exclusiv pe un principiu (etimologic, fonetic, morofologic, etc.), ci, mai degrabă, este rezultanta acestora. Forma și conținutul își dau întâlnire cu estetica și intenția comunicării, dând naștere unei imagini unice, complexe, multimodale, al cărei sens global este departe de a-și extrage procedeele din metodica științelor exacte.

Main content

Dat fiind că activitatea teatrală a lui Alecsandri e sinonimă cu o viață de om (întinzându-se pe durata a 47 de ani) și cuprinde personaje reprezentative pentru toate mediile și vârstele limbii, putem afirma fără teama de a fi combătuți că studierea lexicului operelor dramatice scrise de acesta are marele merit de a oferi imaginea complexă a unui panou de control privind succesele, eșecurile și

paradoxurile dezvoltării limbii literare de secol al XIX-lea. Așa cum remarcă Gh. Bulgăr în articolul său intitulat sugestiv *Note și completări la un glosar întocmit de V. Alecsandri*, limba eroilor lui Alecsandri este departe de a fi liniară, oglindind, pe de o parte, frământările lingviștilor epocii și, pe de altă parte, „straturile lexicale de proveniențe variate". Conștient că o bună parte a regionalismelor utilizate în scriitura pieselor nu vor fi înțelese de public și că dispariția lor definitivă e doar o chestiune de timp și modernitate, Alecsandri alcătuiește un glosar al cuvintelor de circulație rară în care explică termenii necunoscuți, mulți dintre aceștia fiind și astăzi prezenți în dicționarele explicative și în gramatici cu sensul atribuit de scriitor. *Explicarea cuvintelor vechi ce aparțin jargonului moldav și a celor străine care se află în acest uvragiu,* prezentă în noua ediție a operelor sale, rămâne, fără a i se putea reproșa complexitatea și utilitatea, neterminată, acoperind numai primele 3 volume. Construit pe principiul oglinzilor paralele care permite, fără doar și poate, cuvintelor dreptul la ricoșeu în problema sensului, a dependențelor contextuale și a obligațiilor estetice, repertoriul dramatic al lui Alecsandri surprinde simultan realități care se întrepătrund în ciuda diferențelor: fazele de maturizare a societății române, tipuri umane variate, categorii și ierarhii sociale, vocabularul profesiilor, jargoanele limbistice strecurate dinspre public și saloane spre epoca contemporană.

Pe lângă observația importantă pe care o face cu privire la aria de acoperire a glosarului, Gh. Bulgăr intuiește și notează cu precizie importanța anexării acestui glosar al cuvintelor dispărute aproape în totalitate din limba prezentului. Un prim argument pe care lingvistul îl pune în discuție decurge tocmai din relevanța figurii lui Alecsandri pentru istoria limbii și a literaturii române, lista mai sus menționată nefiind o simplă înșiruire, ordonată alfabetic, de cuvinte pestrițe, ci, mai degrabă, un document privitor la „ atitudinea unui scriitor reprezentativ față de particularitățile lexicului limbii noastre ". Selecția intenționată și deliberată a lexicului constituie, de altfel, o invitație onorabilă pe care Alecsandri o adresează publicului și cercetătorilor deopotrivă de a cunoaște preferințele scriitorului din explicarea termenilor considerați a fi neliterari (regionalisme, neologisme, jargoane) și din categoriile considerate de Alecsandri ca situându-se în afara legitimității normei literare. Totodată, prin sensurile noi pe care poetul le atribuie unor cuvinte și expresii (glosarul în sine putând fi considerat drept o scrisoare de admirație pentru identitatea folclorului național), glosarul este văzut ca un mijloc de îmbogățire (la scară redusă, dar nu mai puțin demnă de luat în considerare) a dicționarului general al limbii cu sensuri spectaculoase sau nuanțe de sens nemaiîntâlnite în afara dramelor istorice și a comediilor sale la adresa politicului și societății vremurilor trecute.

Conceput cu inteligența arhitectului care prioritizează fundația și are conștiința durabilității ca principiu fundamental în conceperea schiței, glosarul este organizat ca un jurnal cu dublă intrare, prima coloană fiind rezervată unei ample colecții de arhaisme, regionalisme, neologisme, termeni de jargon grec, francez, latinizant și turc și cuvinte populare, iar cea de-a doua corespondentului din limba literară al termenului considerat rar. Pentru că scopul lui Alecsandri este departe de a fi un demers didactic sau științific, nu este menționată categoria gramaticală, iar termenii nu sunt notați cu forma de dicționar, ci cu regimul cazual cerut de contextul sintactic al replicilor personajelor. Dorința autorului nu este aceea de a impune cuvinte noi în coloana vertebrală a limbii, de aceea, după părerea noastră, criticile la adresa superficialității organizatorice nu își au temei. În schimb, considerăm relevantă ușurința cu care transpare din această listă intenția lui Alecsandri de a oferi publicului o mai bună înțelegere a textului și a dialogului personajelor, în egală măsură critică și satiră cu privire la utilizarea greșită a unor cuvinte cu sensuri inexistente (fapt care trădează fie incultura personajelor, fie dorința lor de a stârni admirația celorlalți) și demers de familiarizare a spectatorilor și cititorilor cu originalitatea și muzicalitatea graiului moldovenesc.

Deși, la o primă vedere, cuvintele apar amalgamate, servite în grabă ca un act justificativ al bogăției de regionalisme, ele trădează în realitate intenția vorbitorului și crezul său asupra vieții și rostului său și al celorlalți pe lume. Unii actanți sunt exponenți ai limbii populare, vorbesc ca în satul lor, prin urmare replicile lor sunt eprubete umplute până la limita superioară cu regionalisme și expresii populare moldovenești (Enachi Damiean, Alecu Verișanu, Aglae, Tachi Jăvrescu, Taki Lunătescu și soția lui, Tarsița, fiica lor, Marghiolița, și cadetul de cavalerie Leonil, etc.) Un alt segment lingvistic acoperă personajele în a căror exprimare se simte influența feudală greco-turcească, la fel de bine reprezentate fiind și personajele care preferă cuvintele expansive, radicale,

vorbirea lor fiind, de fapt, rezultanta unor erori grave de integrare a neologismelor în limba curentă ori zbaterea inutilă de a româniza franțuzisme, grecisme, turcisme și principala cauză a apariției unor invenții lingvistice comice atunci când nu se prezintă cu totul aberante (celebrii coana Chirița, Iorgu de la Sadagura, Gahița, etc.). Un segment substanțial le revine „ neromânilor “, a căror încercare ridicolă de a vorbi română cu un amestec inechitabil de termeni din țara de origine și cuvinte inventate prin sufixarea lexicului românesc și formarea de derivate care stârnesc râsul și plânsul deopotrivă apare adesea reliefată puternic de Alecsandri, din perspectiva patriotului preocupat de fixarea, substanțializarea și stabilizarea limbii române literare. Unele personaje apar individualizate nominal (Kiulafoglu, Șvabe, etc.), altele sunt construite pe criteriul avatarului universal pentru o naționalitate (așa cum apar în lista personajelor din debutul operelor: un croitor francez, un ciubotar neamț, un cofetar grec, un zaraf jidov, un tutungiu armean, un droșcar lipovean, etc.). Limba boierilor și a ciocoilor e franțuzită, cu ifose latinizante și italienisme, aceștia adoptând poziția de susținători ai progresului țării.

O critică fină pe care Gh. Bulgăr o aduce felului în care Alecsandri tratează inventarul de cuvinte este aceea că, moldovean fiind, scriitorul prezintă ca regionalisme cuvinte de circulație din limba populară curentă (ex: *cerdac, alean, hapca, izvod, tertip, anapoda, plisc, blajin, răzlețită,* etc.). O posibilă explicație ar fi aceea că Alecsandri caută să le treacă în dreptul graiului moldovenesc ca izvor al apariției și al încetățenirii în limba vorbită. Nu mai puțin demnă de considerat ar fi încercarea de îndosariere a cuvintelor pentru publicul epocilor viitoare, scriitorul anticipând diminuarea treptată a utilizării lor până la ieșirea definitivă din uz.

Poate cea mai spectaculoasă dintre părțile glosarului rămâne aceea consacrată explicării elementelor de jargon: *metahirisesc*= obișnuiesc, *nazar*= favor, *pliroforiri*= lămuriri, *servus*= slugă, *belețe*= frumusețe, *contan*= mulțumit, *andenken*= amintire, *fantacsit*= mi-am făcut plăcerea, *sohpeti*= petreceri, *kefali*= cap, *fesfesele*= dichisuri femeiești, *șagrină*= supărare, *nieznai*= nu știu, *precrasnai*= prea frumos, *c[k]atahris* =abatere de la lege, șaferi= șireți, *nurliu*= drăgălaș, *gavanóșele*= borcănele, *ischiuzar*= berbant, *mușunachi*= miniatură, *petit fat*= nerod mic, *engolpion*= cuvântare, *cabazlâc*= bufonerie, *afif*= tufă de parale, *kirie eleison!*= Doamne, miluiește!, *chivernisit*= economisit, *matuf*= mizantrop, *sofologhiotatos*= savant, *helbet*= lasă pe mine!, *huzur*= în liniște, *buiurdisit*= întărit, *ighemonicon*= mărire îngâmfată, ghijgoreá = pe de-a-ntregul, *îmi vine la merchez*= îmi vine la îndemână, *in das Herț*= în inimă (scrierea fonetică accentuează simbolic nota de ironie), *banabak*= caută la mine, bre!, *marafet*= cu meșteșug, *aferim*= bravo!, *selimet* [silement]= falit, *bisque*= supă de raci, *calembec*= lemn negru, *zaifă*= indispusă, *sevas*= respect, *işala*= bravo!, *desheritat*= dezmoștenit etc.

Uneori, sunt decupate dialoguri și fraze întregi rostite de personaje într-o limbă străină, traduse de autor (ex: poziția 1145, dialogul celor doi evrei (*jidani*) despre armă (*asupra carabinei*) , *ich bin kaiserliche koenigliche stiefel meister*= eu sunt cizmar împărătesc - crăiesc, *Gott verlast kein deitscher nicht*= Dumnezeu nu-l părăsește pe german), alteori se oferă explicații, fără traduceri, ca în *strofa rusă este un cântec rus.*

Deși mai puține la număr decât elementele de jargon, arhaismele fac obiectul unei părți semnificative a glosarului: *a parastui*= a reprezenta, *tandur*= divan, *eglendisit*= ocupat, *catahrismie*= abuz, *a se ghilosi*= a se spilcui, *fanar*= felinar, *proeres*= *filotimie* (ambele arhaisme, sinonime cu bunăvoință), *catigorie*= calomnie, *cherațiță*= cochetă, *cenușar*= copist prost, *rădvan*= trăsură, *ispisoace*= documente, *parpalec*= grec, *locmale*= plăcinte, *hristoitie*= frica de Dumnezeu, *gospod*= domn, *privighitor*= subprefect, *bairac*= steag, *ghermesit*= țesătură de mătase, *metereze*= fortificații, *adiafor*= indiferent, nepăsător, *paraxin*= ciudat, straniu, a intra în *platcă*= a pierde la jocul de cărți, *zuliar*= gelos, *podagră*= boală a păsărilor localizată la picioare, *tulumbagiu*= pompier, *în naht* (loc.)= cu bani gata, numerar, *pol*= jumătate, *dicastérie*= tribunal bisericesc pentru procesele de divorț, *orfanotrofie*= orfelinat.

Regionalisme: *jacaș*= jefuitor, *vipușcă*= un fel de găitan, *ostreț*= grilaj, *plachie*= mâncare de pește, *avan*= grozav, *meleșteu*= făcăleț, *lepșit*= smintit, *a se închiorchioșa*= a se umfla în pene (a se închiondora, **DEX**), *bufnă*= bufniță, *hulubi*= porumbei, *ogheal*= plapumă, *cepeleag*= peltic, *jărpan*= cal slab, *contăș*= haină îmblănită, *perjar*= prunar, *huci*= crâng, *colțun*= ciorap, *feredeu*= baie,

calindroi= berbant bătrân, *săculeţ*= pungă de pânză, *sborşit*= posomorât, *merţă*= 10 bănițe, *scripcar*= lăutar, *hojma*= necontenit, *modârlă*= om grosolan, bădăran (răspunsul lui Polidor, care chefuiește în timp ce tatăl său se află pe patul de moarte: Ce vrei, *modârlă*?) , *sângeacă*= cinzeacă, *vadeá* = scadență, termen de plată, *a umfla pe cineva năbădaica*= a avea un acces de furie, *teslar*= dulgher, lemnar, *hatman*= boier de divan însărcinat cu comanda armatei, *plăieș* (reg. din zona Munteniei)= grănicer, străjer, *hazain*= proprietar, gazdă, *crișul*...! = ferice de...!, *a depinge*= a picta, a descrie, a reprezenta cu vorbe; *blende*= brânciuri.

Pe lângă omisiunea unor cuvinte aparținând idiomului moldovenesc, cu precădere a celor din ultimul volum destinat teatrului, din glosar, se remarcă și ponderea scăzută a explicațiilor privind termenii neologici pătrunși în lexicul românei de secol al XIX - lea, care nu este, însă, direct proporțională cu frecvența utilizării lor în piese. Cele mai multe neologisme migrează în familia jargoanelor fiindcă acolo primează intenția personajului care rostește replica de a impresiona printr-o exprimare care corupe exprimarea populară autohtonă și a autorului, de a dezavua și de a ironiza lipsa de cultură și „ bonton” a personajelor. Totodată, agreăm punctul de vedere al lui Gh. Bulgăr, care interpretează fenomenul ca pe o sită de cernere a împrumuturilor necesare de cele invazive, parazitare. Prezența numărului scăzut de neologisme este pusă și pe seama aparițiilor în lanț de dicționare de împrumuturi lexicale (HEM, DA, TDRG), fapt care întărește convingerea noastră că lista lui Alecsandri e departe de a se revendica drept dicționar explicativ ori culegere de cuvinte particulare pentru graiul ieșean din anii 1850. Păstrăm opinia că intenția autorului a fost, din capul locului, ușurarea înțelegerii pieselor sale de către public și cititori, precum și lămurirea unor sensuri contextualizate pentru lexemele rare și jargoanele construite cu funcție primordial stilistică.

Într-un articol publicat în revista Familia, în 1875, Iosif Vulcan radiografiază literatura dramatică de dinainte și după apariția pieselor lui Alecsandri, căruia îi recunoaște rolul de dascăl civilizator al unei societăți schimonosite de mofturi și fiorul sentimentului de atotștiință. Faptul că tinerii întorși din călătoriile în străinătate reflectează și acționează cu frâna de mână trasă de teamă să nu fie etichetați drept „ Iorgu de la Sadagura” ori drept mai superficiala sa parteneră Gahița demonstrează nu doar că piesele sale își atinseseră scopul primordial de a înfățișa societății defectele ei pentru a o face sensibilă la problema identității naționale, ci și că, odată cu Alecsandri, teatrul românesc cunoaște o perioadă de glorie fără precedent în literatura română: „ Combaterea defectelor ivite în viața socială română fu scopul ce și l-a propus Alecsandri [...]. Era bonton a veni acasă din străinătate cu un dispreț pentru neam și pentru țara care l-a crescut. [..] Niciun autor român n-a scris așa multe piese originale ca Alecsandri [...] Întocmai ca poezia, literatura dramatică la început era timidă, necunoscută, săracă, îmbrăcată în haine străine; până ce odată răsări un om de geniu, care o conduse în vederea lumii și-i câștigă stima și recunoștința. [...] El a pus primele ei temelii durabile; el a intrat pentru prima dată în sânul poporului și al vieții sociale, spre a scoate de acolo caractere și tipuri originale; [...] el a deschis calea pe care aveau să urmeze ceilalți scriitori români“.

În șirul criticilor scrutinitoare privind originalitatea pieselor lui Alecsandri, punctul de vedere exprimat de I. Vulcan poate părea părtinitor multora, însă franchețea comentariului decurge din observația pe care o face cu privire la frazele lungi în limbi străine, adesea încărcate de erori de exprimare pe care numai posesorii de cunoștințe gramaticale le pot interpreta drept comic de limbaj, și care îngreunează adesea înțelegerea mesajului de către public: „ Toate au aceeași frumusețe și aceeași greșeală. Frumusețea constă în punerea în scenă a unor caractere și tipuri originale și în limba lor frumoasă, românească, populară; greșeala e reprezentarea comicului mai ales prin limba stricată și schimonosită a unor greci, jidani, sârbi, în loc de a ni-l înfățișa prin caracterul lor și într-o limbă curată, românească.”. La realizarea umorului concură, așadar, atât cunoștințele lingvistice cel puțin bogate, cât și contextul în care sunt rostite respectivele replici, fapt greu de realizat prin amestecul de nații și nivelul de studii al spectatorilor, ceea ce justifică realitatea că „ unele piese ale dlui Alecsandri [...] n-au fost înțelese defel“.

Poate cea mai importantă concluzie pe care o poate trage un cititor al repertoriului său dramatic, amator sau profesionst, este aceea că nu există modalitate la fel de eficientă pentru a semnala unui popor defectele sale și pentru a-l face sensibil la impulsurile conștiinței moralității ca

satirizarea și jucarea ei în scenă, care atrage după sine demascarea și umilirea publică a nedreptăților, dar și a ticăloșilor, parveniților și a needucaților cu pretenții de bonton.

Pentru realizarea umorului la toate nivelurile (lingvistic, onomastic, situațional) și în toate stările de agregare (social, politic, istoric, cultural), Alecsandri apelează la instrumente și tehnici dramatice specifice, dintre care o contribuție deosebită o au calamburile, jocurile de cuvinte și glumele narative. Considerăm, în aceste circumstanțe, că o înțelegere deplină a fenomenului umoristic în dramaturgia lui Alecsandri trebuie studiată pornind de la diferențierea și definirea riguroasă a categoriilor anterior trecute în revistă.

În demersul său de analiză a glumelor cu scopul elaborării și înaintării unei teorii formale privind mecanismele care stau la baza producerii și decodării lor, Ritchie (2004) identifică două categorii: jocuri de cuvinte (*puns*) și glume cu interpretare forțată (*forced reinterpretation (FR) jokes)*.

Așa cum se înfățișează substanțializate de G. Ritchie și sintetizate de M. V. Constantinescu , trăsăturile *jocurilor de cuvinte* prezentate exhaustiv sunt: a) dependența de o identitate fonetică sau de o ambiguitate fonetico- lexicală, pentru care simillitudinea este necesară, dar nu suficientă; b) fisura dintre interpretarea „ înainte de “ și realizarea „ de după” intervenția elementului de ambiguitate; c) prevalența unuia dintre sensuri asupra celorlalte care decurg din interpretare; d) prezența termenului ambiguu în partea inițială (*set-up*), nu în poanta finală (*punchline*).

Din categoria jocurilor de cuvinte paradigmatice pe care le regăsim în comediile lui Alecsandri amintim:

a) *jocurile în context* (*puns in context*), dependente de ideile anterior menționate (*cotext)* (Ritchie 2004: 114);
b) *malapropismul* – uzul unui cuvânt care sună asemănător (dar nu identic) unui cuvânt din context, dar care diferă semantic de acesta (ibidem: 116), ceea ce trimite la relația paronimică;
c) *contextul textual:* calamburul, antonomaza;
d) *jocuri narative* (*story puns*): finalul unei glume poate fi constituit de o frază sau de un proverb care să conțină morala piesei. Frecvente sunt și substituțiile lexicale sau fonetice, care nu țin de variația formelor unui cuvânt, ci apar determinate de metateză sau chiasm.

Sprijinindu-se pe relexicalizare și omonimie, autorii textelor dramatice apar mult mai interesați decât poeții și prozatorii de aceste procedee de realizare a umorului, subordonat diverselor tipuri de comic conform teoriilor înaintate de lingviști. Fie că urmăresc realizarea umorului de tip conversațional, fie că recurg la umorul convențional (fără a se confunda convenția cu standardizarea subtipurilor), dramaturgul de secol al XIX-lea are le îndemână o serie de clase care fac obiectul ambelor topice:

a) lexeme și frazeme (cuvinte inventate prin diverse procede, la Alecsandri predominând jargoanele); 3
b) formule spirituale (*witticism*): aluzii (deformări ale unor citate celebre), jocuri de cuvinte (*puns*), ciocnirea registrelor, figuri de stil (metafora, comparația, hiperbola, ironia, paradoxul);
c) replica amuzantă (*retort);*
d) tachinarea;
e) impolitețea glumeață (*banter);*
f) ridiculizarea, sarcasmul (*putdowns*);
g) auto-denigrarea, auto-tachinarea;
h) anecdote personale.

Pe fiecare dintre aceste categorii le vom exemplifica în cele ce urmează în câteva dintre cele mai disputate și apreciate piese ale lui Alecsandri. Înaintea acestui demers, însă, se cuvine să facem câteva precizări cu privire la critica adusă dramaturgului pentru satira dură la adresa străinilor. Este important ca acest punct de vedere să fie exprimat din capul locului întrucât grila de lectură în care este parcurs textul influențează semnificativ viziunea asupra personajelor și evenimentelor descrise și jucate. A privi teatrul lui Alecsandri cu scepticismul creat de suspiciunea xenofobiei înseamnă, după părerea noastră, a face o alegere în direcția unei optici refractare și intenționat vidate de sens și dezbatere. În schimb, îndemnăm cititorul a se opri asupra teoriei lui Norrick, care, în lucrarea lui din 1993, se concentrează pe analiza umorului conversațional și funcțiile exercitate în dimensiunea interpersonală.

Teatrul fiind cea mai apropiată de realitate formă de literatură, transfuzează comunicarea și aparatul ei lingvistic în sfera literarității, îmbogățindu-i semnificațiile și folosindu-se de procedeele și subiectele ei pentru a aduce în fața publicului contexte de viață cunoscute sau probabile în viitorul apropiat. În viziunea lui Norrick, pentru a înțelege dubla natură a glumei, care exprimă simultan agresiune și solidaritate, este necesară privirea umorului conversațional din perspectiva principiilor de politețe și cooperare, adică înțelegerea enunțurilor amuzante, a locului lor și a efectului pe care îl dobândesc într-un cadru conversațional mai larg. Pe lângă rama umoristică (care se construiește pe suportul oferit de ceilalți participanți la discuție locutorului care emite enunțul amuzant), înțelegerea umorului, aprecierea și acordul cu mesajele sociale conexe sunt condiții esențiale pentru manifestarea plenară a funcțiilor umorului conversațional.

Același autor identifică următoarele funcții ale glumei conversaționale, pe care le redăm în ordinea acțiunii lor, dinspre exterior spre interior: redistribuirea participanților, crearea unui nou sub-topic (*new side conversation*), determinarea și exploatarea potențialului conversațional al unui grup, gruparea locutorilor în funcție de atitudinea față de amuzament și de măiestria gestiunii râsului. Din acestea decurg o serie de subtipuri sau funcții secundare, din care dramaturgul (unui dintre cele 3 roluri de bază ale autorului și cel care face subiectul cercetării de față) și le selectează pe cele care satisfac cel mai bine subiectul piesei, intenția mesajului și profilul personalității actanților participanți la evenimente:

a) urmărirea evoluției unui subiect sensibil, livrat publicului într-o formă accesibilă, umanizată de circumstanțe, receptivitatea empatiei ori identificarea printr-un proces anamnetic a unui eveniment personal similar;
b) educarea disponibilității la tachinare și umor auto-depreciativ prin aderența participanților la clauzele sarcasmului narativ;
c) eliminarea obstacolelor din conversațiile curente, umorul jucând rolul unui marcator discursiv care epuizează un topic incomod;
d) facilitator al manifestării plenare a sinelui (*presentation of self*- Goffman);
e) indicator al distanței față de o problemă și al rezistenței în fața acesteia;
f) stabilirea unui raport incipient între participanții la conversație;
g) amplificarea unei relații interpersonale, scoaterea la suprafață a unor conflicte latente ori în curs de constituire. Solidaritatea și agresiunea se întrepătrund în anecdote personale și jocuri de cuvinte, a căror expansiune depinde de apropierea sau depărtarea dintre resursele umoristice de care dispun participanții, nivelurile de cultură ale acestora, experiențele personale și tangența cu subiectul conversației.

După părerea noastră, unul dintre marile merite ale lui Alecsandri a fost acela de a fi construit în jurul activismului politic și al problemelor sociale portretizate în piesele sale un cadru ludic (*play frame*-ul lui G. Bateson), în care ridicolul, auto-ironia și empatia sunt tolerate în egală măsură, cu alte cuvinte, un teren al revelării cu un oarecare confort al fenomenelor aparent inofensive, pregătind și anticipând complicitatea afectivă (*mutual positive affect*). Așadar, Alecsandri nu își judecă și nu își arată cu degetul personajele, după cum nici piesele lui nu se vor a fi foruri. Ele au, mai degrabă, aspectul unui joc cu reguli flexibile, în care sarcasmul ricoșează, făcând loc ironiei-ecou și accentuând aspecte pe care autorul le consideră importante sau adoptând o perspectivă amuzantă asupra unui eveniment. Pe acest fundal, se profilează funcția de control social a teatrului, dar și funcția de dezamorsaare a conflictului, poate cea mai semnificativă pentru contextul dat. Românii fiind, prin natură, un popor cu simțul umorului bine dezvoltat și cu rezistență la auto-ironie, aveau nevoie de comedia socialului, a politicului și a moravurilor ca filtru al realității imediate, formă de socializare și inserție în grup, dar, mai ales, ca instrument de anticipare a evoluției unor situații prezente și de perspectivă.

Michael Haugh, lector universitar Griffith, identifică cele două evenimente verbale pe care le presupune tachinarea (care poate trece cu ușurință drept cea mai spumoasă și ofertantă lingvistic și stilistic formă de dialog): a glumi și a trimite un mesaj serios (umorul etnic, auto - deprecierea, anecdotele). Reacția țintei, după cum vom vedea în cele ce urmează la Alecsandri, orientează întregul curs al dialogului dramatic. Aceasta poate îmbrăca forma aprobării (ținta sprijină mesajul comunicat),

poate fi însoțită de comentarii explicite sau poate reprezenta o respingere totală a mesajului. Câteva dintre personajele emblematice ale lui Alecsandri folosesc umorul ca mijloc de a rezista unei situații dificile, după cum altele denunță umorul ca formă de agresiune. În acest caz, umorul nu este perceput ca umor. Personajele care se simt atacate prin glumele partenerilor de discuție se dovedesc, până la final, fie extrem de serioase, fie neinițiate în arta umorului și a jovialității, fie cu pretenții pedante și ifose de "grandes dames"/ donjuani ușor coruptibili de influență politică și putere financiară.

Și *ventrilocizarea* (locutorii își pun în scenă replicile pentru a reprezenta vocile altor locutori) este prezentă în teatrul lui Alecsandri, însă într-o formă diluată, preponderent evocatoare, așa cum se întâmplă în dramele istorice. Complicitatea dintre emițător și receptor, despre care vorbește B. Priego-Valverde, se bazează pe deplasarea de accent de la retorica "Ce este umorul?" la dialectica "Când râdem?", "De ce râdem?".

Discreditarea limbii hiperneologizate

Discreditarea limbii hiperneologizate este o strategie fundamentală în cadrul comediei, reprezentând o sursă considerabilă de umor. Limba populară mutilată de împrumuturi făcute de dragul impresiei și nu dinntr-o necesitate sincronistică și ridicolul utilizării ei în contexte pestrițe, fără legătură cu sensul intrinsec al cuvintelor și expresiilor, constituie axul unei societăți fără identitate și reclamă particularizarea

Gahița (dându-și vânt cu evantaiul): *Bonjour, mon cher* arhon pitar ... Ean, spune-mi *je vous prie,* de unde-ai luat moda să trimeți mojici din ogradă ca să facă invitații în case cinstite? (*Opere complete, Partea întâia. Teatru, vol. III, Comedii*, 1903, pag. 916)

Umorul hiperdeterminat textual (UHT) derivă, mai întâi, din incongruența dintre rafinamentul prefăcut al formulei de adresare din franceză "Bonjour, mon cher....", dublată de rugamintea politicoasă "je vous prie", și formularea necioplită "mojici din ogradă", care anulează sensibilitatea închipuită de lady burgheză. Opoziția "mojici din ogradă - case cinstite" are rolul de a accentua disprețul Gahiței pentru reprezentanții claselor sociale inferioare, față de care își punctează superioritatea prin exprimarea bombastică, cosmopolită.

Gahița: Nici invitație nu știi ce însemnează? Elei! *Mon cher* arhon pitar, tare ești *arrière*.

Damiean: Ce sunt? ... *rierel*? Mări, ce vorbe sunt aeste? Ha, ha, ha... Auzi, *inghitație, rierel, bonjur?* ... Auzi parascovenii pocite? ... Nu cumva, soro dragă, s-a mutat țara Moldovii din loc? ... Nu cumva suntem franțuzi, nemți, jidovi? ... și noi, ca niște proști, ne credem tot Moldoveni! ... (*Opere complete, Partea întâia. Teatru, vol. III, Comedii*, 1903, pag. 917)

Schimbul de replici dintre cele două personaje (exponenți ai unor lumi și mentalități diferite: conservatorul iubitor de patrie și parvenita iluzionată de modernitate) poate fi privit din multiple unghiuri. Din punct de vedere tehnic, dialogul constituie o mostră de *umor metalingual* (preferăm, în asentimentul M.V. Constantinescu, formularea lui Jakobson), formele stâlcite și românizate intenționat de Damiean fiind purtătoare ale refuzului păstrătorilor valorilor naționale de a-și molipsi graiul cu termeni străini și de a vorbi o limbă amestecată. Intuiția țăranului fără studii superioare nu poate fi văzută drept critică la adresa piedicilor puse de conservatorism progresului societății, ci, mai degrabă, înțelepciunea filozofului de rând trebuie interpretată ca o formă de apărare în fața pericolului reprezentat de lepădarea obiceiurilor și a limbii populare sub mirajul tărâmului făgăduinței străine. Importanța replicii și comtextul în care aceasta este rostită sunt cele care validează sarcasmul întrebărilor retorice în cascadă, auto-ironia fiind accentuată de apelativul îndreptat spre cei rămași loiali moștenirii naționale: "și noi, ca niște proști [...]".

Gahița: D-ta râzi, pentru că *nu te-ai adăpat* de delicatețea, de eleganța și de sublimitatea limbei franceze.

Damiean: Ce să fac? ... Să mă adăp? ... Trebuie să știi, *cucoană dragă,* că *numai vitele s-adapă,* oamenii beau.... (Ibidem, pag. 917)

Nucleul discuției îl constituie verbul inerent reflexiv "a se adăpa", al cărui sens propriu de bază trimite la acțiunea vitelor de a-și potoli setea. Utilizat chipurile cu sens figurat de Gahița, într-o formulare în care se subliniază eleganța și sensibilitatea ființei umane la limbile muzicale, cuvântul

devine propulsor al ridiculizării, Damian arătându-se zeflemitor la adresa cunoștințelor de limbă și a dibăciei de a le utiliza în exprimare ale burghezei.

Gahița: Îi *superflu să mai cozarisim* împreună asupra acestui *suget,* pentru că nu ne înțelegem.

Damian: *Superfliur sau nesuperfliur*... nu știu... dar că nu te înțeleg? ... asta-i adevărat... și mă pot giura pe cei patruzeci de sfinți părinți de pricep ceva din toate *cimiliturile* câte le înșirați d-voastră, iști de vremea nouă, care vă ziceți... cum, Doamne iartă-mă? .... *civilarisiți*.... (*ibidem,* pag. 918)

Rezultatul scrierii fonetice a neologismului *superflu* în replica lui Damian este evident intensificarea sarcasmului, disprețul acestuia pentru împrumuturile străine căpătând contur și emfază prin utilizarea termenului popular "cimilituri" și sufixarea sarcastică cu *-isiți* a radicalului *civiliza,* un procedeu al ironiei frecvent în piesele sale. Din punct de vedere al tipologiei personajelor, pitarul Damian ilustrează concepția omului simplu, cinstit, conservator, lucid la pericolele transformărilor sociale, dar conștient de importanța educației pentru înainte-mersul țării.

Gahița: [...] Du-te *mai ales* de vezi damele acele *educarisite*, care stau toată ziua la oglindă de-și împodobesc grațiile figurei și a trupului, ear nu ca pe la noi, să meargă la bucătărie și la spălătorie, ca să-și fețelească rochiea și degetile. Du-te de le vezi toate acele, ș-apoi mi-i zice dacă influența străinilor ne-au stricat mintea sau dacă *ne-au developat-o.*

Damian: *Vel- Lopată*? ... Destul!... Am înțeles. *Săraca limbă*! [...] (ibidem, pag. 919)

Replay-ul sarcastic pe care Damian îl face prin interpretarea personală a neologismului strecurat de Gahița în finalul replicii sub forma unui nume popular banal (Vel Lopată) se constituie într-un exemplu magistral de tachinare (*jocular mockery,* Haugh 2010*),* care, însă, trebuie punctat, nu se extinde asupra discursului ei privind rolul și drepturile femeii în societate. Nu bunul gust și manierele doamnelor din burghezia franceză sunt luate în derâdere de pitarul Damian, ci accentul care, păstrând liniaritatea din debut, pe stâlcirea limbii populare prin amestecul ridicol de împrumuturi lexicale străine cu expresiile populare românești (*Săraca limbă!*).

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ECHOES OF THE OTHERWORLD: TRACING THE ENDURING INFLUENCE OF CELTIC MYTHOLOGY IN ENGLISH LITERATURE

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Abstract: *The tapestry of English literature is woven with threads from countless cultures, but few are as deeply and intricately embedded as those from Celtic mythology. From the misty battlefields of Irish heroes to the enchanted court of King Arthur, these ancient tales of gods, warriors, and magic have provided a foundational source of inspiration for centuries. This influence is not merely a collection of borrowed names or plot points; it is a profound inheritance that has shaped characters, defined genres, and continues to fuel the modern imagination.*
From the misty shores of Avalon to the enchanted forests of modern fantasy, the vibrant and enigmatic tales of the Celts have woven themselves into the very fabric of the English literary tradition.

Keywords: *legend; folklore; Celtic; Arthur; myth*

The Mists of Myth: Defining the Celtic Tradition

It is important to know that "Celtic mythology" is not a single, unchanging canon before looking into its effects. Instead, it is a rich and varied collection of stories from the people who spoke Celtic languages. In general, these traditions can be divided into two main groups:

- Goidelic (Gaelic): This includes stories from Ireland, Scotland, and the Isle of Man. The Irish sagas, carefully written down by monks in the Middle Ages, are the foundation of this branch. Important texts include the Lebor Gabála Érenn (The Book of Invasions) and the epic cycles: the Mythological, the Ulster, and the Fenian.
- Brythonic (Brittonic): This includes Welsh, Cornish, and Breton traditions. The Mabinogion is the main source of Welsh mythology. It is a collection of prose stories from medieval manuscripts that keep alive much older oral traditions.

Even though these myths are different in different parts of the world, they all have a unique way of looking at the world. Some of the main ideas are the thin line between the living world and the Otherworld (like the Irish Tír na nÓgor and the Welsh Annwn), the cyclical nature of time, the commonness of shapeshifting, the power of fate (geas), and a deep connection to a magical landscape. This unique spiritual and imaginative landscape has been a great place for English literature to grow for more than a thousand years.

The Medieval Tapestry: Early Weavings of Celtic Lore

The most significant and earliest incorporation of Celtic mythology into English literature transpired during the Middle Ages, chiefly through the prominent character of King Arthur. The Welsh poet who first wrote about a shadowy warrior turned him into the archetypal king of English romance, but his Celtic DNA stayed the same. Arthur's journey from Celtic hero to English icon is a great example of how stories are passed down. Early Welsh sources, including the poem Y Gododdin (circa 600 AD) and the Mabinogion tale "Culhwch and Olwen," depict a formidable, distinctly Welsh warrior amidst heroes endowed with supernatural abilities. Geoffrey of Monmouth's Historia Regum Britanniae (c. 1136) started the change by putting these stories in a big story about British kingship and making them sound more like history.

French romance writers like Chrétien de Troyes and later English writers, like Sir Thomas Malory in Le Morte d'Arthur (1485), really brought the legend to life. But underneath the chivalric surface, the Celtic heart beats strongly:

Avalon comes from the magical island where Arthur is taken to heal is a direct descendant of the Celtic Otherworld, which is a paradise that people can't reach. The name probably comes from the Welsh word Ynys Afallach, which means "Isle of Apple Trees". Merlin, the classic wizard is a

mix of different people, but the Welsh prophetic poet Myrddin Wyllt, who was a wild man of the woods with the gift of foresight, is the most important. The Holy Grail, although it has been Christianized as the cup of Christ, stands for the search for a vessel that gives life, common to Celtic myths about magical cauldrons of plenty and regeneration, e.g. the Cauldron of the Dagda. Morgan le Fay, Arthur's mysterious sister and enemy resembles the powerful Celtic goddesses, especially the Morrígan, an Irish goddess of war, fate, and sovereignty who often changed shape.

Case Study: Sir Gawain and the Green Knight

This 14th-century work of art is probably the most "Celtic" of the great English medieval poems. Its story is based on ideas that come directly from Irish sagas. The main "beheading game," in which the supernatural Green Knight dares a hero to hit his neck and then get hit back a year later, is very similar to a test in the Irish story Bricriu's Feast, which stars the hero Cú Chulainn. “The poem is saturated with a sense of the uncanny and the liminal. The Green Chapel is not a Christian church but a "barrow," a hollow mound reminiscent of thesídhe, the fairy mounds of Irish lore where the Otherworld could be entered. The entire narrative tests Gawain's courtly chivalry against a much older, wilder, and morally ambiguous magic”.

The Romantic and Victorian Revival: A Rediscovery of the Celtic Spirit

Following a period of Neoclassical supremacy, the late 18th and 19th centuries experienced an intense revival of folk traditions. As a response to industrialization and a quest for genuine national identity, writers and scholars gravitated towards the enigmatic, fervent, and supernatural realm of Celtic mythology.

William Butler Yeats is the most important person in this movement. He intentionally drew upon the heroes and deities of Irish mythology to create a new, uniquely Irish literature in English. He thought that the tragic hero Cú Chulainn and the wandering poet Oisín were spiritual and heroic alternatives to what he saw as the materialism of modern England. In poems such as "The Wanderings of Oisin," he compares the hero's three hundred years in the immortal, happy lands of the aos sí (the fae folk) to the less happy Ireland he comes back to. His plays, like "On Baile's Strand," use myth to explore timeless themes of love, loss, and identity through the fierce, fated passions of the Ulster Cycle.

Yeats wanted to start a revolution, but Alfred, Lord Tennyson used Celtic myth for moral reflection. “Idylls of the King” is an epic cycle that tells Malory's Arthurian story from a Victorian point of view. The magic in the source material is softened and made into a story. The fight is called "sense at war with soul," and the fall of Camelot is used as a warning about the breakdown of moral order. But even in this moralized world, the story's strength comes from the core Celtic elements: the Lady of the Lake's mysterious appearance, the otherworldly strangeness of Merlin's spells, and the last, haunting picture of Arthur's barge disappearing into the mists on its way to Avalon.

Celtic mythology had such a big impact on the fantasy genre in the 20th century that it is now an important part of its grammar. The people who created modern fantasy took a lot from its well of wonder.

J.R.R. Tolkien was a scholar of Norse and Anglo-Saxon, but there is no doubt that the Celtic influence in his stories is strong and important. Tolkien's Elves, especially the Eldar, are very similar to the Irish Tuatha Dé Danann. They are a noble, semi-divine race with great power and skill who, after a long defeat, retreat to a hidden realm in the West, disappearing from the world of Men. Their link to starlight, their sadness, and their "immortality" all reflect the nature of the aos sí. Also, the sound and structure of Sindarin, his Elvish language, were based on Welsh on purpose.

The Otherworld Journey and the idea of a dangerous trip to a blessed, eternal land across the sea (Valinor) is a strong echo of Irishimmramatales, which tell stories of trips to magical islands like Tír na nÓg.

C.S. Lewis's “The Chronicles of Narnia” also uses a key Celtic structural device: a liminal space (the wardrobe) that leads to a parallel world. The way time works differently in Narnia is very similar to how time works differently for people who go to the Celtic Otherworld. The notion of the

Pevensie children as monarchs from an alternate realm, fated to govern, resonates with both Arthurian destiny and the Celtic notion of sovereignty.

Many modern authors still follow this tradition in their work. “The Owl Service” by Alan Garner is a brilliant, haunting retelling of a tragedy from the Mabinogion set in modern Wales. Susan Cooper's “The Dark Is Rising” series is a brilliant mix of Arthurian and Welsh myth. It shows the fight between the Light and the Dark in modern-day Britain. J.K. Rowling's Harry Potter series uses a lot of Celtic folklore, like the banshee and the magical properties of woods like rowan and holly. The influence is so strong that tropes like the "fae court", the "tragic hero," and the "enchanted forest" have become staples of fantasy. People often forget that they come from Celtic culture, but their power is still strong.

Thematic Resonance: Why Celtic Myths Endure

Why do these old stories keep coming back in English literature? The answer is in the fact that their main themes are still relevant today and speak to timeless human issues.

The Allure of the Otherworld: The thought of a world of magic, beauty, and danger that is just out of reach is a strong way to escape and a way for the subconscious to communicate.

The Hero's Complexity: Celtic heroes like Cú Chulainn are not simple examples of good behavior. They are driven by strong feelings, bound by terrible oaths (geasa), and often die in sad ways. Their psychological complexity seems very modern.

A World Full of Spirit: In a time when science and reason are often seen as the only ways to see the world, the Celtic idea of a living, magical landscape where every hill, lake, and forest has a story and a spirit is very appealing.

Moral Ambiguity: The people who live in the Celtic Otherworld, the aos sí, can't be put into neat groups of "good" or "bad." They are lovely and dangerous, useful and unpredictable. This moral ambiguity creates a more complex and interesting story than simple opposites.

Celtic mythology is not just a historical footnote in English literature; it is a living, breathing presence. From the sword drawn from the stone to the last ship sailing to the Grey Havens, it is a part of English literature. It is the echo of a wilder, more magical world that still shapes the stories we tell ourselves and the places we want to live in our minds.

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DENIS DIDEROT, BETWEEN RHETORIC AND THE LOGIC OF EXISTENCE

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Abstract: *The article is an attempt to revisit and highlight the philosophical and literary contributions of one of the greatest French and European Enlightenment figures, the founder of the "French Encyclopedia." It contains the essential data comprising the synthesis of a "portrait in motion," commented upon as Diderot's image —initially constituted of fragments — becomes whole, gaining unity, coherence, and representational power. The text follows a chronology dictated by the spectacular intellectual, philosophical, and literary evolution of the author of "Rameau's Nephew," as well as by several biographical moments symptomatic of his personal development and assumed destiny.*

The essay also serves as an argument for how not only a cultural model but also an intellectual brand asserts itself and survives, far outlasting its century. This is achieved through the gradual abandonment of a matrix-like rhetoric specific to the Enlightenment, and the potentiation of a "logic of the living," in order to conceive, in a programmed manner, and enact a grandiose cultural project wherein the parts always communicate with the whole in a cohesive and functional complementarity.

Keywords: *Enlightenment; materialism; satire; critical reflection; philosophical dialogue*

Scriitorul și filozoful Denis Diderot (1713-1784) și-a făcut apariția în literatura și cultura franceză intrând pe poarta „Enciclopediei". Considerat, o perioadă, veritabilul ei șef de șantier, Diderot s-a impus treptat ca unul dintre gânditorii de prim rang ai secolului al XVIII-lea, ai iluminismului, apropiat de mentalitatea europeană de astăzi prin cercetarea intelectuală și prin experimentarea formală. O parte esențială a operei sale a rămas inedită în timpul vieții: două romane, „la Religieuse" și „Jacques, le Fataliste" au apărut abia în 1796, iar „le Rêve de d' Alembert", în 1831; manuscrisul dialogului „le Neveu de Rameau" nu a fost regăsit decât în 1891; adăugăm că o parte substanțială a autografelor, majoritatea inedite, a devenit accesibilă în 1951 („la Bibliothèque nationale"). Înțelegem astfel că judecata critică despre scriitor a evoluat și s-a întregit pe măsură ce au fost făcute aceste descoperiri.

Diderot făcea parte dintr-o familie aparținând micii burghezii provinciale. Tatăl său, maestru în arta fabricării cuțitelor, l-a marcat suficient de mult, pentru ca figura paternă, garantă a corectitudinii morale, a seriozității profesionale și a coeziunii familiale, să fie o constantă a operei sale. Dar Denis, strălucit elev la iezuiți, la Langres, unde s-a născut, destinat, după primirea tonsurii și încheierea studiilor teologice, unei cariere ecleziastice, succedându-i unchiului său canonic, abandonează curând calea trasată de familie, se eliberează de cercul clericilor unde îl închisese tatăl lui și fuge la Paris. Aici se căsătorește cu o lenjereasă. Paradoxal oarecum, această ruptură nu va face decât să-i stârnească gustul uniunii familiale. Așteptând să se reconcilieze cu tatăl și fratele, care, între timp, i-a luat locul în rândul clericilor, duce o viață de boem literar. Traducerile sale din engleză îl scot din anonimat: „l'Histoire de Grèce" (Temple Stanyan, 1742), „le Dictionnaire de médecine" (dr. Robert James, 1744), în colaborare cu alți doi traducători, „l'Essai sur le mérite et la vertu" (Anthony Ashley-Cooper, al III-lea conte de Shaftesbury, 1745). În această ultimă carte, adaugă textului câteva lungi note personale. Tocmai competența lui de traducător îl desemnează pentru rolul de a anima „l'Encyclopédie", concepută mai întâi ca o adaptare franceză a monumentalei „Encyclopaedia" (William și Robert Chambers, Edinburgh, 1859). Întreprinderea se va emancipa repede și va abandona modelul englez, în timp ce Diderot se afirmă ca un gânditor intrepid. Publică în 1746 „les Pensées philosophiques", condamnată la a fi arsă imediat, redactează, anul următor, „la Promenade du sceptique", al cărei manuscris este confiscat puțin mai târziu, și editează clandestin „les Bijoux indiscrets", roman în care cadrul oriental și narațiunile erotice vehiculează o satiră politică și îndrăzneli filozofice. Vechiul ucenic în teologie (în 1732, după ce își încheie studiile la Colegiul „Louis de Grand", la Paris, obține titlul de „maître des arts") se îndreaptă către materialism și ateism.

„Pensées philosophiques” se vor un răspuns la opera lui Blaise Pascal, „Pensées”. De acum înainte, Diderot devine „le Philosophe”, un om de știință și de acțiune, ignorând separarea ulterioară dintre științe și literatură. În același an, 1748, când apare „les Bijoux indiscrets”, definitivează un tratat științific, „Mémoires sur différents sujets de mathématiques”.

Începând cu 1748, Diderot muncește enorm. Șantierul enciclopedic îl acaparează. Dar această activitate l-a familiarizat cu domeniile cele mai diverse ale cunoașterii și i-a oferit numeroase forme ale exprimării în scris. Asta nu l-a împiedicat să scrie mai multe lucrări filozofice majore: „Lettre sur les avengles” (1749), „Lettre sur les sourds et les muets” (1751), „Suite de l’apologie de M. l’abbé de Prades” (1752), „Pensées sur l’interprétation de la nature” (1753). „Prospectus”, textul publicat în 1750, ce a servit la promovarea proiectului „Enciclopediei” și la colectarea de fonduri (inserat în „Discours préliminaire” al lui d’Alembert, publicat în 1751 odată cu primul volum al „Enciclopediei”), expunea planul lui Diderot de a crea o enciclopedie completă, nu o simplă traducere din engleză, și se dovedea a fi un act de credință în progresul cunoștințelor. Cele două „Scrisori” exprimă îndeosebi o atitudine experimentală față de ființa umană, prin care Diderot schițează o explicație materialistă departe de orice finalism. Astfel de poziții nu puteau lăsa indiferente autoritățile: l-au arestat pe autorul „Scrisorii despre orbi”. Diderot a petrecut o lună în donjonul din Vincennes, devenit, între timp închisoare de stat pentru prizonierii de marcă. Rousseau îi face aici o vizită și discută cu el despre chestiunea progresului științelor și artelor, de unde va ieși primul „Discurs” al cetățeanului, la Geneva. Experiența închisorii l-a marcat pe Diderot și l-a determinat, de mai multe ori, să nu publice unele dintre manuscrisele sale cele mai scandaloase. „l’Apologie de l’abbé de Prades” – un colaborator al „Enciclopediei” pentru probleme teologice, urmată de o teză judecată drept heterodoxă de Sorbona – va fi publicată fără permisiune, „Pensées sur l’interprétation de la nature”, reflecție despre metoda experimentală (1753-1754), s-a mulțumit cu o aprobare tacită. Apariția „Enciclopediei” înseși constituie o îndelungată luptă. Puterea monarhică era divizată între tradiționaliști, partizani ai opresiunii, și moderniști, favorabili marelui proiect. În 1752, Madame de Pompadour și contele d’Argenson ajung să dezamorseze criza și permit continuarea apariției, dar, în 1759, parlamentul suspendă publicarea; privilegiul este revocat, cele șapte volume apărute sunt condamnate de papă. Celelalte tomuri sunt publicate clandestin.

Antifilozofii dezlănțuie polemici. Mai ales Charles Palissot de Montenoy se face auzit prin pamflete și prin piesa lui, „les Philosophes”, care, în 1760, a căutat să-i ridiculizeze pe Diderot și pe prietenii săi. Situația s-a complicat prin ruptura de Rousseau. Șocat de legăturile lui Diderot cu Grimm, d’Holbach și alți aristocrați, de orientarea lor atee, Rousseau întrerupe relațiile cu ei aproape de articolul „Genève”, pe care d’Alembert îl inserase în „l’Encyclopédie”. La rândul său, Diderot privește cu uimire „dezertarea” prietenului său. Sarcina lui în fruntea „Enciclopediei” devine cu atât mai copleșitoare, cu cât d’Alembert bate în retragere în privința continuării lucrării, pe care o consideră din ce în ce mai riscantă.

În toiul acestui război... enciclopedic, Diderot se reconciliază cu familia la Langres. Face cunoștință cu tânăra Sophie Volland (1716-1784), care devine iubita și confidenta și cu care întreține, începând cu 1759, o extraordinară corespondență, veritabil jurnal intim, de unde aflăm toate experiențele sociale și intelectuale împărtășite cu multă însuflețire prietenei sale.

Este și perioada când se îndreaptă spre teatru și inventează forme noi de critică artistică. Opera dramatică a lui Diderot asociază reflecția critică și practica propriu-zis literară. Astfel, în 1757, apare „le Fils naturel ou les Épreuves de la vertu”, comedie în cinci acte și în proză, însoțită de trei „Entretiens sur le Fils naturel”. Un dispozitiv identic este reprodus anul următor: Diderot publică o nouă dramă, „le Père de famille”, urmată de un discurs, „De la poésie dramatique”. Această apărare și ilustrare a unei noi drame serioase este demnă de reținut, fiindcă face epocă. Dacă „le Fils naturel” nu a fost jucată la Paris decât o singură dată, în 1771, „le Père de famille” a obținut în 1761 un succes imens, reiterat ulterior, mai ales în 1769, când se reiau reprezentațiile. Aceleași căutări ale lui Diderot le aflăm în traducerile și adaptările din engleză: în 1759, elaborează planul uneitragedii intitulate „le Shérif” și, în 1760, traduce piesa lui E. Movre, „le Joueur”. În același sens trebuie citit articolul consacrat lui Terentius, publicat în 1765 în „Gazette littéraire de l’Europe”. Experiența stilului Garrick, marele actor englez, relatată într-un articol din 1769, hrănește o lungă reflecție ce ajunge la

„Paradoxe sur le comédien", apărare a unui joc rațional, contrar ineficacității unei spontaneități impulsive.

Căutările artistice privind teatrul sunt, la Diderot, o componentă a unei gândiri estetice care își pune problema diferitelor arte, a practicii și principiilor acestora. Diderot a fost amestecat în „cearta bufonilor" sau „războiul colțurilor" (dezbatere estetică la care au participat, între 1752 și 1754, apărătorii muzicii franceze și partizanii unei noi deschideri spre orizonturi muzicale mai înalte; „colțul" regelui, respectiv, „colțul" reginei). De aceea a editat, în 1771, „Leçons de clavecin" (Anton/ Antoine Bemetzrieder). În domeniul artelor plastice, publică, fără numele autorului, „l'Histoire et Secret de la peinture de cire" (1755), text conceput să fie articolul „Encaustique" din „l'Encyclopédie", ce expune aspectele practice ale unei asemenea tehnici. Diderot se afirmă ca un creator al unui gen în „Salons". La fiecare doi ani, între 1759 și 1771, apoi în 1775 și în 1781, compune pentru „Correspondance littéraire" o dare de seamă despre operele expuse la Luvru. „Salon de 1759" conține doar câteva pagini, însă următoarele capătă amploare. Teoria se potrivește cu povestirile sau cu dialogurile, care fac din aceste dări de seamă scrieri originale și vii. Reflecția estetică continuă în „Essai sur la peinture" (1766), într-un schimb de scrisori cu sculptorul Etienne Maurice Falconet despre posteritate (1765-1767) și în „Pensées détachées sur la peinture, la sculpture, l'architecture, la poésie" (1777).

Eliberat de obligațiile sale impuse de „l'Encyclopédie", Diderot colaborează la „Correspondance littéraire" a lui Friedrich Melchior Grimm, periodic manuscris (1753-1793) trimis unor abonați princiari din întreaga Europă. În afara „Saloanelor", îi furnizează numeroase recenzii ale actualității literare și îi încredințează diverse manuscrise personale. Devine chiar responsabilul „Corespondenței literare" când Grimm lipsește din Paris. Mai multe dintre operele sale au apărut astfel confidențial. Diderot a participat și la redactarea unei lucrări despre călătorii, comerț și colonizare, „l'Histoire des deux Indes" a abatelui Raynal: scrierea, pe lângă informații practice despre resursele unor țări îndepărtate, conține uimitoare pasaje despre dreptul celor oprimați la revoltă. A lucrat și cu baronul d'Holbach. A redactat, după toate aparențele, părți din „le Système de la nature", apărută în 1770.

Abandonând caracterul abstract al dialogului folozofic clasic, Diderot scoate filozofia din cabinetul de studiu și o deschide romanescului vieții cotidiene. În 1769, „Rêve d'Alembert" pune în scenă o dezbatere despre materialism și consecințele sale morale. Expozeului liniar și dogmatic îi sunt preferate o expunere strălucită și o căutare bogată, hrănită cu ipoteze. Problema morală apare din nou în „l'Entretien d'un philosophe avec la maréchale de ***" (1774), ca și în „Supplément au Voyage de Bougainville ou Dialogue sur l'inconvénient d'attacher des idées morales à certaines actions physique qui n'en comportent pas" (1773). În „Supplément...", dialogul dintre A. și B. trimite la dialogul dintre două civilizații, dintre Diderot și Bougainville, dintre Diderot și el însuși. Legăturile ce unesc dialog și narațiune, roman și teatru sunt subliniate de regruparea ce face din „Supplément..." un triptic, „Ceci n'est pas un conte" și „l'Histoire de Madame de la Carlière". Arta dialogului intelectual se regăsește în combaterea lui Hemsterhuis, filozof idealist, și a lui Helvétius, materialist prea puțin preocupat, după Diderot, de specificitatea umană. La celebrarea lui Terentius, în tentativa de a anima și tentativele romanești, îl elogia cu însuflețire pe Samuel Richardson, model englez al patosului romanesc.

Diderot explorează virtualitățile genului în „la Religieuse", inserând povestea lui Suzanne Simonin, ajunsă călugăriță împotriva voinței sale, într-o tramă epistolară care îi pune în situația de a dialoga pe călugăriță și protectorul ei, pe romancier și cititorul lui. „Tristram Shandy", de Laurence Sterne, constituie una dintre sursele textului „Jacques le Fataliste", dar modelul este repede uitat în acest minunat mozaic, ce amestecă reflecția filozofică și plăcerea de a povesti și îi face din nou să dialogheze pe Jacques și stăpânul său, „fatalitate" și libertate, naratorul și auditorul lui. Cele două romane au fost publicate în „Correspondance littéraire" și revelate publicului în 1796. În succesiunea lor, ar trebui să citățm povestirile lui Diderot, mai ales „les Deux Amis de Bourbonne". Însă arta dialogului culminează cu „le Neveu de Rameau", confruntare a „eului", filozof instalat în rigoarea principiilor sale și în confortul unei relative recunoașteri sociale, și „el", nepotul marelui Rameau, ratat și geniu, gata de toate compromisurile: dezbaterea lor, care hrănește satira socială tot așa de bine

ca scopurile estetice, a fost apreciată de Goethe și de Hegel! Virtuozitatea tehnică a acestor mari texte ale maturității face corp comun cu interogația filozofică referitoare la materialism. „Principes philosophiques sur la matière et le mouvement", redactată în 1771, marchează, de asemenea, această reflecție.

Prin intermediul lui Grimm, Diderot intrase în contact cu monarhia țaristă. În 1765, Ecaterina a II-a cumpărase biblioteca filozofului lăsându-i dreptul de a o folosi. Mai mult, Diderot devenise, din 1767, asociat al Academiei din Sankt Petersburg, calitate în care intenționa să-și valorifice bogata experiență în domeniu proiectând, după modelul francez, o enciclopedie rusă. Și-a pregătit apoi călătoria pentru a răspunde invitației țarinei. A părăsit Parisul în iunie 1773, a petrecut vara la Haga și a ajuns la Sankt Petersburg octombrie. A avut aproape zilnic discuții cu Ecaterina a II-a și a lucrat la mai multe proiecte de reformă, de unde au ieșit „Observations sur le Nakaz" (*Nakaz* este o declarație de principii juridice scrisă de Ecaterina cea Mare sub influența ideilor iluminismului francez și datată 10 august 1767) și „Plan d'une université pour le gouvernement de Russie." Rămânând conștient de limitele despotismului luminat, s-a întors în Franța, în octombrie 1774, după o nouă ședere în Țările de Jos.

Ultimii zece ani ai vieții lui Diderot sunt ocupați de trei vaste proiecte. Pe de o parte, obișnuit să ducă lucrurile până la capăt, consecvent cu valorile pe care le apără, continuă colaborarea activă la „Histoire des deux Indes". Când cartea este condamnată, iar autorul ei amenințat, scrie „Lettre apologétique de l'abbé Raynal à M. Grimm", unde își expune obiecțiile față de Friedrich Melchior Grimm. În al doilea rând, adună materiale generate de-a lungul timpului, dându-le o miză unitară, formă și sens, căutând să explice omul prin alcătuirea sa: „Éleménts de physiologie", rămasă, din nefericire, neterminată. În sfârșit, o a treia direcție a activității este furnizată de meditația asupra operei lui Seneca, de-a lungul căreia Diderot, filozof vizionar, face bilanțul propriei vieți. Această introducere la o nouă traducere a lui Lagrange capătă dimensiunile unui veritabil volum, apărut în 1778 sub titlul „Essai sur la vie et les écrits de Sénèque" și revizuită în 1782 cu titlul „Essai sur les règnes de Claude et de Néron". Opera, deseori neglijată sau tratată cu superficialitate de critică, îi permite lui Diderot, ca și ultima sa piesă, „Est-il bon? Est-il méchant?, o interesantă și actuală reflecție despre drepturile și îndatoririle filozofului. Cu o luciditate ce nu l-a părăsit niciodată, reactivându-și instrumentarul filozofic și scriitoricesc, Denis Diderot revine asupra trecutului său și răspunde „Confesiunilor" lui Jean-Jacques Rousseau. Ne-am fi așteptat ca această ultimă scriere publicată, care îi aduce reproșuri din partea regelui, să fie o formă de întoarcere la sine, cum procedează, în general, oamenii iluștri ajunși la o anumită vârstă, dar constatăm, cu o oarecare surprindere, că ultimul text publicat de Diderot nu trădează, nici la finalul vieții, una dintre virtuțile lui majore: este un text angajant, de luptă.

La moartea sa, manuscrise și cărți iau calea Sankt Petersburgului. Fiica lui Diderot, Madame de Vandeul, a scris „Mémoires pour servir à la vie de Diderot", în timp ce Jacques-André Naigeon va revela publicului filozofia anticlericală și materialistă a lui Diderot, într-o lucrare apărută postum, în 1821, „Mémoire sur la vie et les oeuvres de Diderot."

Între filozofie și literatură, între roman și teatru, Denis Diderot a dat naștere unei opere complexe, dificil de definit, în ciuda structurilor ei profund iluministe, ale cărei idei se desfășoară și evoluează mai puțin după schema unei retorici, cât urmând logica, perpetuu reajustată, a existentului/ a viului...

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THE MYTHICAL – FANTASTIC DIMENSION IN ION AGÂRBICEANU'S PROSE

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Abstract: *This article explores the essential role of the mythical–fantastic dimension in Ion Agârbiceanu's prose, where supernatural elements emerge organically from the religious beliefs and folkloric mentality of rural Transylvania. Rather than opposing realism, the fantastic functions as an extension of the community's symbolic universe, grounding mythical figures—such as vâlve, zâne and strigoi—in everyday experience. These beings embody collective anxieties, moral tensions, and the ambiguous relationship between human destiny and invisible forces. Through psychological ambiguity, narrative hesitation and subtle desacralization, Agârbiceanu transforms the fantastic into a mode of interior exploration, revealing the hidden fears, desires, and spiritual crises that shape traditional life. The study argues that the author's distinctive fusion of realism and myth creates a nuanced literary space where the extraordinary becomes a natural language for understanding human experience.*

Keywords: *Ion Agârbiceanu; mythical imagination; Transylvanian folklore; fantastic literature; rural spiritual beliefs.*

În ceea ce privește proza lui Ion Agârbiceanu, un nou mod absolut inedit în exprimarea realului este cel redat prin fantastic. Conform ideilor notate pe această temă, V. I. Propp explică faptul că la originea formării acestei categorii literare se află credințele mitico-folclorice ale unei culturi populare religioase. Dar aici ar fi de menționat și ideea conform căreia fantasticul nu trebuie privit în mod independent în opera acestuia întrucât el coexistă alături de realism, ambele formând un tot unitar, așa cum afirma și criticul literar Ion Negoițescu: „literatura lui Agârbiceanu nu trece niciodată în fantastic, decât cu intenții de artificiu literar"[1]. În felul acesta, fantasticul la Agârbiceanu nu contrazice, ci completează planul realist, transformând percepția tradițională asupra lumii într-un spațiu unde vizibilul și invizibilul se susțin reciproc.

Substratul filonului fantastic în opera lui Agârbiceanu este redat, în primul rând, prin abundența credințelor religioase, dar și prin formarea superstițiilor specifice minții omului simplu cu o anumită apetență spre gândirea fantastică. Abia de prin anul 1908, odată cu volumul intitulat *În întunerec*, face autorul apel la arealul mitico-fantastic pe care începe să-l includă subtil în stratul mai profund al realismului frust.

Așadar, opera lui Ion Agârbiceanu se remarcă prin abilitatea autorului de a îmbina realitatea cotidiană, aparent ordinară, cu universul fantastic, însuflețit de trăsături miraculoase, mitologice și folclorice. În proza sa, dimensiunea mitico-fantastică este una fundamentală, oferind profunzime și unicitate scrierilor sale și manifestându-se, totodată, în mai multe moduri: pe de-o parte, prin explorarea unor teme și motive fantastice, referitoare la forțele enigmatice care acționează asupra destinului uman, iar pe de altă parte, prin inserarea unor personaje mitologice specifice mentalității populare transilvănene a vremii, reînviind, astfel, o tradiție folclorică în care toate aceste elemente mitico-fantastice sunt necesare pentru înțelegerea lumii contextuale și a relațiilor interumane.

Aceste personaje joacă un rol esențial în opera sa, conferind narațiunii un substrat simbolic, de o complexitate psihologică și culturală deosebită. Autorul prezintă, astfel, lectorilor, mai multe personaje din mitologia românească și din folclor, dar le reinterpretează astfel încât să fie potrivite pentru realitatea lumii rurale în care își duce existența, ele fiind învăluite, totuși, într-o alură de mister specific ideii de poveste. În acest sens, există în literatura de specialitate o descriere amănunțită a mai multor tipuri de personaje mitologice: „Aproximate în funcție de atitudinea pe care o au față de om, ființele demonic-mitologice sunt, în esență, fie benefice (zânele, Baba Dochia, spiridușii, șarpele casei etc.), fie malefice (Mama Pădurii, Omul nopții, Vârcolacii, Strigoii, Știma Apei, Pricolicii,

1 I. Negoițescu, *Valori stilistice în nuvelele lui Agârbiceanu*, în „Viața românească", anul X, nr. 4, aprilie 1957.

Căpcăunii), (...) o ultimă clasă este reprezentată de ființele mitologice care au o intenție justițiară (Ursitoarele, Marțolea, Joimărița ș.a.)”[2].

În acest context, una dintre cele mai frecvente figuri mitologice din proza lui Agârbiceanu este *zâna* sau *vrăjitoarea*, întâlnită și sub denumirile de *vâlvă, duh* sau *știmă*. Aceste personaje, profund înrădăcinate în folclorul românesc, reprezintă simboluri ale unui destin implacabil și se asociază cu entități fantastice care acționează dincolo de controlul uman, modificând cursul destinului prin forțe supranaturale, magie sau vrăji. În concepția autorului, aceste prezențe fac parte integrantă din viața cotidiană, conferindu-i acesteia o dimensiune mistică și ritualică. Spațiul muntos, închis, neprimitor și, parcă, impregnat de prezența unei forțe malefice misterioase, cea a Apusenilor, i-a determinat pe moți, oamenii care trăiau în această zonă și care lucrau, totodată, în minele munților, să-și imagineze o altă realitate, un microunivers compensatoriu în care să se simtă protejați, miturile și riturile însemnând, în concepția acestora, o recuperare a echilibrului ființei postparadiziace în contextul luptei dintre bine și rău, dintre ceea ce este moral și neadecvat în societate, rolul acestora fiind unul apotropaic[3]. Totodată, așa cum credea și Maria Ioniță din textele culese de aceasta, „fiecare lucru, fiecare loc, fiecare casă are vâlvă, dar mai cu seamă băile și comorile sunt stăpânite de ea”[4].

Aceste ființe populau universul băieșilor din Munții Apuseni la începutul secolului XX, reprezentând duhurile pământului și manifestând atât valențe benefice, cât și malefice. De pildă, apariția vâlvelor bune însemna protecția caselor, a familiei, a locului în general, în timp ce vâlvele rele trebuiau alungate prin anumite comportamente, ritualuri corespunzătoare. Acele ritualuri presupuneau, conform mentalității arhaice și folclorice, o inițiere, întrucât intențiile acestora ar putea avea un impact diabolic, distrugător sau chiar aducător de moarte. În acest sens, Mircea Eliade sublinia în cartea sa, *Ocultism, vrăjitorie și mode culturale*, faptul că „În timpul inițierii, novicii sunt considerați morți și se comportă precum duhurile. În astfel de cazuri, suntem martorii unei anticipări destul de veridice a morții, adică o anticipare a modului de a fi al unui spirit. Prin urmare, în unele culturi există credința că numai cei care au fost inițiați corespunzător vor dobândi o postexistență reală; ceilalți, fie vor fi osândiți la starea larvară, fie vor cădea victimă unei a doua morți”[5].

Etnologii și culegătorii de folclor au constatat faptul că aceste credințe în vâlvele comorilor sau duhul băilor erau cele mai răspândite în Țara Moților, astfel că aceste mituri se regăseau adânc în subconștientul colectiv al minerilor din Munții Apuseni, ei crezând că „ființa divină care supraveghează și distribuie aurul prin băi bântuie și prin adâncurile pământului”[6]. Astfel, băieții resimțeau atât neliniște și incertitudine la intrarea în mine, cât și speranță, datorită dualității vâlvelor — bune sau rele, albe sau negre — care le puteau aduce fie noroc, prin semne și îndrumări spre zăcămintele de aur, fie ghinion, prevestind moarte, groază sau neîmplinire. Dihotomia alb/negru, benefic/malefic se regăsește în mentalitatea arhaică specifică mitologiei de pretutindeni, astfel încât, în opera lui Ion Agârbiceanu, întâlnirea cu vâlva albă reprezenta ceva favorabil, o zi norocoasă, în timp ce aceea neagră era aducătoare de ghinion: „Sunt două feluri de vâlve: neagră și albă. Aia neagră-i periculoasă, aia albă îi bună, nu ți-i frică ca de un om bun. Nuț poartă frica nimănui (...)”[7]. Drept urmare, minerii se lăsau ghidați de aceste semne prevestitoare[8] și simboluri specifice vâlvelor, ele putând lua felurite înfățișări, fiind identificate după unele urme lăsate: „Aceasta se poate prezenta băieșilor sub forma unui pitic, copil, bătrân cu lulea, băieș, moș, femeie frumoasă de parcă avea stele în ochi, drumeț, babă etc. În alte cazuri, însă, vâlva sau duhul băii putea primi înfățișarea unor animale foarte apropiate oamenilor: mâță, iepure, berbec, vrăbiuță cu ochi mici, miel, pasăre sau putea fi tot atât de bine: izvor limpede, cântec, surpături, strigăt, tropăituri, miorlăituri, urmă de găină cu cinci ghiare și o unghie mai sus etc. (...) vâlva bună se înfățișează mai ales învășmântată în alb. Astfel vâlva poate fi: golumb alb, umbră albă, ied alb, berbec inelat și alb ca zăpada, dar mai ales apare ca fată cu

2 Ion Șeuleanu, *În loc de prefață* la *Cartea vâlvelor* de Maria Ioniță, Editura Dacia, Cluj-Napoca, 1982, p. 21.
3 *Ibidem*, p. 27.
4 *Ibidem*, p. 27.
5 Mircea Eliade, *Ocultism, vrăjitorie și mode culturale*, Editura Humanitas, București, 1997, p. 55.
6 Ovidiu Bârlea, *Mică enciclopedie a poveștilor românești*, Editura Științifică și Enciclopedică, București, 1976, p. 437.
7 Ana Șoit, *Legende populare minerești*, Editura Minerva, București, 1974, p. 34.
8 Nicolae Bot, *Vâlva băilor – o reprezentare mitologică* în *Ceasuri de seară cu Ion Agârbiceanu. O carte gândită și alcătuită de Mircea Zaciu*, Editura Dacia, Cluj-Napoca, 1982, p. 215.

batistă albă și copiluț alb, femeie cu haine albe și om în haine albe, bătrân ca neaua și pitic cu barbă albă."[9].

Așadar, aceste apariții fantastice — vâlvele, duhurile, spiritele sau zânele — se regăsesc în întreaga mitologie a minerilor și a comunităților montane, iar persistența lor în memoria colectivă a locuitorilor din Munții Apuseni se explică, în primul rând, prin valoarea identitară pe care o poartă. Mitul vâlvei sau al duhului pământului este, de fapt, legat de mitul originii, al „oamenilor născuți din pietre și credințele despre apariția și coacerea pietrelor în măruntaiele Pământului"[10]. Iar mai apoi, impresia de veridicitate și autenticitate este una esențială pentru păstrarea acestui mit în subconștientul colectiv, căci, așa cum reiese și din textele culese de diverși etnologi, mitul vâlvelor nu a fost păstrat ca simplă poveste fictivă, ci trăită aievea de mineri. În acest sens, nuvela *Duhul băilor* scrisă de Ion Agârbiceanu este una relevantă pentru afișarea multiplelor ipostaze în care poate apărea imaginea acestei ființe mitologice, întâmplările băieșilor fiind relatate la persoana întâi tocmai pentru a crea impresia de autenticitate, de participare directă și trăire veridică a unor episoade petrecute cândva, parcă într-un timp arhetipal.

Un alt personaj folcloric des întâlnit în opera lui Ion Agârbiceanu este *strigoiul* sau *strigoaica*, acestea fiind imagini ale morților vii care nu au trecut complet pragul vieții de apoi, fiind scindați la limita dintre realitatea pământească și cea supranaturală. Aceste ființe sunt descrise ca fiind malefice, spirite neîmpăcate și răzbunătoare, purtând o tensiune negativă ce trebuie soluționată pentru a restabili ordinea și pacea.

În opera lui Ion Agârbiceanu, mitul strigoiului sau al strigoaicei are un rol important în memoria colectivă a țăranilor căci explorează latura întunecată a umanității, precum și conflictele interne ale personajelor sale. Astfel, strigoiul devine un simbol al fricii de moarte, al regretelor neexprimate, al vinovăției sau al nemulțumirii față de propriul destin. În acest sens, regăsim în proza lui Ion Agârbiceanu ipostaze precum: cea a *femeii-strigoi*, ființă considerată a fi malefică prin puterea-i de seducție și convingere, damnată, un suflet neliniștit și o imagine stranie, totodată, capabilă de a produce adevărate dezechilibre spirituale. Ea este regăsită în folclorul românesc de pretutindeni și sugerează, la nivel psihologic, acea latură întunecată reprimată a personajului, un *alter-ego* prin excelență, așa cum este cazul Sorei din romanul *Strigoiul* ori cea a Ilenuței, preoteasa lui Popa Man, cea care avea să-și facă apariția la casa bărbatului ei, după zeci de ani, asemenea unei strigoaice veritabile, reușind să-i mistuie gândurile și să-i releve adevărata față prin reamintirea trecutului obsesiv: "Glasul lui avea asprimea vântului, în obrajii lui părea că s-au împlântat ghearele unei păsări de pradă, și ochii lui de păcură încremeniră aprinși, ca doi ochi de lup flămând în noapte."[11].

Tot în această categorie a ființelor-strigoi îl putem aminti și pe Dumitru Bogdan din nuvela *Jandarmul*, personaj care se situează, conform opiniei lui Cornel Regman, în categoria posedaților[12], a personajelor demonice. Demonizarea acestui personaj este accentuată de tăcerea sa perfidă, iar liniștea sa enigmatică conferă narațiunii o ambiguitate caracteristică emergenței lumii fantastice. Mircea Popa va face, însă, o distincție notabilă între *homo fantasticus* al lui Agârbiceanu și *homo diabolicus* sau *demonicus* căci, așa cum sublinia acesta, „Demonia e o stare de exacerbare și pervertire a trăirilor, stridentă dar totuși logică la nivel de normalitate. Demonia presupune convietuirea cu răul și urâtul, fantasticul cu neprevăzutul și bizarul, cu ilogicul. (...) Agârbiceanu e un scriitor pentru care zonele de mister ale sufletului uman capătă un sens aleatoriu, devin o formă a cunoașterii. Obscurul, straniul, bizarul devin categorii ale unei permanente sondări a sufletului uman dincolo de limitele aparente. Ele sunt cele care provoacă cititorului reacția de uimire, neliniște, ezitare"[13], aceste observații fiind în deplină concordanță cu definiția elementului *fantastic* propusă de Tzvetan Todorov, concretizată în conceptul de „ezitare a cititorului"[14].

9 Ion Iliescu, *Introducere* la *Legende populare minerești* de Ana Șoit, Editura Minerva, București, 1974, p. XIX.
10 Mircea Eliade, *Făurari și alchimiști*, Editura Humanitas, București, 1977, p. 43.
11 Ion Agârbiceanu, *Opere 5. Povestiri și nuvele*, Editura pentru Literatură, București, 1968, p. 127.
12 Cornel Regman, *Agârbiceanu și demonii*, Editura Minerva, București, 1973, pp. 174-186.
13 Mircea Popa, *Introducere în opera lui Ion Agârbiceanu, Editura Minerva, Bucureşti, 1982*, p.229.
14 Tzvetan Todorov, *Introducere în literatura fantastică*, Editura Univers, București, 1972, p. 49.

După cum s-a menționat anterior, mitul strigoiului își are originea în credința omului arhaic în transcenderea sufletului după moarte și în capacitatea acestuia de a reveni printre cei vii, această idee fiind larg răspândită în spațiul indoeuropean[15], inclusiv în România, davadă fiind multiplele ipostaze și denumiri asociate acestui duh întrupat[16]. Semnele de identificare a strigoiului sunt evidente, în majoritatea cazurilor, încă de la nașterea acestuia: „Predispoziția spre strigoizare e una înnăscută, dar poate fi dobândită și pe parcursul vieții prin anumite relații cu necuratul, printr-o moarte violentă sau în urma unei înmormântări în care nu s-a respectat ritualul tradițional”[17]. Așa se întâmplă, de pildă, cu personajul Moise Mărginean din romanul *Strigoiul* (scris în 1944 și apărut 25 de ani mai târziu), personaj care, prin obscura-i absență, instaurează o atmosferă terifiantă în cadrul operei, creând conflicte între personaje și tensiuni lăuntrice. Acesta este întrupat doar în mințile tulburate ale personajelor, funcționând asemenea unui duh sau blestem menit să influențeze destinul protagoniștilor prin semne malefice transmise constant. Chiar și înainte de moarte, Moise exercită o influență malefică asupra celorlalte personaje, provocând o stare de hipnoză și panică asupra lui Vasile, tatăl lui Gheorghe: „Bolnavul făcu o supremă sforțare să-și deschidă pleoapele. O privire îngrozitoare căzu asupra lui Vasile.

- Jură, ori te blăstăm cu limbă de moarte! Iar a venit, e lângă mine, adaose el, încercând să se înțepenească iar cu degetele uscate și noduroase de marginile patului. Feciorul îngheță și limba i se mișcă cu greu în gură, ca și când i-ar fi fost de lemn.
- Iată, jur, dacă-mi ceri dumneata.”[18], din acest moment, frica se instalează în sufletul tulburat al bărbatului, evoluând ulterior într-o obsesie de natură patologică.

În anumite nuvele ale lui Agârbiceanu, divinitatea este frecvent reprezentată sub o formă mitologică. Ea nu se manifestă ca o prezență impersonală sau abstractă, ci joacă un rol activ în viața oamenilor, fiind înzestrată cu trăsături umane și interacționând cu aceștia la nivel spiritual și moral. Fie că se conturează ca spirite ale naturii sau ca zei ai pământului și ai apei, aceste forțe divine influențează ritmurile vieții umane într-un mod enigmatic și profund simbolic.

În mod similar, și condiția personajelor feminine din opera lui Agârbiceanu suferă transformări semnificative, căci dacă la începutul carierei sale de scriitor, în lucrările sale predomina tiparul femeii simple de la sat, cuviincioasă, evlavioasă și cu frică de Dumnezeu, prototipul țărăncii ancorate în treburile casnice, hotărâtă, cu simț practic și cu picioarele pe pământ, în proza fantastică, aceasta se distinge prin acceptarea ilogicului, a judecății insolite și a elementelor de predestinare magice. Acest lucru se observă, de exemplu, în nuvela *Luminița*, unde protagonista, baba Mâia, aflată pe patul de moarte, își închipuie un tărâm populat de ființe angelice și demonice, reprezentări ale raiului și iadului, conforme credințelor mitico-creștine transmise din generație în generație în cadrul comunității din care face parte: „Și, mai mult, în boala și singurătatea ei, baba Mâia la lucrurile astea se gândea. Își închipuia cum are să fie raiul cu sfinții. Iadul? D-apoi întunerec beznă, de să nu-ți vezi mâna! Și, prin întunerec, cozi și gheare de draci, care-l prind pe creștin și-l duc la căldarea cu smoală, să-l opărească. Doamne ferește! Iadul? O, Doamne, Doamne! D-apoi bivolii împungaci, ce-or lua în coarne femeile nelegiuite și pe ucigașii de oameni! Doamne ferește, Doamne ferește, Doamne ferește! suspina bătrâna.”[19]. Totuși, ea nu ajunge în iad, întrucât Sfântul Petru o salvează, îi prinde mâna și îi arată calea cea bună, asemenea unui vechi prieten care te ghidează atunci când te rătăcești. Se poate observa că acest eveniment fantastic este, în esență, coborât la nivelul cotidianului, integrându-se perfect în universul rural familiar al bătrânei. Această reprezentare, încărcată de valențe magice, funcționează ca o explicație logică și plauzibilă, apropiată de înțelegerea omului simplu de la țară, dar totodată separată de raționalitatea științifică.

Astfel, în textele lui Agârbiceanu se conturează un proces de desacralizare și demitizare a fabulosului, fie prin observațiile naratorului, fie prin percepțiile personajelor; în orice caz, cititorul întâmpină dificultăți în a anticipa evoluția neașteptată a firului epic, reconfigurat în planul realului

15 Ivan Evseev, *Dicționar de magie, demonologie și mitologie românească*, Editura Amarcord, Timișoara, 1997, p. 444.
16 Tudor Pamfile, *Mitologia poporului român*, Ediție îngrijită și prefațată de I. Oprișan, Editura Vestala, București, 2006, pp. 569-579.
17 Ivan Evseev, *op. cit.*, p. 444.
18 Ion Agârbiceanu, *Opere 12. Romane, vol. 6, Strigoiul*, Editula Minerva, București, 1986, p. 43.
19 Ion Agârbiceanu, *Opere 1, Schițe și povestiri*, Editura pentru Literatură, București, 1962, p. 54.

cotidian. Această procedură este vizibilă și în alte nuvele ale autorului ardelean: în *Năcaz*, o bătrână surdă crede că și-a pierdut auzul din cauza infiltrării unei urechelnițe în ureche; în *Oana-precupeața,* protagonista atribuie pierderea norocului influențelor malefice ale dracului; în *Ursitul*, o altă personajă feminină consideră că și-a pierdut bunăstarea din cauza fatalității tragice; iar în *Om necăjit* sau *Sănduța*, diverse personaje invocă vina diavolului. În toate aceste cazuri, tranziția subtilă de la universul rural realist către fantasticul verosimil se fundamentează pe o acceptare imediată și totală a irealității concepute. Cititorul nu este nevoit să depună un efort conștient de înțelegere, însă este expus unei alternanțe continue de senzații — surprindere, neliniște, ezitare și incertitudine — caracteristice literaturii fantastice, așa cum evidențiază și Tzvetan Todorov în *Introducere în literatura fantastică*.

Fantasticul, în proza lui Ion Agârbiceanu, reunește astfel toate elementele ilogice, nefirești și de dezordine spirituală, conturând un univers extralumesc în care scopul central al scriitorului devine explorarea interioară a personajelor și descoperirea misterului intens care le modelează alegerile și comportamentele, anticipându-le destinul. În nuvela *Frăsinica*, de exemplu, intervenția fantasticului se evidențiază prin ambiguitatea portretizării personajului feminin titular, astfel încât orice încercare de a o înțelege rămâne învăluită într-o aură de mister: ea este, în același timp, „sfântă" și „cochetă", această contradicție fiind deliberată pentru a deruta cititorul și a împiedica crearea unei imagini concrete, accentuând misterul prin privirea ei care aruncă „o văpaie de diamant negru, o văpaie vie, ca însăși viața"[20], o ființă ce se mișcă „ca o adiere, ca o umbră ușoară, aproape nemișcată"[21] și își hipnotizează audiența printr-un „cerc de vrajă: Și să fi ținut până dimineața petrecerea sătenilor, nu m-aș fi mișcat de pe laviță. Mă simțeam ca într-un cerc vrăjit, o mireasmă deosebită îmi mângâia parcă nu numa' mirosul, ci toate simțurile"[22], conferindu-i, totodată, naratorului, „senzația incertă a unei beții"[23]. Astfel se manifestă efectul unei impregnații puternice în fantastic și straniu, evidențiat atât prin leitmotivul privirii, menită să hipnotizeze, cât și prin predilecția autorului pentru accentuarea simțului olfactiv ca reper esențial în conturarea unui univers literar desăvârșit. Parfumul protagonistei umple întreaga încăpere, vibrând în aer și captivând, dar și paralizând observatorul, care ajunge să o perceapă ca pe „o ființă care nu poate să fie de pe pământ": „Era așa de frumoasă Frăsinica, așa de gingașă, așa de sfântă, încât toată ființa m-a încremenit, și m-a cuprins frică mare (...). Apoi a pierit ca o nălucă (...)"[24].

Așadar, proza lui Ion Agârbiceanu se distinge prin sinteza subtilă dintre realismul cotidian și dimensiunea mitico-fantastică, în care credințele populare și miturile transilvănene contribuie la relevarea complexității psihologice și a destinului personajelor. Prin intermediul vâlvelor, strigoilor și al forțelor supranaturale, autorul construiește un univers literar coerent și dens simbolic, unde realul și fantasticul coexistă armonios, conferind operei sale o originalitate estetică remarcabilă și o profunzime interpretativă deosebită.

20 Ion Agârbiceanu, *op. cit.*, p. 132.
21 *Ibidem*, p. 133.
22 *Ibidem*, p. 134.
23 *Ibidem*, p. 135.
24 *Ibidem*, p. 137.

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QUANTUM MONTAGE: NARRATIVE CONTINGENCY AS SPECTATORIAL FREEDOM IN JIA ZHANGKE'S *CAUGHT BY THE TIDES*

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Abstract: *This paper argues that Jia Zhangke's 2024 film, Caught by the Tides, offers a paradigmatic view on "quantum montage", a cinematic narrative approach which expresses a Chinese anti-teleological philosophical model. In Jia Zhangke's film, fiction coexists with documentary, and past films from the author's filmography with their archival recycling. Such an approach to cinema ties its indeterminacy to spectatorial freedom. By using theories from quantum mechanics (such as the many-worlds theory, quantum entanglement, the uncertainty principle, position and momentum, superposition and collapse or spectatorial experience as measurement), as well Deleuze's crystal-image, we propose to define quantum montage as a crystalline narrative device, a direct syntactic image of spacetime. Without engaging in an overly - mimetic instrumental comparison between narratology and quantum mechanics, this paper follows how Jia Zhangke's work and, specifically, Caught by the Tides, aligns its quantum montage with the algorithmic contingency of the present episteme.*

Keywords: *quantum montage; quantum narrativity; Jia Zhangke; Caught by the Tides; the crystal-image*

Introduction: a quantum paradigm

Since quantum mechanics gives our current epistemology on space, time and matter, this scientific model finds its way across numerous interdisciplinary fields: quantum computing, quantum humanities, quantum social sciences, quantum biology or quantum machine learning, to name a few. Some of these branches, such as quantum computing, combine computing with the actual science of quantum mechanics, whereas humanities or narratology use such theories as metaphors. Or, as Susan Strehle points out, such intersections imply a form of convergence, whereby what she calls actualistic[1] fiction converges with quantum physics "in seeing the external world and the human relation to it as: discontinuous, statistical, energetic, relative, subjective, uncertain" (Strehle, 1992, p. 8, as cited in Gomel, 2014, p. 19). Quantum fiction, a term first used by Charles Platt, sees the reader as an active participant, a narrative co-creator (Shaw, Reeves-Evison, 2017, p. 53). As an established field, quantum fiction implies the use of a principle from quantum mechanics as a narrative device, such as David Mitchell's novel, *Cloud Atlas* (2004). Deleuze also uses notions from physics in *Cinema II: The Time-Image* (1989), such as Euclidian or Riemenian space, or even quantum space in Robbe-Grillet's screenplays such as *L'Année dernière à Marienbad* (1961):

Of course, we realize the dangers of citing scientific propositions outside their own sphere. It is the danger of arbitrary metaphor or of forced application. But perhaps these dangers are averted if we restrict ourselves to taking from scientific operators a particular conceptualizable character which itself refers to non-scientific areas and converges with science without applying it or making it a metaphor (p. 129).

In cinema, narrativity can express theories from quantum mechanics (such as the many worlds theory, the uncertainty principle, quantum superposition or quantum entanglement) morphologically or syntactically: morphologically, by addressing such theories diegetically, as the multiverse plot in *Everything, Everywhere, All at Once* (2022), *Black Mirror: Bandersnatch* (2018), or the quantum entanglement theory in *Intersetellar* (2014). Cinema can also address paradoxical realities such as Kurosawa's *Rashomon* (1950), where three accounts of the same event constitute three different stories.

Syntax, on the other hand, concerns cinematic montage. For the purpose of this article, we will define and analyze quantum montage, as it addresses transience and coexistence in Jia Zhangke's

[1] Strehle (1992) borrows the term "actualism" from Werner Heisenberg, who makes a distinction between the actual and the real: "At the subatomic level, he says, reality is not real, but it is active, dynamic, "actual" (p. 7).

Caught by the Tides by implying the audience as an active co-narrator, so that each viewer (and each viewing) offers a different experience and a different perception of the "narrative world", to use Lubomir Dolezel's term, for whom "the basic concept of narratology is not 'story', but 'narrative world', defined within a typology of possible worlds." (Dolezel, 1998, p. 31, as cited in Gomel 2014, p. 33). In *Heterocosmica: Fiction and Possible Worlds* (1998), Dolozel uses the concept of "possible worlds" as the paradigmatic dimension of narrative ontology. For him, these worlds inhabit our semantic structures even if they are not actual.

In *Caught by the Tides*, the narrative world is in itself a set of possible worlds, as in the many-worlds theory elaborated by Hugh Everett in 1956, whereby on a subatomic level, every event is a branch point to other events, to other realities. The multiverse model is not just a narrative device pertaining to fantasy, but a "world picture", to use Heidegger's (1977) term. In a postcinematic[2] environment fueled by an „excess of positivity" (Han, 2015), that is, by a cultural coercion to be free, the world picture becomes contingent.

Gaming illustrates the neoliberal cult of choice through interactivity, especially in its open world narratives, where the playable character can choose what paths to take, whether to kill or not, also having options for what to say to another character. Through postcinematic transmedia nomadism, gaming inspires an interactive film like *Black Mirror: Bandersnatch* (2018), with its stream of forking narrative paths, choices both for the protagonist and for the Netflix viewers deciding the protagonist's fate. More recently, the advent of generative A.I. can be viewed yet as another leap towards a quantic paradigm. Through its own statistical protention, the world picture enters what seems to be a perpetual state of superposition, or "actual" — as opposed to "real", to use Heisenberg's dichotomy. A textual prompt does not ontologically define a singular picture, but its most probable outcome.

A hundred years after the formulation of quantum mechanics, one might conclude that narrativity catches up with science. Yet, as Elana Gomel (2014) has pointed out, "In many ways, narrative is ahead of science, providing a semantic armature for imagining and representing new forms of space and time." (p. 24). And indeed, Borges's short story *The Garden of Forking Paths* (1941) precedes Everett's (1956) theory in quantum mechanics. In terms of spatial representation, Gomel points out that from the Gothic novel onwards, literature expresses a shift to a post-Newtonian, post-Euclidian conception of space (as place) towards the notion of spacetime in general relativity and quantum mechanics (Gomel, 2014).

In the 21st century accelerationism, the divorce between information and signification equals epistemological freedom, both creatively and destructively. Zizek (2025) sees history in a quantic indeterminacy, open in all directions, so that no fixed, progressive or predetermined narrative is necessary or sufficient. This vision seems to align with that of Byung-Chul Han (2017), who counters the Western teleological, progress-driven (and also eschatological) paradigm with a Chinese view on impermanence. And while digital technologies do create a syncretic omnisphere by deterritorializing cultural specificities and by turning narratives into information (culminating with generative A.I.), at the same time, narrativity and database are, as Manovich (2001) affirms, "natural enemies. Competing for the same territory of human culture, each claims an exclusive right to make meaning out of the world." (p. 199). This might account for what Han (2024) has diagnosed as "a crisis of narration", referring to a culture in which narrativity is subsumed to algorithmic efficiency; that is, to a protentional demand.

Yet, if we look at Jia Zhangke's *Caught by the Tides*, a heterogenous film that follows its characters throughout the effervescent development of China during the first quarter of the 21st century, its quantic approach to narrativity can be seen as an artistic sublimation of contingency through montage, as an expression of the Chinese philosophy of processuality over permanence. In

[2] We might broadly define postcinema as the digital media landscape derived from cinema, which encompasses AR, VR, gaming or social media. Through the transmedia nomadism of postcinema, the fact that it has no single self-contained definition, but rather an additive collection of characteristics, such as hybridity and indeterminacy, accounts for its alignment with a corresponding quantic view on representation in the 21st Century.

his book *Shanzhai: Deconstruction in Chinese* (2017), Byung-Chul Han writes about the palimpsestic quality of Chinese art, arguing that the more a work is admired, the more it changes across numerous subsequent interventions.

Jia Zhangke recycles his own past films, illustrating the rapid transformations of China and of the people undergoing them through a mosaic narrative. Recurrent actors (Zhao Tao, Zhubin Li), recurrent locations (Datong City or the The Three Gorges Dam area) and, at times, recurrent plots are shot during the course of over twenty years (2001-2022). Also, by combining documentary and fiction, the film branches out into multiple narratives as in Everett's many-worlds theory, granting viewers the possibility to make free associations between sequences. Yet these branches all converge into a main linear storyline: Qiaoqiao (Zhao Tao) searches for her lost lover Guo Bin (Zhubin Li) throughout several films, eventually finding him only to break up with him and meet him by chance sixteen years later.

The spaces crossed by Zhao Tao's characters branch out into documentary sequences, the film subsuming them under a (hyper)fictional form. At the same time, by being recycled, fragments from Jia's past fiction films are reused as archival footage, becoming a form of documentary. Through this narrative recycling, Jia treats his own fiction as an archive, highlighting its artefactual nature. The footage differs in medium (film stock, magnetic tape or digital) and in aspect ratio (from 4:3 to 1:85:1 and 2:39:1). Over the years, Jia has filmed spontaneously with his digital camera (Wang, 2025), without a predetermined goal or narrative. Jia has himself compared his filmmaking process with quantum mechanics:

If you look at a lot of films made in the past, they tend to follow a logical and causal way of thinking, almost like the rules of physics, something that is very linear (...). This is something that I'm trying to break out of, to think about filmmaking not in terms of conventional rule physics, but more like quantum physics. It's more about the correlation or the mutually influential factors of all the things that we experience in life that on the surface, may not even relate to each other. This could be anyone who has been captured in my footage who might not have direct connections to each other, but if you dig deeper, they have a kind of interconnection. (Deadline, 2024)

Jia Zhangke thus favors a paradigmatic dimension of the archive, so that the syntagmatic level (in this particular film) occurs after having shot the constitutive images. Through the indeterminacy of an archive and its future-oriented ontology (Derrida, 1995), *Caught by the Tides* is liminally structured in what might be called a narrative superposition, based not on causality, but on impressionistic description, and on the viewer's narrative involvement.

Structural approach: repetition and difference

The blend of fiction and non-fiction in *Caught by the Tides* assures a narrative equilibrium for an otherwise heterogenous, decentralized film. The film is based on the tension between repetition (as recurrent characters and places) and differences. Its documentary approach secures spectatorial belief in an actual world so that quantum montage can virtualize the plot, hiding it behind other possibilities through contingent links. There can be no narrative gaps through such an approach.

The film is structured in three main spatiotemporally delineated parts, indicated textually: 1. Datong City (North China), 2001; 2. Fengjie City, Three Gorges (Southwest China), 2006; 3. Zhuhai City (Southern China), 2022─ the last part also takes place in Datong. And while the first two parts are edited from unused archives or recycled from preexisting films such as *Unknown Pleasures* (2002), *Still Life* (2006), *Mountains May Depart* (2015) or *Ash is Purest White* (2018), the last chapter is inedited, shot during the Covid-19 pandemic. This last part is formally coherent, using the same camera and aspect ratio. At the same time, it emulates the divergence and hypertextual structure of the first two parts. And although it is signified as contemporary, the first two parts do not appear as flashbacks, but as traces of an everpassing present. The relation between the past and present is not teleological, i.e. the past narratively explaining or justifying the present.

Zhangke has also structured some of his previous films similarly, in three spatiotemporally distinct parts, such as *Mountains May Depart* (1999, 2014 and 2025, a future imagined ten years after the production of the film) or *Ash is Purest White* (2001, 2006, 2018). The narratives in these films

share topological or character-driven similarities. In the latter, Tao's character, Qiao, fires a gun in order to save his gangster partner. After five years of imprisonment, Qiao is released in 2006, and she travels to Fengjie to look for him. So does Shen, Tao's character in *Still Life*, who looks for her husband in Fengjie, after he had disappeared for two years. So does another man in *Still Life*, Sanming, who looks for his wife. The lower parts of the city are being demolished and the people displaced, so that the water level can gradually rise for the dam reservoir. Shen and Sanming wander through the half-demolished, soon-to-be-flooded neighborhoods of Fengjie. The mass displacement to which the inhabitants are subjected to the construction of the Three Gorges Dam is reflected in the film's form. All these images from Jia's filmography or from his personal archives are metanarratively displaced and replaced.

Through this balance of repetition (as recurrent plots, actors and topologies) and difference (as the passage of time and the evolution of space), time is inscribed on the whole filmic surface. Over the course of two decades, the actors age and the image sharpens: from the low resolution of video to the high definition of the pandemic in China; from depicting the soon-to-be-extinct mining communities and young people from the underclass trying to adapt to the capitalist boom in early 2000s Datong City to its contemporary form, with its massive residential areas, depicting the speed and scale of Chinese building. The stratified images show a local blend of socialist capitalism, as through all the sequences in which Zhao Tao's characters endorse products (such as a locally produced liquor) through modelling in local forms of marketing.

The film addresses the Chinese Zeitgeist, so that the romance between Qiaoqiao and Bin is subsumed to its forking narrative. Zhao Tao only appears in the seventh minute of the film, after several disparate scenes, both fictional and non-fictional, so that she is one character among many: not so much a protagonist, but a recurrent character.

The film opens with an obviously fictional scene, only to then show a long documentary scene (unrelated with the first), in which several women sing fragments from songs to celebrate Women's Day, warming themselves by the stove fire inside a mining cabin. Before introducing this scene, Zhangke cross dissolves several fragments in a musical sequence, introducing the passage of time as a core focus of the film, while also textually indicating the lyrics of the opening song (*Underground* by Brain Failure, a Beijing punk-rock band): "... not even a wildfire / can burn all the weeds / They'll grow back in the spring breezes." Aside from textualizing song lyrics, intertitles inform regarding character thoughts, or spatiotemporal coordinates, as well as phone messages exchanged between characters. Furthermore, by inserting documentary sequences, Zhangke proposes an anti-teleological narrative convention, a form of description that subsumes action.

Jia's filmography is deconstructivist, as Liu (2023) has argued. His films break through the binary opposition between reality and fiction: "Jia Zhangke overlaps the film space with the real-life space and tells the story by integrating the fictional story into the real-life space (...)" (p. 944). *Caught by the Tides* effaces such binary oppositions, being both fictional and non-fictional, original and recycled, linear and non-linear, progressive and palimpsestic. Furthermore, the notions of flashback or flashforward are effaced as temporal signifiers, since all temporalities are coexistent in the same present that passes.

For this mosaic undecidability to be narratively balanced, the film follows the main linear Qiaoqiao-Bin plotline, where textual intertitles become plot points. Zhao Tao's character is on a ferry across the Yangtze River (in a shot from *Ash is Purest White*). She is on the ship's deck, typing on her phone: "I am here from Datong looking for you. No word from you for so long, I'm worried." After wandering in Fengjie, she then types another message: "What's wrong with you? Not answering my calls or messages". While she eats on the empty terrace of a restaurant on a rainy evening, she watches on television the missing person's announcement she has posted. Zhangke here cuts to a shot in which Bin is on a cliff overlooking Fengjie City and the Yangtze River. The announcement can be heard off camera, on public speakers, in direct sound continuity with the previous scene, as if Bin hears the news concerning his own disappearance being played throughout the city (fig 1).

Fig. 1

In the original scene from *Still Life*, Zhao Tao was also with Bin in that shot; she had just left the frame, so Bin was actually looking towards her. From this shot (as it is reused in *Caught by the Tides*), Jia then cuts to a scene in which Zhao Tao walks on a street in Fengjie, then stops to send Bin another text message: “If you don’t show up, I will keep posting the missing person notice.” They eventually meet and say nothing. When she turns towards him, Zhangke cuts to an intertitle, as if from a silent film: “It is over. I have decided.” Her words appear as either her thoughts or what she tells him without actually uttering any words. In the original plot from *Still Life*, Shen breaks up with Bin in a different scene, while walking on the waterfront, close to the dam. She tells him she wants a divorce. In *Caught by the Tides*, the text is not uttered verbally but added in postproduction over a silent gaze. Such a narrative intervention risks becoming artificial (that is, overtly instrumental to the plot), but Jia uses this artificiality to create an aesthetic of undecidables.

The spacetime-image

Through montage, Jia Zhangke creates a direct image of spacetime. For Deleuze (1989), the time-image is a direct representation of time in cinema, which subordinates movement and breaks sensorimotor linkages characteristic of the first age of the cinema, focused on linear action. In the time-image, characters do not engage in action, but rather in thought and in memory. Film thus creates what Deleuze (1989) calls "pure visual and optical situations".

In a paper about Jia’s filmography, Xing has remarked that the time-image is prominent in his work (Xing, 2021). Zhao Tao's wanderings are reminiscent of Antonioni's characters, such as Monica Vitti in *The Red Desert* (1964). Yet the filmmaker’s direct representation of time is inseparable from the spaces or people on which time is inscribed, be it the aging actors, the memory of ruins or the ever-changing urban environments as they are built. Zhao Tao and Zhubin Li’s faces also reveal the passage of time. As Wang (2025) remarks in a facial study of *Caught by the Tides*,“ faces will ultimately become history’s truest testament”. As an extended landscape, faces thus express the characters ’spatiotemporal conditions.

Yet time and space also seem to be out of joint for the characters. In the second part, Qiaoqiao (as Shen) only searches for her husband to break up with him and then takes the boat back. In comparing Shen with characters from modern cinema, Xing (2021) argues that she cannot change her fate, only witnessing it unfolds and accept it. In the third part of the film, after sixteen years, Bin finds it difficult to adapt to contemporary life. He does not know how to use his smartphone or how younger generations capitalize on digital technologies. He lingers gazing at the ever-changing city which has become unfamiliar to him. Like most of Jia's characters, he also wanders aimlessly, engaging in "pure optical and sound situations" (Deleuze, 1989).

From the crystal-image to quantum montage

In describing the crystal-image in *Cinema II: The Time-Image* (1989), Deleuze evokes the concept of “compossibility”, which Leibniz used in trying to solve the paradox of truth regarding contingent futures:

Leibniz says that the naval battle may or may not take place, but that this is not in the same world: it takes place in one world and does not take place in a different world, and these two worlds are possible, but are not 'compossible' with each other. (...) according to him, it is not the impossible, but only the incompossible that proceeds from the possible; and the past may be true without being necessarily true (Deleuze, 1989, p. 130).

In its crystalline form, Deleuze (1989) argues that narration thus becomes falsifying, describing events "which are undecidable between true and false to the past" (p. 130). With crystalline descriptions, "which constitute their own object (...) this is a cinema of the seer and no longer of the agent" (p. 126). And with crystalline narration, "characters, who have become seers, cannot or will not react, so great is their need to 'see' properly what there is in the situation." (p. 128).

In *Caught by the Tides*, montage crystalizes displaced images as their recycled objects: "Therefore, in a perfect crystal, the present is portrayed as an ongoing construction, but one that is invariably dictated by the past." (Nevin, 2019). The actors Zhao Tao and Zhubin Li incarnate their original characters from Jia Zhangke's past films as well as their new, recontextualized ones. Qiaoqiao is silent, although Qiao speaks. Jia only shows fragments in which the actress walks, runs, eats, wanders, dances, her performance relying solely on non-verbal actions. Her only words appear written as silent film intertitles. As she enters a church, Jia cuts to such an intertitle ("What should I do?") as if showing her thoughts in prayer.

Fig. 2 & 3

In a recycled scene (fig. 2 and 3) from *Unknown Pleasures* (2002), Zhao Tao's and Zhubin Li's characters are inside a stationary bus, which was repurposed as a business office of sorts. She repeatedly gets up and heads toward the bus door, while he repeatedly holds her, throwing her back on her seat, over and over again, eleven times. She then starts crying, apparently giving up. Then, after a pause, she gets up again, and again, and he eventually lets her go. The camera stays with him as he sits inside the bus and lights a cigarette. In *Caught by the Tides*, Zhangke then cuts to what appears as unused footage from that scene, a close up of Zhubin Li's hands in which he shakingly types on his cell phone, then cutting to a (seemingly inserted) close up of the phone screen and Li's text message: "I want to leave and have a try outside. Once I get settled, I'll come to get you." This remixed scene opens up the paradigmatic dimension of narrative possibilities. The link between such images is undecidable between past and present, or between actual and virtual:" the 'real 'and 'virtual 'in Jia Zhangke's films are dispelled" (Liu, p. 947), and the two opposing concepts are deconstructed.

While the crystal-image illustrates incompossible realities, quantum montage is thus a crystalline juxtaposition of disparate images, undecidable between an actual image of the present and a virtual image of the past, rendering incompossible links between narrative worlds.

The Uncertainty Principle in the collage film

In 1927, Heisenberg formulated the uncertainty principle through which one cannot measure both the position and velocity of a subatomic particle, since the act of measuring interferes with the condition of the system (Ferrando, 2019).

In *Caught by the Tides*, Zhangke creates an aesthetic of narrative uncertainty. The viewer cannot grasp both the position (as context, i.e. the narrative spatiotemporal coordinates) and its velocity (as narrative unfolding). A documentary scene in the first fifteen minutes can be traced back to early 2000s Datong, yet its narrative role is contingent. Jia Zhangke interviews a man who has leased the ex-workers' cultural palace in ex-mining city Datong and turned it into a banxi opera house for retired miners. In the scene, we also hear Jia as he fills a moment of silence with a question: "Do you charge an entrance fee?". The interviewed owner answers that the entrance in the music hall is free, but that he charges the women who want to sing, who in turn gain money from the public. The women are also ex workers, so they earn a living by singing there.

Fig. 4

This whole scene crystallizes the philosophy of upcycling as an *ars poetica*. Jia incorporates this unused scene into a film which was nominated for the Palme d'Or at Cannes in 2024 and has reached a global market. And in the scene, the owner not only repurposes an unused place by rendering it publicly useful, but he has also kept a large portrait of Mao which was slightly torn, expressing his intention to hang it back on the wall. He wanted to repair it but decided to follow someone's advice of keeping it as he found it. The man lights a cigarette and thinks silently, posing next to the portrait in a silent documentary mise en scene, a tableau within a tableau (fig. 4), in which an apparently well adapted local capitalist finds the expositional value of what Mao might represent. The torn edges of the portrait spatialize time through possible stories. The canvas is only torn on a single side, signaling something that is missing from a concentrated spot.

After this documentary scene, Jia then cuts into a series of cross-dissolved slow-motion scenes from what seems to be the reused palace of culture, depicting the crowd attending its shows, the faces of workers and the general atmosphere. In one of the scenes, Zhao Tao emerges out of the crowd. The links between these images are uncertain between being descriptive and prescriptive: the viewer has the freedom to ascribe narrative velocity (as necessity) to its contingent momentum. We are informed of the palace of culture, of its role in the community. Yet, through Zhao Tao emerging out of the crowd, we enter a seemingly fictional narrative.

This musical montage sequence uses a mix of diegetic and extradiegetic soundtracks: a barely audible diegetic music (non-fictional) over an ethereal, ambient sound (fictional). The juxtaposition of such elements renders an aesthetic of archeological stratification. The image of spacetime is seen in imbrications so that the point of reference becomes uncertain. It is still a form of collage, but of a

subtler nature than the "montage of attractions" which is generally practiced in found footage collage narratives, the likes of short films made by Hans Richter in the 1930s or by Arthur Lipsett in the 1960s, where the viewer experiences machinic forms of filmic expression, such as the loop. In Jia's film, the ethereal overlayered music signifies contemplation, yet it can relate to the past (through nostalgia) just as it can reflect on what is to come. Since it can be both a flashback and a flashforward, it is none, just as the place can be the palace of culture or any other place. After all, the strobe lights in one of the shots seem to indicate a different kind of musical hall. The focus shifts from this uncertain spatiotemporal position towards narrative velocity, as a cinematographic expression of "meanwhile...", a present which is at the same time contracted (elliptical) and dilated (in slow-motion).

Like textual intervention, music also ties disparate shots in seemingly singular realities, while rendering them sonically undecidable between diegetic and extra-diegetic. For instance, in a scene set at a music hall where we hear an amateur female singer in the background, her song can also be heard uninterrupted (falsely diegetic) over shots from different scenes.

Jia's filmography relies heavily on the use of music (folk, pop or electronic), used either diegetically or extradiegetically. Musical sequences thus act as a narrative glue for disparate scenes.

Viewer-response as collapse of superpositions

Through such editing techniques, Zhangke structures his film so that the viewer engages freely with its web of possible meanings, by collapsing its narrative potentiality into a personal viewing. In literary studies, reader-response theory shifts attention away from a closed, deterministic interpretation based on decoding the intention of the author and the meaning of the text, engaging instead with how a literary work is shaped by the singular response of the reader (Smith, 2021). Elaborated by theorists such as Louise Rosenblatt, Stanley Fish, and Wolfgang Iser, this approach postulates that literature is co-created by its readers, by their life experience and their socio-emotional background (Smith, 2021), via a transaction between the text and the reader (Rosenblatt, 1978). An interpretative grid can also be established across the common sensibility of a given community. For Fish (1980), meaning is produced in communities who have common interpretative strategies.

Reader-response criticism has also been applied in cinema, such as Stuart Hall's reception theory (1973) or the empirical approach in Vivian Sobchack's *The Address of the Eye: A Phenomenology of Film Experience* (1992). Naturally, a viewer from China has a different experience of *Caught by the Tides* than a westerner, just as someone who has seen Jia Zhangke's filmography has a different perception from someone who sees the recycled images for the first time. What is crucial here is that Jia himself has a viewer response orientation when structuring his film, engaging the viewer's imagination to ascribe meaning at a syntagmatic level, through montage.

Retentional entanglement in recycling fiction

First introduced by physicist Erwin Schrödinger in 1935, the term "entanglement" introduced an essential difference between classical and quantum mechanics. Elaborating on the initial questions raised by Einstein, Podolsky and Rosen, Schrödinger postulates that:

If two separated bodies, each by itself known maximally, enter a situation in which they influence each other, and separate again, then there occurs regularly that which I have [just] called entanglement of our knowledge of the two bodies (Schrödinger 1935, as cited in Terhal et al., 2025).

Through its defiance of classical mechanics, the uncanny aura of quantum entanglement's "voodoo effect" ties it to a bond which defies spacetime, as in Christopher Nolan's *Interstellar* (2014). In *Caught by the Tides,* the images become entangled through the disparity between their original and subsequent use, wherein the former influences how the latter is perceived and vice versa. Since Jia Zhangke recycles fiction films featuring the actress Zhao Tao, their characters are entangled through the filmmaker's intention to reuse his own filmography, as well as through viewer response. Qiaoqiao (who is silent) is in a non-local correlation with Zhao Tao's previous speaking characters, that is, with the viewer's possible knowledge of the original. However, spectatorial measurement of such connections also has an uncanny aura. In any fiction film, the viewer's retentional knowledge of an

actor's previous roles influences the viewing. Yet in Jia Zhangke's work, they are tied to the same auctorial intention of recycling. Despite a narrative disparity between original and subsequent use of Zhao Tao's performance, her actions, goals and the places she passes through are recurrent over Jia's filmography, so that Zhao Tao's characters become inseparable for the viewer.

Conclusion: quantum poetics of recycling

Since the uncanniness of quantum mechanics is a rich source of narrative imagination, the theoretical development of this model of physics is contemporary with the development of cinema. *Caught by the Tides* is a form of cinema that syntactically addresses quantum narrativity through archival montage in the age of algorithmic contingency. Through this case study, we can correlate the poetics of recycling in 21st Century cinema to the rise of quantum montage.

Repurposing images amplifies discretization through reconfiguration, highlighting a paradigmatic dimension whereby images form a database so that meaning is in a quantum superposition. In physics, the constant discretization of observed matter leads to a scale so fragmented that only the act of observation itself collapses its undecidability into a wave or a particle. Likewise, narration in postcinema is based on its own discretization, leading to undecidable syntagmatic possibilities. This expresses a narrative model set on the tension between repetition and difference, as in *Caught by the Tides*, whereby representations of space and time (as spacetime) are seen as indeterminate, in a state of quantic superposition, only to be collapsed by narration, and subsequently through its reception by singular viewers and singular viewings.

Since digital cinema has brought about a golden era of documentary film, the rise of recycled cinema also owes to the accumulation of extensive digital archives. And films which have been called *supercuts* or *mashups* are also created through a form of quantum montage. Apart from *Caught by the Tides*, which creates spacetime-images, other archival filmmakers explore the syntagmatic remix possibilities of the history of cinema. *Final Cut: Ladies and Gentlemen* (2012) is composed of over 400 films. Director György Pálfi creates falsely diegetic links between disparate sources: for instance, characters from different films seem to be talking to each other on the phone in apparent continuity, thus creating a new dialogue based on the films 'synthesis. We might call them "false movement images" which subordinates time to movement through a false trans-filmic narrative continuity. In other words, "storytelling from scraps" favors the paradigmatic dimension of postcinema as database, so that it is possible not just to link disparate images, but to recreate the illusion of continuity within a composite narrative world that forces the elasticity of spectatorial belief.

Where *Caught by the Tides* stands out aesthetically as an archival docufiction film is that its sources were created by the same author. Jia Zhangke's quantum storytelling is based on recurrence, creating a paradigmatic body of work which can be reconfigured syntagmatically. The images do not conceal their artefactuality, but reveal a post-cinematographic palimpsestic expression, crystallizing the palimpsestic change within China's social landscapes. Ultimately, Chinese cinema excels, paradoxically being original in its anti-teleological view— as liminality *par excellence*.

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A SEPARATE PEACE WITH THE WORLD IN ERNEST HEMINGWAY'S *A FAREWELL TO ARMS*

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Abstract: *Chronologically among the first in the line of Ernest Hemingway's novels with autobiographical inspiration,* A Farewell to Arms *recalls the writer's experience of the World War I on the Italian front.*

The main themes of the novel discussed here are: The world as war; Escapism; Desertion as a separate peace.

There are certain motifs present in Hemingway's novels that exist here, too: Masculinity; Loyalty or abandonment; Games; Illusions.

The article insists on presenting the story of the love between Frederic Henry and Catherine Barkley as analysable through the three main themes discussed here.

There is a clear evolution and modification of the hero, heroine and of their relationship throughout the novel.

The article follows Hemingway's demonstration that the world can be seen as war, chaotical, cruel and nonsensical, destructive of everything and everyone that is good, or gentle or brave, of any ethical values.

Frederic Henry's final desertion is regarded as a farewell to arms, a separate peace, an option he is obliged to take in order to survive and to live for the sake of his love. Its result is, however, dissatisfaction, and finally his lover's death and his tragic solitude. Both are broken by the war (or the world it stands for).

Keywords: *world; war; separate peace; game; loyalty*

In the line of many of his novels, such as *The Sun Also Rises* (1926) on Hemingway's visits to Pamplona, Spain, *Death in the Afternoon* (1932) , dealing with bullfights, *Green Hills of Africa* (1935) inspired from his African safaris, *For Whom the Bell Tolls* (1940), inspired from his experience of the Civil War of Spain, *A Farewell to Arms* (1929) can be said to have an autobiographical inspiration, in the novelist's experience of the World War I. Having been rejected from the army for poor eyesight, Hemingway applied for a Red Cross volunteer ambulance military unit in 1918. While delivering supplies for the soldiers on the front line, he was caught in a mortar fire and wounded. He spent months in a Red Cross hospital in Milan for recovery. And later he was awarded the Silver Medal of Bravery by the Italian government. He met and fell in love with nurse Agnes von Kurowsky, who, he hoped, would join him in the United States, but she left him. All these experiences inspired the topic of *A Farewell to Arms* (1929), his novel on love in the World War I.

The narrator of the story is its main hero, Frederic Henry, the novel comprises his own memories and is written in the first person singular, in the Past Tense. Henry is in many respects, coincidental with Hemingway: he is an American a volunteer ambulance driver fighting for Italy, he falls in love with a nurse. The novel begins in the north of Italy, devastated by the first World War, and ends in Switzerland, after Henry has deserted, making "a separate peace". Hence its title "A Farewell to Arms." Henry changes the military uniform into civilian clothes as a deserter. Love, war and death have a profound impact on his psyche, making of the novel more than a love story, a painful meditation on the human condition, on the pointlessness of human efforts for survival and happiness in the face of the adversity of hazard.

A Farewell to Arms narrates Frederic Henry and Catherine Barkley's desperate struggle to find oblivion from the horrors of war and death in a world whose main rule is war and that punishes those who find comfort and freedom in love by death.

The Frederic Henry at the beginning of the book is totally different from that at the ending. The initial Henry is the macho hero often encountered in Hemingway's novels, brave, indifferent to love and philosophizing, honest and generous, idealistic and shallow. When given a leave, he does not go to the military priest's hometown holy Abruzzi, preferring to travel round a number of cities

where he keeps on drinking hard, carousing and having sex with paid women. His moral values appear to be null, and he does not tire his mind with moral dilemmas.
His type of escapism is similar to that of his colleague, the Italian surgeon Rinaldy, who searches oblivion in sex.

Henry's hard drinking throughout the novel is so excessive that he falls ill with alcoholic jaundice, and he could legally be not sent to the front in such a condition. However, chief nurse Miss Van Campen has his leave annulled, stating that he has inflicted the alcoholic jaundice on purpose, in order to escape fighting on the front. The love for Catherine will change him to such a degree that on the last pages of the book he becomes a real tragic character. Thus, Hemingway's heroes' masculinity appears to be of various types, and evolving through books. He engages in a love-to-be farcical idyll with Catherine, whom he likes but does not love, their parts consisting in miming love, in order to console this "rather crazy" girl for the death of her fiancé. She considers that such a mock romance could help her to forget more easily her terrible loss, for which she is still in mourning, and he agrees to play the part of the enamoured one in the love game.

To his surprise, she acknowledges their charade, asking, "This is a rotten game we play, isn't it?" (*Farewell* 52)

While at first, she is for him Miss Barkley, later in the book she will be called Catherine and finally, at the end of the novel, she is Cat, "poor dear Cat." Her role in Henry's life and psyche becomes stronger and stronger, ever more profound and life-determining.

Although they do not plan marriage unless when they are obliged to by the imminence of a childbirth and by the criticism of Miss Helen Ferguson, Catherine's colleague nurse and best friend, they consider themselves already married, since they spend their nights and a large part of their days together and she is pregnant. She says she does not need any state or church to sanctify their tie. Their love is complete, serene and faithful as it is. The only modification she considers necessary is a family name for their future child, but, even so, she will not speed their wedding until the time when she is again thin and lacking external obligation signs.

She does not change her bad habit of drinking too much during her pregnancy. Their future "family life" does not turn from a mock idyll into an actually responsible family with a child routine. They do not consider getting married or obtaining a citizenship or other practical aspects of married life. When a doctor warns her about her narrow hips, Catherine refuses to acknowledge the possibility that the childbirth may be fatal to her and the baby. This is a foreshadowing of her death in childbirth at the very end of the novel. Managing to get into the hospital room of her death, Henry is not capable of telling his farewell to her. In the presence of her dead body, he finds his escapism ruined, their attempt to flee reality failed, and himself condemned to solitude and despair.

They have fled together the reality of her former fiancé, the reality of the war involving many deaths of the others, and now he has to face the reality of her still born baby and of her death. The world is governed by the law of war and death, and it condemns to death those who do not humbly agree to acknowledge these cruel rules of the existence.

Some of the main themes of the novel are: The world as war; Escapism; Desertion as a separate peace.

~The world as war

As the title of the novel suggests, *A Farewell to Arms* is mainly about war, and precisely about the story of Frederic's going away from it. The majority of the characters in the book hate and condemns war. The men drink and discuss the war. Henry admits to hating it, and the priests says that there are two types of men in the world: those who would make war and those who would not. Henry laments that "the first ones make [the second ones]do it…And I help them." (*Farewell* 83)

There are only a couple who support it, and they come across as "bores" and braggarts. All the other people are against the destruction it causes, and are sceptical about the glory it brings.

One main theme of the novel is the dark reality of war. Everyone in the novel hate's wars. There is one exception of a bragging hero, Ettore Moretti, who is decorated and is sincerely fond of

the gloomy war, but he is found to be boring and unpleasant by all the other characters, and especially by Catherine.

The rest of the characters clearly express their condemnation and hate of war, as a destructive and absurd process, which cannot be avoided and ruins everyone and everything.

There is nothing as bad as war. ...When people realize how bad it is they cannot do anything to stop it because they go crazy. There are some people who never realize. There are people who are afraid of their officers. It is with them the war is made. (67)

There are certain scenes that make this idea convincing.

The chaos and nonsensical deaths that the war brings about are most powerfully depicted in the scene of the Italians' withdrawal from the advancing Germans. As the army's ordered columns crumble into dismal disorder, the soldiers' minds seem to crumble into furious madness.

Then the truck stopped. The whole column was stopped. It started again and we went a little farther, then stopped. (177)

When Frederic shoots at the two engineers for refusing to free the car from the mud, Hemingway does not make any comments, he just gives the bare facts. This disinterested tone places Henry's violence against an amoral background: shooting someone is given the same ethic weight as freeing a car from the mud.

The murder of the engineer is a brilliant description of the meaninglessness and chaos of war. Henry's reaction is illogical. Moreover, his mate Bonello's finishing thee engineer dead as an approval of Henry's act seems even more amoral and meaningless.

The scene is shocking because calm and detached Frederic, quite out of the blue, shoots and almost kills the engineer who refuses to move the car out of the mud. The accomplices of Henry are the other soldiers, one out of whom shoots the engineer lethally. Murdering the engineer seems to them just, their ethic and logic are wry. Extending the logic from one incident to the entire world at war, the latter appears to be inevitable and natural. This is not a mere war novel, but it tends to be an existentialist meditation on the human condition. War as chaos and death is the basic condition of the world, a misanthropic society who refuses to preserve morals and true love. However, the book is not the creation of a pacifist. War is not condemned as the antonym of peace, but it is thought to be the appropriate expression of the chaos and cruelty of the world, which does not acknowledge the values of love and peace.

That was what you did. You died. You did not know what it was about. You never had time to learn. They threw you in and told you the rules and the first time they caught you off base they killed you. Or they killed you gratuitously like Aymo…. Stay around and they would kill you. (179)

"The world breaks everyone" (221) and good people die "impartially". (221)

As Catherine says, the world punishes and kills those who are in favour of love and peace.

~Escapism

The various characters in the novel find different ways of distraction from the bleak reality of war. Rinaldi is obsessed with sex. His innumerable sordid affairs with bordello prostitutes are his manner to mask the terrible reality with an enjoyment façade.

Henry drinks enormous quantities of alcohol throughout the novel. He manages to get sick with alcoholic jaundice and, thus, he asks for being dismissed from first front battling. However, nurse Van Campen accuses him of inflicting alcoholic hepatitis on himself on purpose in order to escape fighting in battles, and sends him to the front.

Although she has a pregnancy, Catherine drinks along with Henry throughout the novel. Other characters in the book are big drunks, too.

The norms of the peaceful society no longer apply during the war. The soldier's mock religion and religious ethics and rules. They make a laughingstock out of the priest because he has no affairs with women. Chastity, like everything else he preaches is a source of jokes to them. The ethic values are upside down.

Catherine and Frederic enjoy games. Since she is mourning her late fiancé, she proposes to him to play together a fake love game, which will help them forget about their real pains. Starting as a mock game that distracts them, their love story becomes in time a true love history, which will determine radical changes in their lives, the fuel that sustains them and brings about her death in childbirth. In time, their love becomes genuine, and the tragedy of the novel is that the purity and beauty of their passion cannot save them from the destruction brought about by the warm and Catherine and the baby die.

One day, on the day to a dugout, shelling begins and bombs burst around the soldiers. As the men are eating, there is "a flash, as when a blast-furnace door is swung open" (*Farewell* 70). The hospital where wounded Frederic is a patient and operated is empty, without patients, and he cannot be treated unless the doctors and nurses receive permission from the authorities. Getting married would traditionally allow them to enjoy marital sex, but that would mean conforming to the religious norms and no longer playing the escapist love game, they are involved in, engaging in a serious social institution as marriage is. When Catherine notes that the doctor is worrying over her narrow hips, she dismisses the anxiety with the thought that God will not abandon her to death. She and Frederic do not think much of citizenship, getting married, they just playhouse. It seems inevitable that the game will end with her death, as a foreshadowed danger. Thus, hospitals, religion, marriage and all serious institutions of the society before the war are mocked at by the hero and the heroine.

~Desertion as a separate peace

When Frederic discusses the possibility of the war ending with the priest, it seems to them that the war is perpetual, there are no prospects of peace. This makes the priest so pessimistic that religion appears to be no support for the soldiers' morale, but a source of even deeper depression. Thus, the institutions meant to protect them lack their power to act so, are comically powerless against the grim reality of war.

It looked as though the war were going on for a long time . . . Next year would be a bad year, or a good year, maybe…The Italians were using up an awful lot of men. I did not see how it could go on …Perhaps wars weren't won anymore. Maybe they went on forever. (107)

Worse still, tradition punishes the characters for straying from it despite its clear uselessness. Miss Van Campen sending Frederic to the front under the accusation of self-inflicted alcoholic jaundice does not try to help and cure him but punished a sick man with an undeserved harsh sentence. Moreover, she ignores his pain which is at the root of his drinking.

During the chaotic retreat, the Carabinieri shoot officers for losing their troops. They believe that "Italy should never retreat" making a slogan of an illogical idea. When he has no choice to escape being executed, Frederic, who has been arrested by the Italians to be shot, runs away and swims in a river, on another situation he rows a boat to Switzerland, abandoning his uniform, his arms, his military rank, becoming a civilian on the way of asking for the citizenship of another country, making his "separate peace", his "farewell to arms" which ends his war story forever.

When he witnesses Italians shooting other Italians for retreating from the Germans, and when he is caught and certain to be shot by the Italians, Frederic decides to desert by diving into the river. His loyalty to this war has come to an end, he only wants to survive it. The war is over to him. He tells his farewell to arms and becomes a civilian who will change the country, too.

I would like to have had the uniform off although I did not care much about the outward forms. . . I was through. I wished them luck. There were the good ones, and the brave ones, and the calm ones, and the sensible ones, and they deserved it. But it was not my show anymore. (207)
There were many places. (208)

He tells Catherine that he will some time share his desertion story to her, if he can "get it straight in [his] head." This suggests that he feels like a criminal for deserting the army, which speaks of an inner conflict which is much deeper than he admits. Catherine consoles him that it was not "the army" but the "Italian army", and there are other armies in the world.

His escape through the river is a sort of baptism, washing away his former duties and preparing him for his civilian and private duties to Catherine and his young family. He makes a "separate peace," a "farewell to arms" that is eponymous to the title of the novel.

Henry feels the unfairness of his and Catherine's destiny and this motivates him to try to stay alive together with Catherine as a family waiting for a baby, all the more as he realises the complications of her pregnancy.

Catherine's death is not a punishment for their illicit love making outside of wedlock, but they both feel it to be that way. They have played their love game to get comfort from the war and are now punished for playing the game. Catherine speaks of a certain malevolence in the world.

There are certain motifs present in Hemingway's novels that exist here, too: Masculinity; Loyalty or abandonment; Games; Illusions.

~Masculinity

Hemingway's novels always have characters deploying ideal features of masculinity, who are domineering, virile, competent. Henry's unemotional reaction to being wounded shows his stoicism: he feels neither despair at the wound nor excitement at Rinaldi's promise that the wound will bring him a medal. He has no interest in being decorated.

Rinaldi, with his talks about "pretty girls" and frequent visits to the brothel, is the embodiment of the male sex drive. But, as the priest suggests, sex is not sufficient for a man's satisfaction. The priest tells Henry that he needs someone to love, and he draws a distinction between love and sex with the prostitutes. Profound love, in the priest's view, makes a man sacrifice for the sake of another (*Farewell* 83) Certain characters in this novel have such features, too, outstanding by the contrast with other opposite characters in the novel. Thus, Dr. Rinaldi is a womanizer, contrasted to the chaste priest. Dr. Valentini is an extremely competent surgeon, contrasted with the group of over-prudent three doctors examining Frederic. Bonello dares to finish the life of the uncooperative engineer whom Henry has shot for not getting the car out of mud. Admiration and respect for one side of the pair involves condemnation and contempt of the other. Loyalty, strength, resilience to adversity, a healthy sexual appetite – these are the traditional features of a Hemingway's hero. Henry states that a coward dies a thousand deaths, the brave but one (135). They wonder aloud who wrote this observation, but neither can remember. Catherine then corrects the quote, saying that intelligent brave men die perhaps two thousand deaths but never mention them. (135)

Henry's words about cowards actually quote Julius Caesar's utterance in Shakespeare's *Julius Caesar:* "Cowards die many times before their deaths.

The valiant never taste of death but once" (II.ii.32–33).

Frederic's failure to remember that Caesar is killed a few scenes after making this declaration seems to foreshadow disaster for himself and Catherine.

~Loyalty or Abandonment

From the start, Henry feels as detached from the war as he feels from everything else in his life. He claims that the war "does not have anything to do with me" and he feels no real commitment to it**.**

Loyalty and abandonment do not apply to great notions such as military bravery, duty, honour, discipline, heroism. The medalled characters deploying them (Ettore Moretti) are braggart, boring, ridiculous. The loyalty and lack of abandonment do apply to love, to the intimate part of the existence, not to its citizen or military side. Unlike Ettore, Frederic praises little patriotism, honour and heroism. He values loyalty to his personal companion, Catherine, not to the social war side.

Marriage, in her view, is beside the point: "I couldn't be more married." (116) Catherine pledges to be faithful to Frederic, but she says she is sure "all sorts of dreadful things will happen to us." (116), unfaithfulness is not one of them.

When making his goodbye to Catherine before going to the front, while passing a pair of lovers standing out of a cathedral, Henry makes the observation, "They are like us", to which Catherine unhappily answers, "Nobody is like us." (140)

On the day of their goodbye, when Henry utters the lines,
"But at my back I always hear
Time's winged chariot hurrying near" (146),
Catherine recognizes it as a couplet from Andrew Marvell's "To His Coy Mistress".

~Games

Henry and Catherine start their flirting in order to escape personal pain, to "drop the war".

I thought she was probably a little crazy. It was all right if she was. I did not care what I was getting into. This was better than going every evening to the house for officers where the girls climbed all over you and put your cap on backward as a sign of affection between their trips upstairs with brother officers. I knew I did not love Catherine Barkley nor had any idea of loving her. This was a game, like bridge, in which you said things instead of playing cards. Like bridge you had to pretend you were playing for money or for some stakes. (52)

Confessions are beyond them. Rather, they speak in non-romantic terms:

"You've such a lovely temperature. "

"You've got a lovely everything."

"Oh, no. You have the lovely temperature. I'm awfully proud of your temperature." (*Farewell* 107)

Catherine spends the night in Henry's room.

"There, darling. Now you're all clean inside and out. Tell me. How many people have you ever loved?"

"Nobody."

"Not even me?"

"Yes, you."

"How many others really?"

"None."

"How many have you – how do you say it? – stayed with?"

"None."

"You are lying to me"

"Yes."

"It's all right. Keep on lying to me. That's what I want you to do. Were they pretty?" (*Farewell* 108)

Even more shocking is her admission, soon after announcing her pregnancy, that "I've never even loved anyone." (108)

They enjoy game playing, taking part in betting for horse racing. Ironically, when their own relationship becomes a source of suffering, Henry's thoughts found a diversion in the war itself. The transformation of love from divertissement into a serious painful feeling makes war an entertaining less important topic. The sufferance bringing distance shows that happiness can only be a transitory state for the two lovers.

When Catherine tells Henry that she fears the rain because "it's very hard on loving," (109) the reader can only begin to guess the kinds of sorrow, fear, and joy that have shaped her. At the very end of the novel, after her death, Frederic is shown alone in the rain. Rain has been a foreshadowing of her death by repeated haemorrhages.

It seems she had one haemorrhage after another. They couldn't stop it. I went into the room and stayed with Catherine until she died. (286)

But after I had them gone out and shut the door and turned the off light it wasn't any good. It was like saying good-by to a statue. After a while I went out and left the hospital and walked back to the hotel in the rain. (286)

There is much foreshadowing in the novel: Catherine's prediction that dreadful things are going to happen to them, the rainfall that scares her, the doctor's warning that she has too narrow hips, Henry's conviction that the world kills the good and the gentle.

~Illusions

When they meet, Frederic and Catherine engage in their game of love to forget reality: he wants to forget the nightmarish war, she wants to forget her mourning for her dead fiancé.

Henry imagines himself and Catherine going to a hotel, where she pretends that he is her dead lover:

We would drink the capri and the door locked and it hot and only a sheet and the whole night and we would both love each other all night in the hot night in Milan (*Farewell* 57)

At the end of the novel, when they are two deserting civilians in Switzerland, boredom has already started to invade their marital life and they try small variations to invigorate the freshness of their love. All the time they dream of and desire something else. She plans to get a haircut, he grows a beard, they need to look different, to be new people. What they dream of is living in the mountains in Switzerland, far from bleak realities, which means that their love story is escapism from the reality of war, fantasizing.

While Catherine is happy with a life "all mixed up" Henry is discontent with his new, civilian existence, and he declares,

"I haven't any life any more" (280).

When he looks at the mirror of the gym hall, he sees a stranger wearing a beard.

Henry thinks that defeat has made the men gentle and weak and exemplifies his point to the priest with the story of Jesus Christ, who, he thinks, was made gentle because he was beaten down.

No one ever stopped when they were winning . . . It is in defeat that we became Christian. I don't mean technically Christian . . . I mean like Our Lord. If they felt the same way as we do, it would be all right. But they have beaten us. They feel another way. (167)

He points that he does not believe in the victory in the war. When the priest asks him what he believes in, he answers, "In sleep" (166)

The characters who have not yet lost any beliefs, as dispirited Rinaldi has, try to make up for this loss, like Catherine or Frederic. Frederic's conversation with the priest is a confession that, without a commitment to God or to the war in which he is fighting, to honour or other moral values, he only believes in the oblivion that sleep brings. (166).

I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards in Chicago if nothing was done with the meat except to bury it. There were many words that you could not stand to hear and finally only the names of places had dignity. Certain numbers were the same way and certain dates and these with the names of the places were all you could say and have them mean anything. Abstract words such as glory, honour, courage, or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers the numbers of regiments and the dates. (170)

Sacred words seem pompous to him and embarrass him. He thinks that concrete things, like names of places or numbers, have more meaning than abstractions.

Any words that may bring him comfort are false or inappropriate. They belong to the realm of Henry's drinking, of Catherine's escapism in love making, of Rinaldi's prostitutes. They provide shelter from the world's inhospitality, but this is only a temporary shelter.

The stylistic features of the novel are characteristic of the journalistic style: short sentences, a vigorous language, a sparse style.

In *Death in the Afternoon*, which is a meditation on bullfighting and writing, Hemingway advances his "Iceberg Theory" of fiction:

If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer has stated them. The dignity of movement of an iceberg is due to only one eighth of it being above water (Hemingway 15)

After using sentences starting with "I" for a number of pages narrating memories, Hemingway changes the person of his verbs to the generic "you", addressing to the reader, generalizing Henry situation to that of every man.

Critics have stated that Hemingway did more to change the style of the twentieth century American fiction than any other writer, by using a boldly declarative, which in the 1920s and 1930s was considered to be an experimental departure from the baroque Victorian style of the high literature. The first chapter of the novel sketches a description in a detached, journalistic prose, which is, however, impressive:

The trunks of the trees too were dusty, and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves (*Farewell* 31)

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"THE NECESSARY ANGEL" AND "THE SUPREME FICTION" IN WALLACE STEVENS'S POETRY

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Abstract: *It is hard to place a unique poet such as Wallace Stevens in a literary trend, but it is not hard to find nature as reality features throughout his poetry.*

Especially in his early writings, but not only, Stevens uses impressively concrete images to render aphorisms, adagia, through the metaphors and parables of his poems. He is permanently preoccupied with pith topics of existence and cognoscibility, mortality of the human body and of the material nature versus immortality of art as abstracting memory.

Dissatisfied with old religions and gods, and with the solace they no longer offer to the modern humanity, he proposes a"supreme fiction" of imagination and creativity to replace old religions and serve human spirit better.

Thus, the supreme fiction is the conceptualisation of reality, even if only momentary, capable of seizing something actual and making it abstract. To him, the supreme God is imagination.
The supreme fiction is transitory. It is the necessary angel of subjective reality – which must be always assessed- and, thus, always contains some element of unreality.

The "necessary angel" is a mechanism by which he resorts to reality, because otherwise art would lose vitality. This idea is emphasised in Stevens's prose of literary theory and in most of his poetry.

This article analyses many of Stevens's poems (most of them prior to the 1920es) and his literary and aesthetic study The Necessary Angel.

Keywords: *the necessary angel; the supreme fiction; reality; immateriality; art*

It is hard to place a unique poet such as Wallace Stevens in a literary trend, but it is not hard to find nature as reality thinking features throughout his poetry.

When commenting on the place of Stevens among contemporary poets and previous poets, his biographer Paul Mariani stated,

Stevens's real circle of philosopher-poets included Pound and Eliot as well as Milton and the great romantics. By extension, E. E. Cummings was a mere shadow of a poet, while Blackmur (a contemporary critic and publisher) did not even deign to mention Williams, Moore, or Hart Crane. (Mariani 177)

David Lehman, introducing Wallace Stevens's works in his *The Oxford Book of American Poetry* anthology, mentions the poet's *Adagia,* as aphorisms:

Aphorisms of unusual pith , any of which might serve as the topic or title of a symposium, a lecture, a poem or a book: "Money is kind of poetry," "All poetry is experimental poetry," "All history is modern history," "Realism is a corruption of reality," "The death of one god is the death of all," "Poetry must be irrational," "Romanticism is to poetry what the decorative is to the painting," "One's ignorance is one's chief asset." Stevens said that "The Emperor of Ice Cream" was his favourite among his poems because "it wears a deliberately commonplace costume, and yet seems to me to contain something of the essential gaudiness of poetry" (Lehman 249)

In "Disillusionment of Ten O'Clock," (1915), Stevens mentions seasons as their defining colours: winter wears "white night-gowns", summer and autumn wear "green with yellow rings" (*Oxford Book* 249):

None are green
Or purple with green rings,
Or green with yellow rings,
Or yellow with blue rings
None of them are strange,

With socks of lace and beaded ceintures.(249)

The tropics are evoked by the mentioning of "baboons and periwinkles", as well as tigers, and are identified with summer, the seasonn when "an old sailor"

Catches tigers
In red weather (249).

Notes Toward a Supreme Fiction is a lyrical work formed of three parts, each containing ten poems, and the work also includes a preface and an epilogue. Throughout his literary activity, Stevens studied the issue of what one should think of reality, when religion no longer helps. The solution he proposes is "Supreme Fiction," which may improve old notion of religion and the old imperfect notion of God. He is satirical to religion in "A High-Toned Old Christian Woman" (1922). He plays with the immediate, but dissatisfactory, reality:

Poetry is the supreme fiction, madame,
Take the moral law and make a nave of it
And from the nave build haunted heaven. Thus,
The conscience is converted into palms
Like windy citherns, hankering for hymns.
We agree in principle. That's clear. But take
The opposing law and make a peristyle.
And from the peristyle project a masque
Beyond the planets. Thus, in our bawdiness,
Unpurged by the epitaph, indulged at last,
Is equally converted into palms,
Squiggling like saxophones. And palm for palm,
Madame, we are where we began (*Oxford Book* 259)

In this satire, he compares the nave of the cathedral to conscience. The peristyle is compared to bawdiness. Both parts of the cathedral are converted into the palms of the ceiling of a Catholic or Protestant cathedral, which stand either for hymns (in the case of the conscience) or to a masque and saxophones (in the case of the bawdiness), which does not solve the problem: "and palm for palm, / Madame, we are where we began".

May, merely may, madame, whip from themselves
A jovial hullabaloo among the spheres.
This will make widows wince. But fictive things
Wink as they will. Wink most when widows wince. (259)

As John Hillis Miller writes in *Poets of Reality*, the theme of universal oscillation and circling is permanent in Stevens's poetry:

A great many of Stevens's poems show an object or group of objects in aimless oscillation or circling movement. (Miller 226)

In the end, what remains is reality.

In "Domination of Black" (1916), creates a vision of the Apocalypse, where the "leaves…turning in the wind" are a visual and motion symbol similar to "the heavy hemlocks (which) came striding" and to the phonic symbol of 'the cry of the peacocks.", whose tails are "the leaves themselves turning in the wind," "in the twilight wind". There is an opposition between the cry and

the twilight, between the cry and the leaves in the wind, between the cry and the flames of the fire. The fire is similar to the hemlocks and is opposed to the cry of the peacocks. So, the fire is opposed to the peacocks' cry.

The colors of their tails
Were like the leaves themselves
Turning in the wind,
In the twilight wind.
They swept over the room,
Just as they flew from the boughs of the hemlocks,
Down to the ground.
I heard them cry – the peacocks. (*Oxford Book* 255)

There is an opposition between the cry and the twilight, between the cry and the leaves in the wind, between the cry and the flames of the fire. The fire is similar to the hemlocks and is opposed to the cry of the peacocks. So, the fire is opposed to the peacocks' cry.

Was it a cry against the twilight
Or against the leaves themselves
Turning in the wind,
Turning as the flames
Turned in the fire,
Turning as the tails of the peacocks
Turned in the loud fire,
Loud as the hemlocks
Full of the cry of the peacocks?
Or was it a cry against the hemlocks? (255)

Next, it expands in the universe, where the planets turn like the leaves in the wind. The final universal dark is similar to the hemlocks.

Out of the window
I saw how the planets gathered
Like the leaves themselves
Turning in the wind
I saw how the night came,
Came striding like the color of the heavy hemlocks. (255)

The speaker is afraid of the Apocalypse. The human fright is similar to the cry of the peacocks.

I felt afraid
And I remembered the cry of the peacocks. (255)

Stevens studied the poetic art in many writings and pieces of poetry, such as *The Necessary Angel*, where he stated:

> The imagination loses vitality, as it ceases to adhere to what is real. When it adheres to what is unreal and intensifies what is unreal, while its first effect may be extraordinary, that effect is the maximum effect that it will ever have. ("*The Necessary Angel*" 6)

The supreme fiction is the conceptualisation of reality, even if only momentary, capable of seizing something actual and making it abstract:

I am the angel of reality
seen for a moment standing at the door.
Yet I am the necessary angel of earth,
Since, in my sight, you see the earth again,
Cleared of its stiff and stubborn, man-locked set,
And, in my hearing, you hear its tragic drone
Rise liquidly in liquid lingerings.
Like watery words awash;
A figure half seen, or seen for a moment, a man
Of the mind, an apparition appareled in
Apparels of such lightest look that a turn
Of my shoulder and quickly, too quickly, I am gone?
("Angel Surrounded by Paysans")

In a later poem, "Final Soliloquy of the Interior Paramour" the poet declares that "The world imagined is the ultimate good," his poetic interpretation of God:

Within its vital boundary, in the mind,
We say God and imagination are one…
How high the highest candle lights the dark
Out of this same light, out of the central mind
We make a dwelling in the evening air
In which being together is enough
("Final Soliloquy of the Interior Paramour")

Thus, imaginative knowing exists, which can never reach a direct contact with reality. He concludes that God coincides with human imagination. The rightness that humans found in the idea of God in the old religions cannot be reached again, but the consolation from the imagined God in the new religion is true.

Stevens finds, too, a definite value in the complete contact with reality. Only, in fact, by this stark knowledge can he attain his own spiritual self that can resist the disintegrating forces of life. . . Powerful force that the mind is … it cannot find the absolutes. Heaven lies about the seeing man in his sensuous apprehension of the world…; everything about him is part of the truth. (Southworth 92)

The role of poetry is to replace "the empty heaven and its hymns," thus, enabling humans to take the place of gods.

Exceeding music must take the place
Of empty heaven and its hymns,
Ourselves in poetry must take their place.
("The Man with the Blue Guitar")

The poem refreshes life so that we share,
For a moment, the first idea…It satisfies
Belief in an immaculate beginning
And sends us winged by an unconscious will
("Notes Toward a Supreme Fiction")

The supreme fiction is transitory. It is the necessary angel of subjective reality – which must be always assessed- and, thus, always contains some element of unreality.

J. Hillis Miller defines Stevens's standpoint:

Though this dissolving of the self is in one way end of everything, in another way it is the happy liberation. There are only two entities left now that the gods are dead: man and nature, subject and object. Nature is the physical world, visible, audible, tangible, present to all the senses, and man is consciousness, the nothing which receives nature and transforms it into something unreal" (Miller 221)

In "Sunday Morning" (1915), the poet discusses topics connected with the Holy Mass.

Stanza I presents a Christian lady indulging on the morning of the Sunday Mass in the luxury of exotic fruit "coffee and pungent oranges" and coloured presence of "bright green wings of cockatoos ". She kind of lives the mock freedom of the cockatoo, a prisoner. The oranges and the cockatoo "seem things in the procession of the dead," evoking the actual topic of the Mass, the burial of Christ:

The pungent oranges and bright, green wings
Seem things in some procession of the dead,
Winding across wide water, without sound. (*Oxford Book* 250)

The distinctive note of this sentence is the silence: the lady is silent, the sepulchre is silent, the birds are silent, too, the Mass has not started yet. Silence is the expectation of a distant burial service.

The day is like wide water, without sound,
Still for the passing of her dreaming feet
Over the seas to silent Palestine,
Dominion of the blood and sepulchre. (250)

Stanza II expresses her revolt to the restrictions to silence and strictness imposed by church to her style of life, to her hedonism.

Why should she give her bounty to the dead?….
Shall she not find in comforts of the sun,
In pungent fruit and bright, green wings, or else
In any balm or beauty of the earth
Things to be cherished like the thought of heaven? (250)

Divinity should live within herself, as passions raised by wintry , autumn, summer seasons.

Divinity must live within herself,
Passions of rain, or moods in falling snow;
Grievings in loneliness, or unsubdued
Elations when the forest blooms; gusty
Emotions on wet roads on autumn nights;
All pleasures and all pains (250)

These concrete and passionate aspects of nature are eloquent of her soul, "all pleasures and all pains."

These are the measures destined for her soul. (250)

In Stanza III, God as Jove is said to have been born in the abstract realms , far from human concreteness

Jove in the clouds had his inhuman birth,
No mother suckled him no sweet land gave
Large-mannered motions to his mythy mind. (250)

But as "he would move among us" , our "virginal blood" was brought by "commingling" with him , to the state of a star. And then,

Shall our blood fail? Or shall it come to be
The blood of paradise? And shall the earth
Seem all the paradise that we shall know? (250)

The concreteness of our existences will make religion "friendlier than now", cognizant of "labour" and of "pain", not "indifferent blue". Also, the gods will acknowledge human pains and sacrifice to them, which will make them friendlier and less indifferent to man.

The sky will be much friendlier then than now,
A part of labor and a part of pain,
And next in glory to enduring love,
Not this dividing and indifferent blue. (251)

In Stanza IV, the believer says that she is "content" when the "questioning birds" test the reality of the earth" , but when the migratory birds ("the swallow") are gone, paradise is lost.

She says, "I am content when awakened birds,
Before they fly, test the reality
Of misty fields, by their sweet questionings;
But when the birds are gone, and when their warm fields
Return no more, where, then, is paradise?"
There is no haunt of prophecy….
…Like the remembrance of awakened birds
Or her desire for June and evening, tipped
By the consummation of the swallow's wings (251)

In Stanza V, the believer mentions her contradictory state of mind. She still feels in concrete contentment the "need" for "imperishable bliss," brought about by death. "Death is the mother of beauty" , since it freezes momentary beauty.

She says, "But in contentment I still feel
The need of some imperishable bliss"
Death is the mother of beauty; hence, from her,
Alone, shall come fulfilment to our dreams (251)

Then the poet makes an allusion to Apollo, the God of the Sun and to his harp, the willow.
She makes the willow shiver in the sun
For maidens who were wont to sit and gaze
Upon the grass, relinquished to their feet. (251)

To seduce them, boys gather plums and pears on a plate, and, tasting the fruit bait, the maidens "stray impassioned" in the littering leaves.

She causes boys to pile new plus and pears
On disregarded plate. The maidens taste
And stray impassioned in the littering leaves (251)

In Stanza VI, the poet wonders about the immortality of beauty after death.
Is there no change of death in paradise?
…Alas, that they should wear our colors there (251)

He repeats his statement that "Death is the mother of beauty", specifying that he is talking about mystical beauty, created by the immortal mother. Our mortal mothers - "earthly mothers" wait sleeplessly inn her creating bosom for this moment.

Death is the mother of beauty, mystical,
Within whose burning bosom we devise
Our earthly mothers waiting, sleeplessly. (252)

In Stanza VII, the ephebes serving the Sun (Apollo) are dancing in a ring "in an orgy", chanting to him "in boisterous devotion".

Supple and turbulent, a ring of men,
Shall chant in orgy on a summer morn
Their boisterous devotion to the sun
Not as god, but as god might be,
Naked among them, like a savage source.
Their chant shall be a chant of paradise
Out of their blood, returning to the sky (252)

Their chant will contain the lake, the trees, the "echoing hills", and they will be the earthly source of mystical hymns.

They shall know well the heavenly fellowship
Of men that perish and of summer morn.
And whence they came and whither they shall go
The dew upon their feet shall manifest. (252)

In Stanza VIII, the last one, the believer hears "upon that water without sound" an Apocalyptical voice crying about Jesus's tomb in Palestine.

She hears, upon that water without sound,
A voice that cries, "The tomb in Palestine
Is not the porch of spirits lingering.
It is the grave of Jesus, where he lay." (252)

This tomb speaks of the "wide water, inescapable" (death), into which all living creatures sink, deer, the quail, sweet berries, flocks of pigeons. The pigeons, like the Holy Ghost, come to sink into darkness with "extended wings."

And, in the isolation of the sky,
At evening, casual flocks of pigeons make
Ambiguous undulations as they sink,
Downward to darkness, on extended wings .(252)

In "Peter Quince at the Clavier"(1915), Part I, he compares the making of music on the piano keys with the making of music with the spirit. Thus,

Music is feeling, not sound (*Oxford Book* 253)

Music is immaterial, spiritual, like the feelings waked in the three elders by bathing Susanna's beauty, to which they raised Hosanna.

…It is like the strain
Waked in the elders by Susanna,
Of a green evening, clear and warm,
Sha bathed in her still garden, while
The three red-eyed elders, watching, felt
The bases of their beings throb
In witching chords, and their thin blood
Pulse pizzicati of Hosanna. (253)

In Part II, nature served her: "the winds were like her maids… fetching her woven scarves"(253). "A breath upon her hand / Muted the night" (253) At her mere turning, "A cymbal crashed/ And roaring horns. " (253), her motion resulted in violent music crushing the instruments.

In Part III, her Byzantine servants appeared and found her crying with the elders "by her side" . Their whispers about her were "the refrain/ Was like the willow swept by rain". Nature voiced them like a chorus. Then they left "Susanna and her shame" going away in sounds of tambourines.

In Part IV, the poet synthesises the parable as,
Beauty is momentary in the mind -
The fitful tracing of a portal;
But in the flesh it is immortal.
The body dies; the body's beauty lives (254)
The poet contrasts life's mortal beauty to art's immortal memory of beauty
Susanna's music touched the bawdy strings
Of those white elders; but, escaping,
Left only Death's ironic scraping
Now, in its immortality, it plays
On the clear viol of her memory,
And makes a constant sacrament of praise. (254)

In "Thirteen Ways of Looking at a Blackbird" (1917), the contemplation of the living and moving eye of a blackbird as the only moving thing in a static winter scenery, leads the poet to be "of three minds",

Like a tree,
In which there are three blackbirds." (255)

In the unity of love "A man and a woman / Are one (256). But then, in the unity of human love with nature, "A man and a woman and a blackbird / Are one" (256)
The poet oscillates, not "knowing which to prefer", the perception, or the afterthought, the reflection,

The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
Or just after. " (256)

In the winter (symbolising death), the memory of the blackbird triggered a mood which was of puzzling before the unsolved deciphering cause of the blackbird's shadow.

Icicles filled the long window
With barbaric glass.
The shadow of the blackbird

Crossed it, to and fro.
The mood
Traced in the shadow
An indecipherable cause. (256)

The poet addresses the aesthetes, asking them why they prefer to "imagine golden birds" and not acknowledging the simple humble reality of a blackbird. He is cognizant of "noble accents and lucid, inescapable rhythms" (256), but he also knows that humble reality is involved in his knowledge of things,

But I know, too,
That the blackbird is involved
In what I know.
Reality is one part of the design of art.
It marked the edge
Of one of many circles. (256)

While riding in a glass coach (isolated from the reality) , the aesthete is seized by a great fear that his coach equipage is formed of the blackbirds of reality.

He rode over Connecticut
In a glass coach.
Once , a fear pierced him,
In that he mistook
The shadow of his equipage
For blackbirds (257)

Death is precluded by the announcement of dark, as it is precluded by the announcement of winter, while reality never quits its place among the things ,

It was evening all afternoon
It was snowing
And it was going to snow.
The blackbird sat
In the cedar limbs. (257)

In "The Snow Man" (1921), The poet declares that "One must have a mind of winter" (i.e. to have the coolness of the spectator of death) to be able to look at dead nature,

To regard the frost and the boughs
Of the pine-trees crusted with snow.
And have been cold a long time
To behold the junipers shagged with ice,
The spruces rough in the distant glitter
Of the January sun;
And when looking, not to think of the general misery of nature,
…and not to think
Of any misery in the sound of the wind (258)

Because the wind listener of the winter wind in the snow, becomes aware of his nothingness, of the nothingness of what is not there and of the nothingness of what is there. Vanitatum vanitas. For the listener, who listens in the snow,

And, nothing himself, beholds
Nothing that is not there and the nothing that is. (259)

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ABOUT A REMARKABLE CRITICAL EDITION: DOSOFTEI, *OPERE*, 1. *VERSURI*, CRITICAL EDITION BY N.A. URSU, INTRODUCTORY STUDY BY AL. ANDRIESCU, MINERVA, BUCHAREST, 1978[1]

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***Abstract**: The critical edition of Dosoftei proposed for analysis includes all the verses, original and translations, published by the poet or remaining in manuscript and attributed to him: Stihuri la luminatul herb a Țării Moldovei, Psaltirea în versuri, Paraclisul Preacuratei Născătoare de Dumnezeu, Molităvnic de-nțăles, Viața și petrecerea svinților, Parimiile preste an and a few other works, gathered in a heterogeneous section. The actual poetic work is preceded by a comprehensive introductory study and a note on the edition, followed by a section called "Notes and Variants", a glossary (including archaic and regional terms with interesting meanings in the old language), and a table of illustrations. The critical edition proposes the following stages of analysis: The Romanian spiritual framework, New data on an old controversy: Dosoftei and Kochanowski, Psaltirea în versuri and the Birth of the Romanian Poetic Language and Dosoftei, prose translator. Our study will focus on Psaltirea în versuri and how N.A. Ursu and Al. Andriescu approached the editing and interpretation of this work. N.A. Ursu noted the difficulties related to reproducing texts through transliteration and how he opted for an interpretative phonetic transcription, also implementing an update on orthographic and punctuation norms. Other aspects concern the poetic language.*

***Keywords:** critical edition; literary language; religious poetry; literary translation; interpretative phonetic transcription*

1. Introducere

Volumul propus pentru analiză reprezintă o ediție filologică detaliată a operelor lui Dosoftei, fiind destinată cercetătorilor și celor interesați de literatura română veche, oferind un cadru cuprinzător pentru studierea influenței acestui autor. Lucrarea are următoarea structură: *Studiu introductiv, Notă asupra ediției, Versuri, Note și variante, Glosar, Tabla ilustrațiilor* și *Cuprins*. Studiul nostru se va concentra în mod special asupra *Psaltirii în versuri* și asupra modului în care N.A. Ursu și Al. Andriescu au abordat editarea și interpretarea acestei opere fundamentale. Vom analiza metodele lor editoriale, comentariile critice și interpretările oferite, pentru a înțelege cum au contribuit la cunoașterea acestei opere. De vreme ce includem *Psaltirea în versuri* în lista surselor din care este alcătuit corpusul tezei noastre de doctorat, *Estetica urâtului în poezia românească. Elemente de analiză lexicală și stilistică*, admitem în mod implicit că această traducere versificată sau prelucrare, așa cum a mai fost numită, poate fi încadrată în categoria poeziei românești. În aceste circumstanțe, ne vom raporta la teoriile unor istorici literari de referință și vom aborda unele aspecte ale limbajului poetic religios. Pentru a oferi o perspectivă cât mai clară, analiza noastră urmează în mare parte structura ediției.

2. Analiza propusă în cadrul ediției critice

Ediția critică a operei lui Dosoftei propune un amplu cadru de analiză structurat în mai multe etape esențiale. Prima etapă, intitulată *Cadrul spiritual românesc*, explorează contextul cultural, religios și intelectual al secolului al XVII-lea, oferind o înțelegere profundă a mediului în care Dosoftei și-a desfășurat activitatea literară. Urmează apoi *Date noi ale unei vechi controverse: Dosoftei și Kochanowski*, unde este analizată relația dintre Dosoftei și poetul polonez. Traducerea psalmilor realizată de către aceasta în lucrarea *Psaltirea lui David* (*Psałterz Dawidów*), reprezintă un

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moment semnificativ în dezvoltarea literaturii poloneze și a limbajului religios vernacular al vremii. Publicată în 1579, această traducere interesează în egală măsură prin calitatea sa poetică și prin rolul său în conturarea peisajului religios și cultural al Poloniei în secolul al XVI-lea. În ediția este examanită influența poetului polonez în lumina unor informații și interpretări actualizate. A treia etapă, *Psaltirea în versuri şi naşterea limbajului poetic românesc*, se concentrează asupra modului în care această operă poetică a contribuit la dezvoltarea limbajului poetic în limba română. Sunt examinate inovațiile lingvistice, structurile poetice și impactul pe care *Psaltirea în versuri* l-a avut asupra evoluției literaturii române. În final, secțiunea *Dosoftei, traducător în proză* evidențiază meritele semnificative ale autorului în domeniul traducerilor în proză, fiind analizate metodele de traducere ale lui Dosoftei și impactul lor asupra limbii române.

2.1.Dosoftei şi modelul lui Jan Kochanowski

Principală influență asupra operei mitropolitului moldovean a fost identificată în traducerea versificată a *Psaltirii* realizată de poetul polonez Jan Kochanowski în 1579. Ștefan Ciobanu semnalează larga circulație a lucrării și menționează funcția, omoloagă traducerii lui Dosoftei, pe care a îndeplinit-o în cadrul culturii poloneze: „De fapt, prin Psaltirea lui versificată se creează limba poetică poloneză." (Ciobanu 1947: 324). Nicolae Cartojan pune primele încercări de versificare a psalmilor pe seama calviniștilor francezi. Reforma protestantă a produs o transformare profundă a creștinismului din Vestul Europei, iar unul dintre aspectele sale distinctive a fost accentul pus pe folosirea limbilor vernaculare. *Biblia* trebuia tradusă în limbajul cotidian, pentru ca toți credincioșii să poată beneficia de bogăția ei spirituală și de înțelepciunea teologică. Luther a susținut cu tărie că fiecare creștin trebuie să poată citi *Scriptura* cu proprii săi ochi (McGrath 2012: 110-111). Kochanowski va prelua această direcție occidentală: „Calvin însuşi a versificat cîţiva psalmi, dar cele mai frumoase versuri le-a dat poetul francez Clément Marot (1495—1544), care a versificat 50 de psalmi. De la aceştia s-au inspirat traducători din toate ţările pe unde a pătruns reforma, până la marele poet polon Ioan Kochanowski, a cărui operă, publicată în 1577 şi retipărită apoi în nenumărate ediţii — 15 până în vremea lui Dosoftei — a servit de imbold pentru traducere şi de model pentru versificaţie lui Dosoftei." (Cartojan 1980: 206).

Această influență fusese susținută de Ion Bianu, ideea fiind preluată ulterior și consolidată de alți cercetători. Editorul volumului din 1887 considera structura versurilor lui Dosoftei o reproducere a traducerii poetului polonez Jan Kochanowski, invocând unele abateri de la normele de accentuare ale limbii române. N.A. Ursu și Al. Andriescu observă că versurile lui Dosoftei au o anumită cursivitate, rezultată din utilizarea abilă a accentului natural al cuvintelor în structurile ritmice alese de poet. Un verdict favorabil în cazul virtuților ritmice ale *Psaltirii în versuri* este dat și de către Al. Piru: „Unele din versurile sale ritmate în metru lung de 10, 12, 13 (și chiar 14 și 16 silabe) sunt câteodată stângace, dar nu greoaie, cum cred unii istorici literari, care, ei, n-au ureche muzicală. Cât despre stihurile de 6, 7 și 8 silabe, acestea alunecă zglobii, după modelul versului popular, ceea ce și explică intrarea lor în circulația orală." (Piru 1977: 154). Deși există cazuri în care Dosoftei se abate de la normele de accentuare ale limbii române, acestea sunt considerate „licențe poetice" firești, adică mici libertăți pe care orice poet și le permite în scrierea sa.

Henryk Misterski susține că înrâurirea modelului polonez se manifestă și la nivelul stilului și al conținutului: „Sondajele noastre asupra ambelor texte ne-au format convingerea că versurile lui Kochanowski au constituit pentru Dosoftei o operă de bază, și aceasta nu numai în ceea ce privește versificația." (Misterski 1970: 258). Autorul citat aduce drept argumente numirea asemănătoare a unor plante și animale, utilizarea unor expresii similare și compararea unor tropi care ar fi trecut din *Psaltirea lui David* (*Psalterz Dawidów*) în *Psaltirea în versuri*. Metoda sa de lucru apelează și la textul *Psaltirii slavo-române* (1680) și la cel al *Vulgatei*. Andriescu combate teza cercetătorului polonez și demonstrează că traducătorul român versifică psaltirea pe baza textului slavon, așa cum afirmase și Bianu, folosindu-se de traducerile românești anterioare: *Psaltirea șcheiană* și *Psaltirea lui Coresi*. Lista lungă de denumiri de animale citată de Henryk Misterski în studiul său nu poate fi considerată o dovadă că Dosoftei a folosit versiunea lui Kochanowski în traducerea *Psaltirii în versuri*, deoarece majoritatea acestor cuvinte apar și în *Psaltirea șcheiană* și reflectă, în română,

termenii din textul slavon. Așadar, Andriescu afirmă clar că: „Apropierile atât de mari între Psaltirea Șcheiană, Psaltirea lui Coresi și Psaltirea lui Dosoftei exclud, în toate cazurile citate, fie că este vorba de numirile de plante, de animale sau expresii uzuale ca cele menționate, orice izvor polonez." (Dosoftei 1978: XXXVI). Cu aceeași convingere, autorul citat constată nașterea poeziei românești culte prin „originalitatea limbajului" și „noutatea viziunii" lui Dosoftei.

2.2.Rolul Psaltirii în versuri în crearea limbajului poetic românesc

Trebuie constat încă de la început că procesul traducerii poetice se desfășoară după ce, în urma unei munci îndelungate, fusese alcătuit textul tradus în proză. Astfel, *Psaltirea în versuri* este rezultatul unor lungi prelucrări, ajustări și modificări. Această grijă orientată către rafinarea prozodică a fost punctul de plecare al unor opinii divergente, greu de reconciliat. Dacă Bianu sancționează lipsa armoniei ritmice și schemele de versificație care imitau traducerea lui Kochanowski, Eugen Negrici se declară impresionat efectele artistice accidentale pe care le-a produs Dosoftei în dorința de a se supune legilor prozodice, luându-și, totodată, o mare libertate față de textul originar. Motivile pentru care s-a dezbătut atât de mult în marginea versificării nu sunt dificil de intuit. Opera tratată reprezintă o traducere, realizată într-un context cultural mai mult decât semnificativ. Mircea Scarlat arată că, în faza de început a poeziei noastre, criteriul fundamental al poeticul a fost ornamentarea frazei, artificiul retoric, înțeles, în primul rând, ca rigoare prozodică. În spațiul cultural autohton convenția literară a fost echivalată cu împlinerea unor principii de expunere, iar prin deprinderea acestui meșteșug al stihurilor se coagulează poezia românească cultă: „Pentru a se constitui literatura română născândă și-a impus constrângeri formale. Între acestea cea mai pretențioasă și, curând, cea mai prețuită va fi prozodia. Apariția versificației denotă atenția acordată formei – cel dintâi pas spre constituirea unei conștiințe artistice." (Scarlat 1982: 77).

În aceste condiții, gradul în care autorul *Psaltirii în versuri* se îndepărtează de textul care face obiectul traducerii sale a fost îndelung disputat. Respingând teza unei înrâuriri masive a operei lui Kochanowski la nivelul conținutului, pe baza analizei lui Al. Andriescu, ne rămâne să identificăm principalele repere care l-au ghidat pe Dosoftei și să evaluăm rezultatele pe care le-a obținut. Ne apare convingătoare expunerea lui Mircea Scarlat, conform căruia versificarea psalmilor a avut pentru autor o finalitate indubitabil pragmatică, iar receptarea creației sale se face astăzi, cel puțin în parte, prin pierderea funcției sale inițiale. O abordare a psalmilor mitropolitului dintr-o astfel de perspectivă propune Eugen Negrici în *Poezia medievală în limba română,* iar concluziile la care ajunge nu pot fi neglijate. Acesta integrează fără nicio ezitare operele cu caracter poetic ale cărturarilor din secolul al XVII-lea literaturii de creație, chiar dacă ele reprezintă, în esență, adaptări și traduceri. Alcătuirea acestor tipuri de texte implică un laborios proces de creație în absența modelor anterioare. Negrici notează: „Asemenea semne ale înfruntării cu materia încă nedomolită a limbii se arată, mai în tot locul, în Psaltirea în versuri, al cărei manuscris, datat cel mai târziu din 1670, ni-l indică pe Dosoftei ca pe ctitorul poeziei lirice românești;" (Negrici 2004: 45). Autorul volumului *Expresivitatea involuntară* apreciază „valorile neintenționate" în dauna „intențiilor care nu izbutesc" și a „voinței răpuse" (Negrici 2000: 42).

Într-o perioadă în care poezia este percepută ca simplă respectare a regulilor de versificare, el consideră că eforturile de a satisface aceste exigențe împing, adesea, structurile rezultate destul de departe de semnificațiile atribuite în stadiile inițiale. Prin urmare, traducerea versificată a lui Dosoftei revendică în mod organic independența față de textul originar, pentru că psalmii sunt alcătuiți prin raportarea categorică la standarde formale. Semnificațiile biblice sunt inevitabil deturnate de obstinanta căutare a armoniei ritmice: „Exersând supunerea materiei poetice, Dosoftei cade victimă marei lui osârdii, e stăpânit de ideea de a fi în regulă. Dar, absorbit de potrivirea cuvintelor la *sfârşitul stihului*, de numărarea *silavelor*, făcând efortul de a găsi, cu orice risc, corespondentul sinonimic necesar în cheia versului, s-a văzut obligat să ignore proprietatea termenilor, exactitatea sensurilor; faptul a produs, răscumpărând truda lui, consecinţe spectaculoase, remarcabile îndrăzneli metaforice." (Negrici 2004: 46). Presupusele excese semantice pe care le săvârșește Dosoftei conduc la producerea unor efecte artistice care depășesc programul estetic rudimentar al autorului sau, în

termenii lui Negrici, „valul stufos al cuvintelor, spărgându-se de formele prozodiei convenționale, produce figuri neprevăzute, suplimentează conotativ textul” (Negrici 2000: 49).

În studiul *Psalmii în literatura română*, Al. Andriescu adoptă o poziție critică față de această interpretare. Principala obiecție formulată este aceea că Negrici se bazează exclusiv pe teoria *expresivității involuntare*, susținând că frumusețea poetică a *Psaltirii* ar fi mai degrabă rezultatul unor accidente prozodice decât al unei intenții artistice conștiente. Andriescu contestă această viziune, argumentând că Dosoftei nu este doar un versificator constrâns de reguli metrice, ci un poet cu un program artistic bine definit. Mai mult, Andriescu repoșează studiului lui Negrici analiza incompletă lexicului utilizat de Dosoftei, necomparând suficient psalmii versificați cu textul slavon pe care mitropolitul l-a tradus, precum și cu alte traduceri contemporane sau anterioare, cum ar fi *Biblia de la București*: „Cele câteva exemple date de critic, fără raportare la textul slavon după care a tradus Dosoftei psalmii, [...] ne determină să ne îndoim că autorul *Expresivității involuntare* a făcut, așa cum declară, o cercetare temeinică a lexicului folosit de Dosoftei în psalmii versificați.” (Andriescu 2004: 9). Astfel, Andriescu susține că analiza lui Negrici este parțială și insuficient fundamentată. Negrici vede prozodia ca factor determinant în opera lui Dosoftei, în vreme ce Andriescu se situează la polul opus afirmând că nu prozodia generează imaginile, ci acestea își caută o rezolvare prozodică adecvată: „După raționamentul răsturnat al domnului Eugen Negrici, dificultățile prozodice și chiar greșelile de versificație produc cele mai interesante imagini în psalmii traduși de Dosoftei.” (Andriescu 2004: 10). Poziția lui Andriescu este una de apărare a valorii artistice conștiente a *Psaltirii în versuri,* contestând interpretarea lui Negrici care atribuie frumusețea textului unor mecanisme involuntare. Andriescu insistă asupra faptului că Dosoftei este un poet cu un proiect estetic solid, care își asumă atât regulile prozodice, cât și responsabilitatea artistică și teologică a traducerii psalmilor. Argumentația lui Andriescu este greu de atacat, fiind întemeiată pe exemple reprezentative dintre care citățm unul singur, extras din *Psalmul 78*. Negrici sesizează comicul involuntar al comparației „Ierusalimului” cu „ crama”, pentru că această asociere ar fi un rezultat aleatoriu, obținut atunci când poetul, aflat în căutarea rimei potrivite, a găsit soluția „Ierusalimul/vinul”. Dacă sunt alăturate pasajele din vechile psaltiri românești, se poate observa că ea este prezentă în *Biblia de la București,* în *Psaltirea șcheiană* și în versiunea lui Coresi. Ceea ce i se datorează lui Dosoftei este secvența explicativă „când i se ia vinul”, care supralicitează imaginea ruinelor din textul originar. Prezentarea teoriilor susținute în acest studiu publicat la o distanță considerabilă față de apariția ediției critice analizate este menită să releveze maniera în care cercetătorul se situează față de *Psaltirea în versuri*.

Chiar dacă Dosoftei rămâne în permanență consecvent versiunii originale, există numeroase argumente în favoarea contribuției creatoare a poetului român, formulate de Al. Andriescu în studiul său. Muzicalitatea versurilor lui Dosoftei nu poate fi rezultatul unei reproduceri, ea este o realitatea netransmisibilă, prin urmare, constituie rezultatul unui proces creator propriu-zis. Această melodicitate este o calitate recunoscută psalmilor cu măsură de 6,7 și 8 silabe, de inspirație folclorică. Unele dintre versurile *Psalmilor 46, 47, 48, 49, 94, 96* și *101* au devenit chiar colinde și cântece de stea fiind puse în relație cu creația folclorică – o receptare a poeziei culte în folclor: „Patru din psalmii lui Dosoftei, si anume nr. 46 (*Limbile să salte*), nr. 48 (*Auziți acestea toate Neamuri, noroade și gloate*), nr. 94 (*Veniți cu toți dimpreună Să ne facem voie bună*) și nr. 98 (*Domnul stătu crai în țară*) au devenit colinde si le culegea Anton Pann în ale sale *Versuri musicești ce se cintă la Naşterea Mîntuitorului nostru I. Hs. şi în alte sărbători ale anului* (1830).” (Piru 1977: 154). Totuși, Andriescu găsește și versurile mai lungi armonioase ritmic, la fel ca Al. Piru, oferind drept exemplu versul de 10 silabe din *Psalmul 68*. Al. Andriescu face o altă constatare importantă: I. Bianu, vechiul editor a lui Dosoftei, neglijează intențiile melodice ale poetului, fiind nevoie de ediția lui N.A. Ursu pentru o notare minuțioasă a accentelor.

Un argument în favoarea originalității lui Dosoftei este și recrearea imaginilor poetice prezente în textul de bază, care aduce cu sine o necesară schimbare de viziune. Adaosurile poetului român au diverse justificări și rareori sunt doar cuvinte sau expresii menite să slujească unor constrângeri de versificație. Dosoftei dovedește o predilecție pentru „nuanțarea explicativă” abordând adesea pasajele laconice în vederea formulării unui îndemn evlavios. Poetul produce în repetate rânduri „actualizări augumentative” (Dosoftei 1978: LVIII), aflate sub semnul dogmei și al moralei creștine, cu un

pronunțat accent polemic. Universul poetic propriu creat de Dosoftei substituie unele obiceiuri autohtone vechilor realități din textul biblic. O urmare a actualizării istorice este înlocuirea cuvântului „păcătoși" cu termenul „păgâni*"* din *Psalmul 10*. Andriescu ilustrează tendința de actualizare prin versetul 11 din *Psalmul 65* (p. 155): „Că ne-ai suit păgânii în ceafă, / Cu rău ce ne fac și ne cer leafă". Stilul poetic al lui Dosoftei se remarcă prin densitatea imaginilor metaforice: metafora de bază, preluată din textul original, este fragmentată, iar părțile rezultate se transformă, la rândul lor, în noi imagini, așa cum se poate observa în portretul fiicei regelui din Psalmul 44 (Dosoftei 1978: LXXI). La el, metafora izolată tinde să se reorganizeze într-o serie metaforică, ceea ce conferă traducerii o notă de redundanță. Totodată, psalmii abundă în descrieri de confruntări armate, care îi stimulează imaginația, iar poetul le amplifică cu o precizie axată pe dinamism și energie. Aceste completări nu pot fi privite ca o adaptare forțată la contextul local, ci mai curând ca o personalizare a viziunii biblice, întrucât intervențiile sale urmăresc mereu să clarifice și să accentueze sensul originar al *Scripturii*. Andriescu conchide astfel analiza sa: „Toate intervențiile sale — și acestea afectează în primul rând structura imaginii, după cum am văzut — au ca scop personalizarea rugii, retrăită liric și sedimentată epic, în hiperbole narative, și actualizarea moralei și istoriei." (Dosoftei 1978: LXXIV).

Se cuvine să ne oprim asupra unei alte observații a lui Andriescu pentru a înțelege natura nuanțelelor pe care le suprapune tablourilor biblice: „Dosoftei actualizează această luptă, gustând deliciile unei victorii îndelung așteptate […] Dosoftei descrie cu o anumită insistență, adăugind amănunte concrete, distrugerea dușmanului, dând curs și unui imbold interior" (Dosoftei 1978: LXVII-LXVIII). Tendința de actualizare a lui Dosoftei sau de localizare subtilă, cum va fi apreciată mai târziu de Andriescu, se manifestă și prin crearea unor secvențe violente în care inamicul este anihilat. Hiperbola reprezintă mijlocul de realizare al unor tablouri apocaliptice. Macabrul și grotescul își intră pe deplin în drepturi versete precum: „Stârvurile-n câmpuri, zăcând aruncate,/ Să strângă troiene de vânturi suflate." (*Psalmul 17*, p. 42) sau „Trupurile zac pre gios căzute/ A slugilor tale ce-s crezute,/ Și carnea lor o mănîncă hiara/ Și pasările din toată țara./ Sîngele le stă vărsat ca apa" (*Psalmul 78,* p.181). De asemnea, Edgar Papu remerca în poezia lui Dosoftei contrastul specific Barocului care apare prin juxtapunerea „splendorii" și a „întunericul funebru". În textul *Psaltirii,* obsesia morții reprezintă „o caracteristică pronunțată a lui Dosoftei, la care predomină vizibil motivul lui *memento mori*" (Papu 1977: 296). Așadar, aportul lui Dosoftei nu trebuie despărțit de integrarea urâtului, ca instrument moralizator, în arta creștină „de la imaginile morții, ale infernului, ale diavolului, ale păcatului, până la cele despre suferința martirilor" (Eco 2007: 52). Mazilu susține apartenența operei lui Dosoftei la Barocul est-european, manifestată prin cultivarea stihului, opțiunea pentru unele specii literare caracteristice și tonalitățile meditațiilor sale filozofice. Aprecierea sa generală se verifică în cazul *Psaltirii în versuri* care „se încadrează perfect în ampla mișcare a literaților Barocului est-european privind versificarea textelor religioase" (Mazilu 1997: 90). Încercările de transpunere prozodică a textului Psaltirii demonstrează, dincolo de finalitățile clericale evidente, și coagularea unei conștințe artistice. Ele constituie, în egală măsură, fapte de literatură comune întregului spațiu european. Astfel, Dosoftei reușește să armonizeze modelele poetice consultate cu tiparele poeziei noastre populare. Rezultatul acestei întrepătrunderi este „originalitatea profundă a marelui artist, o originalitate născută din sinteza superioară între tiparele pe care i le propuneau lecturile sale renascentiste și baroce și poezia poporului român" (Mazilu 1997:103).

3. Nota editorului și întocmirea volumului

N.A. Ursu are grijă să cuprindă toate stihurile, originale și traduceri, publicate de mitropolit sau rămase în manuscris și atribuite acestuia: *Stihuri la luminatul herb a Țării Moldovei, Psaltirea în versuri, Paraclisul Preacuratei Născătoare de Dumnezeu, Molităvnic de-nțăles, Viața și petrecerea svinților, Parimiile preste an* și câteva alte scrieri, reunite într-o secțiune cu caracter eterogen. Un aspect problematic îl constituie trecerea versurilor mitropolitului în caractere latine. N.A. Ursu atrage atenție asupra înstrăinării limbii utilizate de Dosoftei atunci când textele au fost reproduse prin translitерație. Editorul face trimitere la o serie de antologii pentru a-și sprijini afirmația. *Poezia românească de la origine până în zilele noastre (1673—1937)*, alcătuită de Gh. Cardaș sau *Antologia poeziei românești de la începuturi pînă astăzi,* semnată de Al. Piru și Ioan Șerb. Prin urmare, N.A.

Ursu aplică principiul transcrierii fonetice interpretative, urmărind redarea realității ligvistice reprezentate de grafia chirilică. În egală măsură, autorul realizează o actualizare a normelor ortografice și de punctuație.

În scrierile lui Dosoftei apar mai multe serii grafii de paralele care ridică serioase probleme în procesul de transcreire. N.A. Ursu arată că autorul a folosit inconsecvent unele slove pentru a nota valori fonetice diferite. Este cazul slovelor *ius (mare)* și *ior* a căror utilizare oscilantă a fost clarificată prin interpretarea editorului. Acesta s-a bazat pe pronunțarea specifică graiurilor românești nordice pentru a transcrie ѧ prin *ă* în cuvinte precum: *călcăi, intăi, pană, părău, tâlhar*. Toate operațiile de acest tip efectuate în cadrul transcrierii fonetice interpretative sunt dezbătute amănunțit în nota editorului. Este interesant că N.A. Ursu identifică în scrierile lui Dosoftei o încercare voluntară de a se supune normelor supradialectale: „Dosoftei avea de bună seamă conștiința unui început de limbă română literară, a unor norme supradialectale în curs de constituire, pe care încerca să le respecte (Dosoftei 1978: XC). Observația sa se bazează pe numeroasele fonetisme paralele cum sunt: „her-fier, hirea-firea, herbinte-fierbinte, strîca-strica*"* și pe rime în care este folosită forma „odihnă", dar este evident că poetul folosise inițial sau avea în minte forma moldovenească „hodină: odihnă-cină" (*Psalmul 3*, p. 14), „odihnă-plină*"* (*Psalmul 15*, p. 36).

Referitor la aspectele de limbă literară, Ion Gheție sesiza că în lucrările lui Dosoftei apar diferențe importante în raport cu *Cazania lui Varlaam* care ar trebui puse pe seama opțiunii mitropolitului de a se orienta mai mult către limba vorbită. Dosoftei nu abandonează nicidecum vechile norme, nefiind consecvent față de limba vorbită, dar trebuie să atragem atenția asupra concluziei rezultate în urma analizelor lui Gheție: „Ceea ce impresionează în textele literare scrise în prima parte a perioadei următoare (1656—1715) este puternica presiune pe care o exercită graiurile asupra normelor literare din ţările române." (Gheție 1975: 343).

O altă componentă importantă a elaborării ediției a fost restaurarea punctuației, care lipsea aproape complet în textele chirilice vechi. Editorii au plasat punctele și virgulele în conformitate cu logica frazelor, astfel încât să faciliteze lectura. Totodată, s-a ținut cont de măsura versurilor, mai ales că unele forme verbale erau mai lungi decât cele moderne. Acest lucru a necesitat ajustări atente pentru a reda ritmul inițial al poeziei lui Dosoftei. În unele cazuri, au fost păstrate inconsecvențele originale, pentru a ilustra fidelitatea față de limba română veche. Dosoftei folosește atât forme arhaice/regionale, cât și forme literare. Pentru N.A. Ursu este evident că poetul folosește trecerea de la un registru la altul ca pe un instrument de echilibrare a versificației. De pildă, autorul *Psaltirii în versuri* marchează la nivelul grafiei pronunțarea unor nume proprii precum „Iordan, Iosif, Iuda" (Dosoftei 1978: XCIX) cu și fără diftong inițial, în funcție de efectele prozodice urmărite.

În contextul controverselor privitoare la accentul tonic utilizat de Dosoftei, editorul combate unele prejudecăți puse în circulație de I. Bianu. Abaterile pe care le face poetul nu sunt decât „licențe poetice", specifice unei manifestări artistice. În legătură cu acestea, N.A. Ursu păstrează accentele care se abat de la normele obișnuite (dacă nu sunt rezultatele unor erori de tipărire/ transcriere), precum și accentele unor cuvinte vechi sau dialectale pentru a facilita citirea versurilor – așa cum le-a conceput autorul: „alăute, aurul, avem, căile, cetățile, cântând [...]" (Dosoftei 1978: C). În unele cazuri, adaugă accentele corecte sau cele care lipsesc în original pentru a asigura o lectură corespunzătoare.

Concluzii

Ediția analizată confirmă importanța fundamentală a mitropolitului în consolidarea limbajului poetic românesc și în integrarea literaturii noastre vechi în tradiția europeană a versificării psalmilor. Analizele asupra influenței modelelor consultate și asupra limbii poetului demonstrează că Dosoftei nu a fost doar un traducător, ci un creator autentic, capabil să transforme textul biblic într-o operă cu valoare estetică proprie. Dezbaterile stârnite de opera mitropolitului arată că *Psaltirea în versuri* rămâne un text deschis interpretărilor. Dincolo de aceste divergențe, un lucru este cert – prin eforturile lui Dosoftei, psalmii s-au apropiat de literatura originală, creând liantul dintre textul religios și sensibilitatea poetică românească. În acest sens, ediția critică din 1978 este atât o restituire filologică, cât și un reper esențial pentru în cercetarea limbii literare și a literaturii române vechi.

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THE PIONEERS OF MODERN ROMANIAN POETRY: IENĂCHIȚĂ VĂCĂRESCU, COSTACHE CONACHI, VASILE CÂRLOVA – CREATORS, CONSCIENCES, AND TOILERS OF LANGUAGE AND POETRY

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***Abstract**: This study examines the creative practices of three precursors of modern Romanian poetry from the late 18th to the mid-19th century: Ienăchiță Văcărescu, Costache Conachi, and Vasile Cârlova, who were regarded by literary critics as the first pre-Romantic poets and founders of modern Romanian literature. Ienăchiță Văcărescu performs a quasi-demiurgic act of poetic invention, forging his own aesthetic tools and shaping a Romanian literary language suited to simple, direct verse. His contemporary, Costache Conachi, often compared to Petrarch for his erotic focus, self-centered poetics, and tonal novelty, adopts the same popular monorhymed model but applies it to the emotional turmoil of love. The younger Vasile Cârlova, writing alongside the rise of French Romanticism, develops in his brief oeuvre a distinct style marked by genuine lyrical intensity. Together, these pioneers provide the cultural and linguistic groundwork on which later Romanian literature builds its enduring structure.*

***Keywords:** pre-romanticism; founders; erotic poetry; lamentation; pioneers; consciousness*

Revoluţia franceză din 1789 cu a sa *Declaraţie a drepturilor omului şi cetăţeanului*, aplicarea ideilor acesteia în Europa de către Napoleon Bonaparte, constituie fundamentul pe care se înfiripă la începutul veacului al XIX-lea și se consolidează ulterior, pe tot parcursul „secolului naţionalităţilor”[1], conștiințe naționale, idealuri ale autodeterminării, aspirații spre independență și libertate. Un nou Vezuviu erupe, explozia lui din străfunduri îngroapă sub râuri de magmă fierbinte Pompeii marilor imperii, fie ele occidentale sau răsăritene. Din cenușa acestora „se va forma marea majoritate a statelor naţionale din Europa.”[2] Trezirea conștiinței naționale, redescoperirea filonului etnic și lingvistic ancestral comun, toate acestea au fost posibile atât prin acțiunea concretă, concertată a factorului politic și social, prin revoluții, sacrificiu uman, vărsare de sânge, dar și prin implicarea marilor personalități intelectuale ale vremii, poeți, istorici, filologi etc. Desigur, toate aceste frământări, tendințe, lupte pe toate planurile, politic, educațional, artistic, social, ideologic, istoric, filologic etc., pot fi remarcate și în spațiul românesc. Plecând de la ideile și lupta iluminiștilor Școlii Ardelene de la finele secolului la XVIII-lea (Supplex Libellus Valachorum, trimis împăratului la Viena în 1791), a căror contribuție la constituirea identității de neam nu poate fi contestată, cu toate necesarele, inerentele lor exagerări, trecând prin Revoluția lui Tudor Vladimirescu de la 1821, ajungem, logic, la perioada pașoptistă (1830-1860) ce are drept reper, axis mundi, în plan politic și social, Revoluția de la 1848 din cele trei țări române, în timp ce în plan cultural putem vorbi deja de un modernism consistent, bine ancorat în problematica națională, dar la fel de bine racordat la mișcările și ideile occidentului.

Conștienți de rolul lor, de misiunea aparent imposibilă, de pionierat, pe care și-o asumaseră cu bună știință, asemenea unor mateloți vizionari care-și întind pânzele în bătaia vânturilor potrivnice, năzuind spre țărmuri considerate utopice de unii, „oamenii începutului de drum” își canalizează integral intelectul, creativitatea, energiile spirituale de anvergură demiurgică, în direcția împlinirii aspirațiilor naționale, asimilării modelului civilizator francez, sincronizării cu marile curente artistice și literare occidentale, în special cu romantismul european, simultan cu emanciparea și impunerea unui specific național în literatură și constituirea unor instituții fundamentale (școala, presa, teatrul) etc.: „Generația pașoptistă ilustrează în câmpul culturii noastre o psihologie care s-ar putea numi <<a începutului de drum>>. E situația cărturarilor care au privilegiul, dar își asumă și riscul de a intra în

1 Ioan Scurtu, Europa în secolul naționalităților, http://www.ioanscurtu.ro/europa-in-secolul-nationalitatilor/.
2 *Ibidem*.

arenă într-un moment de cotitură a istoriei, când o schimbare bruscă de perspectivă autorizează luarea în posesie a unor pământuri deșertice sau năpădite de vegetația trivială a locurilor abandonate. A <<începe>> e un act al tinereții, o dovadă de elan creator, de încredere în ordinea lumii."[3] Dar a crea ceva din nimic, o limbă scrisă, mai mult, transpunerea acesteia într-o literatură autentic-națională, cu minusurile inerente unor deschizători de noi orizonturi, este cu adevărat un act demiurgic, de aceea pare cu atât mai surprinzătoare poziția unor critici sau istorici literari care susțin ideea că literatura română din această perioadă se reduce la mimetism tematic, imitație a unor modele occidentale, artificialitate și chiar impostură: „[…] voga depistării de <<surse>> a contribuit între cele două războaie, chiar şi atunci cînd cercetarea era executată cu rigoare metodică şi punea în lumină dependenţe [...], la întărirea prejudecăţii că romantismul românesc dinainte de Eminescu e inautentic, fiind, în mai mare sau mai mică măsură, după autori şi opere, o grefă apuseană pe un organism plăpînd şi încă nevertebrat."[4] Întrebarea care se pune, retorică, desigur, este următoarea: ar fi fost cu putință să avem astăzi un Macedonski, un Eminescu fără acești precursori vizionari? Elogiul adus de Eminescu lui Heliade Rădulescu izvorăște, desigur, dintr-un sentiment de gratitudine, de recunoaștere a meritelor marelui înaintaș („Eliad zidea din visuri și din basme seculare / Delta biblicelor sânte, profeților amare, / Adevăr scăldat în mite, sfinx pătrunsă de-nțeles;[5]"); admirația pe care i-o poartă lui Grigore Alexandrescu îl determină pe marele nostru poet să îl așeze pe acesta alături de Byron („Și ca Byron, treaz de vântul cel sălbatic al durerii, / Palid stinge-Alexandrescu sânta candel-a sperării, / Descifrând eternitatea din ruina unui an."[6]); reverența în fața sensibilității lui Bolintineanu este un semn de apreciere sinceră („Iar poetul ei cel tânăr o privea cu îmbătare, / Și din liră curgeau note și din ochi lacrimi amare / Și astfel Bolintineanu începu cântecul său."[7])

Macedonski însuși se pune, încă de la început, sub „înalta protecție a marei mișcări pe care a făcut-o Heliade, Alecsandri, Bolintineanu, Bălcescu, Cezar Bolliac și toți acei rari bărbați, cu ale căror nume literatura noastră, patria noastră este în drept a se mândri."[8]

Acești „rari bărbați", alături de mulți alții pe care Eminescu îi pomenește sau nu în *Epigonii*, mai mult sau mai puțin justificat (Costache Conachi, de pildă, e ignorat, nu și Prale, Cichindeal sau Mumulean), au așezat piatra de temelie a poeziei românești. „Zilele de-aur a scripturelor române" sunt, mai exact, zilele de beton și granit ale fundației pe care vor ridica Eminescu, Macedonski și alții poezia noastră modernă: „Când privesc zilele de-aur a scripturelor române / Mă cufund ca într-o mare de visări dulci și senine". În realitate ne aflam nu într-o mare, ci de-a dreptul în abis, pe un fund de ocean sălbatic (social, economic, cultural etc.) unde eram ținuți cu strășnicie de colosul otoman, aflați la bunul plac al celor trei mari imperii, unul mai rapace decât altul. „Văd poeți ce-au scris o limbă ca un fagure de miere" așadar, nu o poezie genială, nu opere nepieritoare vede Poetul, ci „o limbă" – aici Eminescu pune punctul pe i: pentru a avea poezie era nevoie de o limbă, de un „material verbal prin care să fie exprimat vizionarismul"[9], sau măcar să fie create auspiciile, să fie defrișat terenul, pregătită calea „visării" poetice autentice. Este ceea ce realizează în cultura noastră, din neant „pionierul" Ienăchiță Văcărescu (1740 – 1797), într-un climat impropriu, ostil chiar oricărui demers cultural. Până la momentul 1821, revoluția lui Tudor Vladimirescu, cea care va marca semnalul de începere a modernizării societății românești, situația politică și socială din țările românești, mai puțin Transilvania, nu părea a fi ieșit din Evul Mediu: exista o clasă socială, a marilor boieri, deținători de imense fonduri funciare pe care trudea marea masă a populației, formată din țărani șerbi, lipsiți de

3 Paul Cornea, *Oamenii începutului de drum*, București, Editura Cartea românească, 1974, p. 26. Apud Crina Poenariu, *Aspecte ale profetismului literar în pașoptismul românesc*, https://www.philippide.ro/traditie-inovatie_2012/38POENARIU%20Crina%20final.pdf.

4Idem, *Originile romantismului românesc*, București, Editura Minerva, 1976, https://dokumen.tips/documents/paul-cornea-originile-romantismului-romanesc-568523773f86b.

5 Mihai Eminescu, *Epigonii*. În *Opere. I. Poezii*, ediție îngrijită de D. Vatamaniuc, prefață de Eugen Simion, Editura Univers Enciclopedic, București, 1999, pp.88-95.

6 Ibidem.

7 Ibidem.

8 Alexandru Macedonski, *Conferință ținută în sala Ateneului asupra mișcării literare din cei din urmă 10 ani*, în Presa, XI, 51, 17-18 martie 1878. Apud Adrian Marino, *Opera lui Alexandru Macedonski*, Editura pentru Literatură, București, 1967, https://www.academia.edu/36933984/Adrian_Marino_Opera_Lui_Alexandru_Macedonski.

9 Daniel Cristea Enache, *Curs de literatură română*, Universitatea București, Facultatea de Limbi și Literaturi Străine, s.a.

orice drepturi; între aceste două clase începuse a se interpune o altă pătură de exploatatori, a arendașilor administratori de moșii (pe care îi vor „biciui" mai târziu Eminescu și Caragiale). Această stare de înapoiere, de permanentizare a unui Ev Mediu din care alții se desprinseseră demult, nu era cauzată nicidecum de cine știe ce handicap genetic, ea era susținută și chiar amplificată de situația de vasalitate la care Imperiul Otoman supunea cele două Principate și se manifesta la toate nivelurile societății, nu doar cultural, ci și economic și social, astfel încât decalajul față de Occident, din toate punctele de vedere, deși uriaș, era justificabil. Așa se explică de ce, la sfârșit de secol XVIII noi ne mândrim cu Ienăchiță Văcărescu, nemții cu Goethe și Schiller (contemporani cu poetul nostru), englezii cu Blake, Coleridge sau Wordswoth și francezii cu Voltaire.

Ienăchiță Văcărescu descinde, pe linie maternă, din Negru-Vodă, întemeietorul Țării Românești („Pe Argeș în jos, / Pe un mal frumos, / Negru-vodă trece / Cu tovarăși zece"). Bunicul, Ianache, vistiernic al lui Constantin Brâncoveanu, a fost decapitat împreună cu domnitorul muntean și cei patru copii ai acestuia la Constantinopole în 1714. Tatăl lui Ienăchiță, Ștefan, fusese însurat cu o nepoată a lui Ion Neculce, Catinca, astfel încât, după mamă, poetul era moldovean. Părinții îi asigură de mic o educație aleasă: „A învățat în casă […] limbile greacă, latină, italiană, franceză, germană și turcă. Dascăl de grecește l-a avut pe Neofit cel bătrân, de latină pe un german, Weber, și de turcă niște hogi."[10] Avem, așadar, o familie de mari boieri, cu vederi largi, foarte bogată. Deși tatăl i-a fost asasinat, el continua ascensiunea pe scara socială (ajunge la un moment dat mare spătar, însă nutrise chiar gânduri de domnie), fără a neglija nici instruirea (în timpul unui surghiun la Constantinopole, el învață temeinic gramatica limbii turcești[11]). Pe lângă bogăția și fastul în care excela („Văcărescu putu să-și reia, după zile de zbucium, traiul de mare boier feudal. Locuia pe Podul Mogoșoaiei într-o casă somptuoasă, situată cam pe locul unde este astăzi C.E.C.-ul, păzită strașnic de seimeni, arnăuți și panduri înarmați cu sulițe, buzdugane, puști și pistoale. În curte se aflau mulțime de cai, armăsari, podovnici și iedecuri cu harșale strălucitoare de aur și argint."[12]), Ienăchiță era și un excelent diplomat și un fin om de lume, bun cunoscător al cutumelor de la marile curți europene, dar în același timp un distins erudit, poliglot, pasionat de culturile latină și greacă, cunoscător al marilor poeți italieni. În același timp, însă, era și el, într-un anume fel, prizonier al epocii în care trăia, lucru de care ne dăm seama fie și doar admirându-i vestimentația, formată nu din piese în ton cu moda occidentală, ci mai degrabă o combinație medieval-feudală, turco-fanariotă, admirabil descrisă de Odobescu: „[…] gugiumanul de samur, așezat cu semeție pe cap. Costumul lui, imitat de pe hainele sale favorite, e compus într-acel portret, de un anteriu de sevaiu roz-gălbui sau chamois și încins la brâu cu un giar, din care iese hangerul cu mâner de smalț albastru și de pietre scumpe; pe deasupra poartă un contoș de coloarea verde deschisă a iezmului (iasp alb), îmblănit cu samur."[13] Dincolo de aceste aspecte omenești, de înțeles având în vedere contextul socio-istoric, Ienăchiță Văcărescu are marele merit de a fi fost primul care a conștientizat la noi rolul esențial al gramaticii pentru evoluția limbii, pentru realizarea unității acesteia, dar și pentru cultură în general. În acest sens, el scoate la Râmnic și Viena, în 1787, prima gramatică tipărită în limba română, care este în același timp și un îndrumar practic de prozodie românească, întrucât cuprinde o serie de poezii originale ce propun modele concrete de versificație. Lucrarea, intitulată *Observații sau băgări dă seamă asupra regulelor și orînduelelor gramaticii rumînești,* e interesantă, pe lângă normele de limbă pe care le propune fără a le și impune, mai ales prin ideea că gramatica facilitează accesul inclusiv la creația poetică. Iată cum prezintă Alexandru Odobescu *Gramatica* lui Ienăchiță Văcărescu: „Apoi printre deosebitele modeluri de versificațiuni unde alătură strofe cu felurite măsuri, el pune și aceste șease versuri în care, după ce a caracterizat cu seriozitate gramatica și scopul ei, sfârșește printr'o glumeață invitare către cititori"[14]: „Gramatica e meșteșug ce-arat-alcătuire, / Și toți printr-însa pot afla verice povățuire. / Ș-a scrie încă într-ales cu reguli arătate, / Pă toți învață d-a le ști fără greșală toate. / Și versuri înmeșteșugite arată

10 *Poeții Văcărești. Versuri alese*, ediție îngrijită de Elena Piru, cu o introducere de Al. Piru, București, Editura pentru Literatură, 1961, p.VII.
11 *Ibidem*.
12 *Ibidem*, p. XV.
13 Alexandru Odobescu, *Opere alese,* vol. II, ediție îngrijită de Alexandru Iordan, București, Editura Cugetarea, 1941, p. 144.
14 *Ibidem,* p. 117.

d-a să face: / Siliți-vă a o-nvăța sau faceți cum vă place."[15] Creațiile lirice ale lui Ienăchiță Văcărescu, altele decât cele date ca model de versificație în *Gramatica* sa, au rămas în manuscris, fiind publicate de Alexandru Odobescu în 1878 în volumul *Colecție de poezii vechi*. Poeziile sunt în general scurte, cu o construcție simplă, de inspirație populară, versurile de asemenea sunt scurte, pentru a fi mai ușor de memorat și de transmis mai departe colectivității, aidoma liricii populare din care se inspiră prin motive, melodicitate, ritm și rime elementare. Un exemplu concludent este poezia *Într-o grădină*: „Într-o grădină, / Lîng-o tulpină, / Zării o floare ca o lumină. / S-o tai, să strică! / S-o las, mi-e frică / Că vine altul și mi-o ridică." Sunt aici două strofe formate din câte trei versuri (primele două scurte de cinci silabe, al treilea și al șaselea de 10 silabe, fără a fi vorba de o terțină, întrucât rima este a a a / b b b, monorimă elementară ca în poezia populară. Ușor de ținut minte, sunt versuri naive, melodioase, fără a ridica niciun fel de probleme de interpretare. Stilistic, avem o comparație ușor forțată și alegorie naivă banală, floare = femeie). Marca de conjunctiv și pronumele feminin de la începutul versului al patrulea, unite prin cratimă din necesități de ritm, se repetă simetric în următorul vers, reluându-se astfel anaforic motivul erosului adolescentin ezitant, șovăielnic. E importantă, ca și celelalte creații ale lui Ienăchiță Văcărescu, prin momentul în care a apărut, prin fapul că, iată, în sfârșit, se scrie românește, în structură versificată, chiar dacă elementar. O altă creație lirică, *Amărâtă turturea*, este formată din opt catrene, versurile având rima împerecheată: „Amărâtă turturea / Când rămâne singurea, / Căci soția și-a răpus, / Jalea ei nu e de spus." Avem aici reprezentarea alegorică a dragostei în chip de „amărâtă turturea" (în alte părți canar, floare etc.). despre care George Călinescu spune că intră în sfera creațiilor lăutărești[16]. Eugen Simion susține că aici „există mai multă mișcare lirică și o mai mare varietate de elemente (în stilul poeziei populare) […], cu care însă poezia nu vine în contact în chip direct, ci prin intermediul unei fabule."[17] „Morala" așa-zisei „fabule", explicită în final, schimbă puțin raportarea noastră la această creație, poetul ieșind oarecum din zona poeziei populare printr-un paralelism pe care îl crează între jalea păsării rămase singure și propria suferință a poetului, provocată de dragoste. Lipsit de mijloacele lingvistice și poetice adecvate, poetul recurge la jeluiri, lamentații, oh-uri, vai-uri, interogații retorice, care repet, nu reprezentă nicidecum un stil personal, ci o fațetă a epocii respective, o oglindă a acesteia (le vom întâlni, amplificate, și la Costache Conachi, unul dintre cei mai reprezentativi „jeluitori" din lirica noastră cultă): „Dar eu om de-naltă fire / Decât ea mai cu simțire / Cum poate să-mi fie bine? / Oh, amar și vai de mine!" Întâlnim același ritm, aceleași motive și aceeași simplitate și melodicitate specifice liricii de factură folclorică, numai că de această dată asistăm la o prelucrare, la o modelare a eposului popular, așa cum face, păstrând proporțiile, Alecsandri cu Miorița, la o ușoară „manipulare" a cititorului, plecând de la sursa de sorginte populară, prin intermediul unei alegorii, spre tărâmul unor prime încercări de poetizare cultă.

Ceea ce realizează Ienăchiță Văcărescu în cultura română poate fi socotit pe bună dreptate un act demiurgic, întrucât poetul așează bazele unei limbi, favorizează premisele formării unei conștiințe literare într-o etapă istorică și culturală aflată într-un mare decalaj față de Occident și pe care poetul o exprimă, până la urmă, cu mijloacele pe care el însuși și le creează, în spiritul epocii respective și mai puțin din punct de vedere al personalității sale, realmente remarcabilă. Cei care vor urma, inclusiv copiii săi, Alecu și Nicolae, dar mai ales nepotul, Iancu Văcărescu, trecând apoi pe la Eliade Rădulescu, Alecsandri și până la piscul Eminescu, vor duce mai departe moștenirea lăsată de el, cu din ce în ce mai mult talent, dar având desigur și un punct de plecare cert, cultural și lingvistic. El însuși, departe de a cădea într-un narcisism facil, conștient de rolul și de menirea sa de pionier, are „sentimentul profund că scrie prima literă a alfabetului […]. Sentiment, încă o dată, de întemeietor, hărăzit să devină model."[18] Acest sentiment e sintetizat atât de convingător în vizionarul său „testament", un fel de prefigurare, în germene (păstrând proporțiile) a „*Daciei literare*" și a ideilor pașoptiste care vor erupe în veacul următor (de remarcat că el nu vorbește restrictiv de limba

15 *Poeții Văcărești. Versuri alese.*, p.3.
16 George Călinescu, *Istoria literaturii române de la origini până în prezent*, București, Editura Semne, 2003, p.74, reproducere în facsimil după ediția apărută la Fundația Regală pentru Literatură și Artă în 1941.
17 Eugen Simion, *Dimineața poeților - Eseu despre începuturile poeziei române*, București, Editura Cartea Românească, 1980, p. 21.
18 Eugen Simion, *Op. Cit*., p. 20.

muntenească, nici de Muntenia, ci de limba românească și de cinstirea patriei): „Urmașilor mei Văcărești! / Las vouă moștenire: / Creșterea limbei românești / Ș-a patriei cinstire."

Așa cum arătam mai sus, moștenirea lui Ienăchiță Văcărescu a fost preluată de urmașii săi (în sensul literar și artistic extins al termenului, nu doar cu referire la descendenții în linie directă), permanent perfecționată, îmbogățită sub toate aspectele – limbă, stil, tematică etc. Unul dintre continuatorii din Principatele Române ai drumului deschis de Ienăchiță Văcărescu, sub aspect cronologic, dar și estetic, dacă se poate spune așa (exceptându-l pe Alecu Văcărescu) poate fi considerat Costache Conachi (1778 – 1849), a cărui liră se face cunoscută de data aceasta în Moldova. Contextul istoric, social și politic începe ușor să se schimbe, influența culturii și civilizației occidentale își face simțită prezența în prima jumătate a secolului al XIX-lea, iar Revoluția lui Tudor Vladimirescu din 1821 declanșează procesul ireversibil de ieșire de sub tutela otomană, de emancipare a Principatelor, de modernizare a acestora, mai întâi prin reinstaurarea domniilor pământene, apoi prin contactul tot mai frecvent cu ideile progresiste occidentale, prin asimilarea și circulația acestor idei în spațiul public din Țările Române. Astfel, marii boieri, mari patrioți în același timp, oameni școliți, cu o vastă cultură, cochetând uneori și cu muzele ca un mod plăcut de petrecere a timpului, cum era de pildă și Costache Conachi, încearcă să trezească în conștiința contemporanilor acel ideal național al unității de neam și limbă, inclusiv pe calea versificației. „Aria tematică este una care privește elementul național, un contur idealizat și ideal al unei Românii văzute în integralitatea ei. […] Înainte de unirea propiu-zisă, s-a făcut unirea prin cultură și literatură."[19] Acesta este contextul în care-și desfășoară activitatea și marele boier și cărturar Costache Conachi, epocă surprinsă în spiritul ei de Vasile Alecsandri: „Pe la începutul secolului s-a ivit în Moldova o pleiadă de poeți care au lăsat urme adânci în memoria contemporanilor. Acea pleiadă compusă din Tăutu, Conachi, Beldiman, Pogor etc, toți boieri și feciori de boieri înzestrați cu învățăturile clasice a limbilor elină, latină și franceză. Ei se îngânaseră cu imaginile poetice ale mitologiei antice și primiseră refletul depărtat al ideilor volteriene pe care revoluția cea mare le răspândise în Europa; însă distanța nestrăbătută ce exista între patria lor și izvorul acestor idei, precum și, mai cu samă, poziția lor socială îi opri de a se pătrunde de principiile radicale ale Franției. Spiritul lor luă deci altă direcție; el se îndreptă cu tot focul tinereții pe cîmpul înflorit al poeziei, cîmp ce îi ducea în templul Amorului."[20] Așadar, la fel ca în cazul lui Ienăchiță Văcărescu, Costache Conachi (și desigur ceilalți versificatori contemporani) trebuie privit și analizat în contextul epocii în care a trăit și pe care o creionează artistic; el se cuvine integrat, fără o exigență exagerată, paradigmei istorice și culturale de la acel moment.[21]

Apariția conștiinței erotice, susține Eugen Simion, determină la „oamenii începutului de drum" din prima jumătate a secolului al XIX-lea „nașterea conștiinței lirice"[22]. În acest sens, marele boier Costache Conachi, și-a oferit plăcute momente de răgaz în răstimpul îndeletnicirilor „serioase" de administrator al imenselor sale moșii, de înalt funcționar în aparatul de stat, ori de traducător, momente în care a scris versuri originale, cele mai izbutite fiind cele închinate lui Eros, manifestări artistice ale propriilor experiențe de alcov, ale iubirilor împărtășite sau nu, imnuri către „nuri", amor, către iubirea mai degrabă profană, concretă, palpabilă decât către cea spiritualizată: „Am iubit și cunosc gustul dragostei peste măsură, / Ascultați, că vă grăiește amoriul prin a mea gură."[23] Eugen Simion îl consideră pe Conachi, autorul primului nostru „manual" de prozodie intitulat *Meșteșugului stihurilor românești*, „cel mai complex și mai profund poet erotic de până la Eminescu."[24]

Contextul social și cultural favoriza circulația unor teme, comune multor versificatori ai vremii, vizând nu numai erosul, dar și viața socială sau politică în general, istoria, elementul național, emanciparea socială, așadar o arie tematică vastă, de interes public. Costache Conachi nu face nici el excepție de la emulația epocii, susținând până și ideile, la modă, de emancipare socială, de

19 Daniel Cristea Enache, *Op. Cit.*

20 Costache Conachi, *Scrieri alese*, ediție prefațată, glosar și bibliografie de Ecaterina și Alexandru Teodorescu, București, Editura pentru Literatură, 1963, p.XXXV.

21 Daniel Cristea Enache, *Op. Cit.*

22 Eugen Simio, *Op. Cit*., p. 280.

23 *Amorul din prieteșug*, în Costache Conachi, *Op. Cit., p. 165.*

24 Eugen Simio, *Op. Cit*., p. 281

compasiune pentru truditorii pământului dublu exploatați până la sânge, o dată de boierii pământeni, a doua oară de arendașii greci, „crocodilii din mare” (idei îndreptate chiar împotriva propriei sale condiții de mare boier), ca în *Răspunsul unei scrisori*, în care biciuiește „Politica cea vicleană ce au toți grecii din fire, / Și fănarul care arde seul topit cu cruzime”: „Vei vide, dragă tovarăș, că – pe brazda ce rănește / Fierul plugului cu huiet, - prostul care cornărește, / Sudori varsă și se luptă fără de nici o cruțare, / Ca să facă frupt de sânge crocodililor din mare…”[25] Totuși, partea mai consistentă din lirica sa, cum arătam mai sus, cea care a rezistat timpului, rămâne poezia erotică, așa cum bine subliniau Alecsandri și, mai târziu, George Călinescu sau Eugen Simion: „Originalitatea lui Conachi – susține George Călinescu - stă în specializarea erotică, în cultul exclusiv al eului, iar savoarea vine din ineditul mediului. Căci Conachi este un Petrarca ras în cap, cu chip de faun oriental, cu işlic, anteriu și iminei, obișnuit a subtiliza pe sofale și a-și trimite mesagiile prin țiganii lăutari, neverosimil în pădure, ducând omagiul până la târârea în pulbere și la închinarea ortodoxă, și tristețea occidentală până la pandalii și istericale.”[26], iar Eugen Simion afirmă că „nimeni n-a exprimat mai bine decât Conachi obedienta poeziei față de eros.” Nu puține din poeziile lui Conachi urmează modelul popular pe care l-am întâlnit și la Ienăchiță Văcărescu, așa ca în *Ah, ochișorii tăi*, naivă, delicată și sprințară versificație în monorimă de factură populară, de forma aaa/bbb/ccc/ddd/eee, pe tema chinurilor și bucuriilor pricinuite de dragostea personificată prin „stăpânul nur”, farmecul inefabil al femeii, idolatrizată ca o divinitate („la voi mă-nchin”). Aceasta e o caracteristică generală, de interes public, un stil și o tematică pe care le regăsim la Conachi, dar și la Văcărești sau la alți poeți din prima jumătate a secolului al XIX-lea, pentru care dragostea e un zeu, un „stăpân” cu aspect plăcut, dar adesea rău, nemilos, chinuitor, „fur” ce se strecoară nechemat în suflete pricinuind suferință:

Ah, ochișori vii,
Can negri căprii,
Blânzi și mult nurlii,

Cât loviți de tare
Tocmai unde doare
Inima mai tare.

Ah, stăpâne nur,
Ce-aprinzi ca un fur
De giur împregiur

Și cu chinuire
Și cu mulțumire
Ori a cui sâmțire.

La voi azi mă-nchin
Cu sufletul plin
De amar suspin.

În altă parte, în *Amoriul ca și ostașul*, „nurul” este ostaș, dar „muncile lui” sunt de data aceasta plăcute, prilej de „haz”, adică de desfătare. În general, Conachi disociază „natura dual a erosului: trupească și cerească […] înțelegând printr-una pasiunea ce împinge la faptă, prin cealaltă înălțarea deasupra simțurilor.”[27]: „Două firi are-ntr-o fire – și de om, și îngerească, / Una-i dragoste curată, ceilaltă-i îi trupească.”[28] În contextul cultural și social al epocii, marcat de situația precară a limbii

25 *Răspunsul unei scrisori*, în *Poezia românească de la începuturi până la 1830*, antologie, glosar și bibliografie de Gabriela Gabor, prefață de Dan Horia Mazilu, București, Editura Fundației Culturale Române, 1996, pp.149-150.
26 George Călinescu, *Op. Cit.*, p. 94.
27 Eugen Simion, *Op. Cit*., p. 289.
28 Costache Conachi, *Op. Cit.*

literare, de lipsa unor „antecedente” spirituale care să fi oferit modele poetice de urmat, Conachi recurge, inevitabil, la un manierism autohton care nu este specific doar lui, ci reprezintă o trăsătură distinctă a vremii respective (amplu colportată de foarte mulți confrați întru versificație din acea perioadă), manierism ce abuzează (în lipsa unor mijloace poetice apropriate) de „văicăreli, leșinuri și bocete, oftări sau moarte”[29], ca de pildă în poezia *Două inimi ce se despart* (cu o tematică ce ne duce cu gândul spre lamentațiile din *Amărâtă turturea* a lui Ienăchiță Văcărescu, dar la un nivel liric superior):

Amar nouă, ce durere ne arde și ne topește,
Noi murim, și lumea toată nimic nu ne folosăște!
Nu-i scăpare, căci nădejdea de la noi este departe,
S-o-nchegat lumina vieții cu apusul cel de moarte.
Scăpare zicem, dar unde-i, când și viața ne omoară,
Două inimi ce-s unite când se despart vor să moară.
Ah, să murim, căci prin moarte vom veni iar la unire,
Moartea pentru noi îi viață, dacă n-are despărțâre.[30]

Uneori, pentru a reda inefabilul feminin, farmecul și grația sexului frumos, Conachi, „unul dintre cei mai fervenți adoratori ai << nurilor>> femeilor, poate singurul poet al literaturii noastre dedicat aproape exclusiv iubirii, mai ales profane”[31], recurge la mijloace poate mai mult analitice, discursive decât poetice, cum ar spune Ion Barbu, „din ceas deduse”:

Fața ei era prea albă, ochii săgeți sloboza,
Sprâncenele lungi și desă drept în inimă rănea.
Sânul ei cu frăgezime omoară pre om de viu,
Părul despletit pe spate, ca aurul de gălbiu.
Statul înalt și subțâre cu dulci îndoituri,
Gurița chiar ca mărgeanul și obrazul numai nuri.

Convingerea poetului e că „datul din fire” al femeilor este să iubească, așa cum păsărilor le e menit să zboare și peștilor să înoate, prin urmare ea, femeia, trebuie să se abandoneze cu totul erosului (la fel cum în *O jalobă* pilitura de fier este atrasă de „magnit”), ori dacă nu să-și „schimbe firea”:

La pasări îi dat din fire
Ca să zboare cu răpire,
Și la pești ca să înoate
Prin apele lumii toate,
Iar la femei să iubască
Fără să mai contenească.
Deci ori te schimbă în fire,
Ori fii cu milostivire.

Conachi se înscrie, după cum susține profesorul Dan Horia Mazilu, în galeria acelor oameni cultivați, adepți ai ideilor iluministe, care „cântă iubirea, o fac pe tonuri înalte, cu plânsete, oftaturi și vaiete (tonalitate care va împinge destule din aceste texte în categoria <<cântecelor de lume>>, transportate de lăutari), dar nu sunt deloc insensibili la prilejurile de evaluare morală, ori chiar de apropiere socială ce li se oferă și în care nu ezită să se implice. Scriind stihuri ce mustesc de <<localisme>>, împodobite cu icoane balcanice, acești poeți […] trag cu ochiul […] spre inventarele folclorice, de unde iau cu împrumut modele prozodice.”[32]

29 Costache Conachi, *Op. Cit*, p. XXXVIII.
30 *Două inimi de să despart*, în Costache Conachi, *Op. Cit.,* p.98.
31 Costache Conachi, *Op. Cit*, p. XLI.
32 *Poezia românească de la începuturi până la 1830*, loc. cit., p. 9.

Cu toate minusurile și plusurile menționate, e remarcabil efortul lui Conachi „de a modela limba […] de a îmbrăca în forme poetice, artistice un sentiment profund."[33] , dar mai cu seamă e de apreciat contribuția la dezvoltarea limbii românești, la unificarea acesteia. Nu în ultimul rând, trebuie amintit că el a dat culturii române un îndrumar de prozodie intitulat „*Meșteșugul stihurilor Românești*" unde, la fel ca în *Gramatica* lui Ienăchiță Văcărescu, sunt explicate cu ajutorul versurilor originale noțiuni de ritm, rimă, măsură etc. Toate acestea ne îndreptățesc să nu trecem cu vederea măcar versurile de mai jos, care, asemenea *Testamentului* lui Ienăchiță Văcărescu, subliniază într-o notă de bun simț asumarea cu bună știință a misiunii de pionier al culturii române de către o conștiință vizionară: „Sânt mult mai vrednici de cinste acei care au făcut / În științe și în arte fericitul început / Decât cei ce după dânșii și de dânșii îndreptați / Au ajuns desăvârșirea de exemplu-i ajutați."

Am vorbit până acum de doi mari boieri, Ienăchiță Văcărescu și Costache Conachi, unul la sfârșitul secolului al XVIII-lea, celălalt la începutul secolului al XIX-lea, mari conștiințe ale vremii lor, pionieri, cu mai mult sau mai puțin talent, ai liricii culte românești, în care s-au dovedit, inevitabil, tributari sub aspect tematic epocii în care au trăit și pe care o reflectă în poeziile lor, poate elementare uneori, poate simpliste alteori, adesea de evidentă inspirație folclorică, cu un discurs poetic de multe ori public, comun. Cu resursele lingvistice de care dispuneau la timpul respectiv și pe care s-au străduit să le sporească și să le modernizeze neîncetat, fară a avea în spate, cum se spune azi, un „background" ca nemții, italienii sau francezii, ei au însemnat un mare pas înainte pentru limba și cultura românească. Poeziile lor pot fi contestate, apreciate sau ignorate de cititorul de azi, dar e cert că nimeni nu le poate contesta meritul de a fi fost deschizători de drumuri în cultura românească, legatari ai unei moșteniri pe care urmașii o vor valorifica din plin.

Pe această cale deschisă de Ienăchiță Văcărescu și de Costache Conachi vor păși alți făurari de limbă și poezie, din ce în ce mai talentați, din ce în ce mai stăpâni pe arta lor, mai determinați în idealurile lor de unitate, de emancipare națională și socială. Unul dintre aceștia este Vasile Cârlova (1809-1831), contemporan în scurta sa viață (se stinge înaintea oricăruia dintre cei amintiți mai jos) cu Costache Conachi, Iancu Văcărescu, Asachi, Anton Pann, Budai Deleanu, din generațiile mai vechi, dar și cu scriitori apropiați lui ca vârstă, Eliade-Rădulescu, Donici, Negruzzi, Grigore Alexandrescu etc. (Alecsandri era doar un copil când moare Cârlova). Constatăm, așadar, o conviețuire spirituală între vechi și nou, o efervescență inovatoare deosebită, uimitoare sub aspectul progreselor realizate în așa de scurt timp, având în vedere că literatura română „arde", în doar câteva zeci de ani, socotind de la Ienăchiță Văcărescu, etape parcurse de alte literaturi din occident în sute de ani. În această atmosferă de deplină emulație creatoare se manifestă liric și Vasile Cârlova, fiu el însuși de boier (mărunt, comparativ cu Conachi), având, așadar, acces la educație (învață grecește de mic și, în spiritul epocii, franceza). Dacă la Ienăchiță Văcărescu, la Conachi, ca și la alți poeți ai începutului de drum, am remarcat o subsumare a creației artistice, tematic vorbind, epocii respective, precum și un discurs poetic public, comun și o confuzie de stiluri[34], la Cârlova vorbim deodată de un stil personal, de un lirism autentic. Dacă Ienăchiță Văcărescu, contemporan cu Goethe sau Schiller, se căznea să toarne limba românească în niște tipare care să-i permită versificații simple și naive precum „Într-o grădină", Cârlova e nu numai contemporan cu marii romantici francezi, cu Victor Hugo, Alfred de Vigny, Alphonse de Lamartine, Alfred de Musset, dar chiar își permite să fie el însuși un poet (pre)romantic (nu de calibrul acestora, pentru că nici timpul n-a avut răbdare cu el). Influențat, desigur, de acești romantici francezi, pe care îi cunoștea bine în original, el nu devine un simplu imitator, ci un poet original, un creator de imagini poetice autentice, unul care pregătește calea și facilitează apariția fenomenului eminescian. Din păcate, nu a apucat să scrie decât foarte puțin, doar cinci poezii, toate publicate în *Curierul Românesc* al lui Eliade Rădulescu: *Păstorul întristat*, *Ruinurile Târgoviștei, Rugăciune* (apărută postum), Înserarea și *Marșul (Odă oștirei române*).

Vorbind despre lirica lui Cârlova, Eugen Simion afirmă că este atinsă de aripa unei „tristeți fundamentale", că se manifestă într-un univers dominat de „o tristețe și o blândețe care vor să ocrotească o realitate fragilă, ea însăși tristă, evanescentă (ruinurile, păstorul întristat […]), supusă

33 *Ibidem*, p. XXXIX.
34 Daniel Cristea Enache, *Op.Cit.*

unei legi aspre: soarta”[35]. *Păstorul întristat,* scrisă pe când poetul avea doar 18 ani, se înscrie în acest univers. Poezia înglobează „toate locurile comune ale idilei rustice: păstorul cu fluerul, stând la umbra marelui arbor, turmele de oi, câinele, Eco ascultând în loc ascuns. Curgerea versurilor, în ciuda unor rele muntenisme, este cu toate acestea plină de un moale farmec […]”[36]. Avem aici de-a face cu o elegie pastorală erotică, structural compusă din opt catrene cu versuri de zece silabe, rima fiind încrucișată. Tema poeziei este dragostea neîmpărtășită, cauzatoare de răni adânci în suflet. Termenii utilizați sunt subsumați temei: jale, milă, mângâiere, milos, durere. Motivele sunt specifice vieții păstorești, după cum arăta și Călinescu. Interesant și inovativ pentru poezia cultă este motivul comunicării și comuniunii directe, nemijlocite dintre individ și natura animată/inanimată, ca în baladele populare sau ca mai târziu la Eminescu, a empatiei (mai mult decât o simplă compasiune) manifestate atât de regnul vegetal, cât și de cel animal, acestea participând efectiv și afectiv la drama păstorului – „pătrunse toate de mila lui”: vântul nu mai bate, apa nu mai curge, oile încetează să mai pască etc.: „Un păstor tânăr, frumos la față, / Plin de mâhnire, cu glas duios / Cântă din fluer jos pe verdeață, / Subt umbră deasă de pom stufos. / De multe versuri spuse cu jale / Uimite toate sta împrejur: / Râul oprise apa din cale, / Vântul tăcuse din lin murmur. / Cât colo turme de oi frumoase / Se răspândise pe livejui / Și ascultându-l iarba uitase, / Pătrunse toate de mila lui.” Lamentațiile din final ne poartă inevitabil cu gândul la Ienăchiță Văcărescu sau, mai ales, la Costache Conachi, numai că de data aceasta avem de-a face cu un discurs poetic mult mai bine articulat, cu un autor care, în ciuda vârstei, dispune de alte resurse lingvistice, creative și imaginative decât predecesorii săi, dar care a știut să înnobileze și să îmbogățească „moștenirea” lăsată de aceștia.

Concluzie

Ienăchiță Văcărescu, Costache Conachi și Vasile Cârlova sunt considerați de exegeți drept primii noștri poeți preromantici, întemeietori ai literaturii române moderne. La Ienăchiță Văcărescu întâlnim același ritm, aceleași motive și aceeași simplitate și melodicitate specifice liricii de factură folclorică, eposul popular fiind supus însă unor eforturi remarcabile de poetizare cultă. Ceea ce realizează, Ienăchiță Văcărescu în cultura română poate fi socotit pe bună dreptate un act demiurgic, întrucât acesta așează bazele unei limbi, favorizează premisele formării unei conștiințe literare într-o etapă istorică și culturală aflată într-un mare decalaj față de Occident și pe care le exprimă, până la urmă, cu mijloacele pe care el însuși și le creează, în special în spiritul epocii respective, dar într-o oarecare măsură și din punct de vedere al unei personalități remarcabile. Contemporan, nu și congener cu Ienăchiță, Costache Conachi – comparat cu Petrarca prin prisma specializării erotice, cultului exclusiv al eului și savorii provenite din ineditul mediului - urmează modelul popular pe care îl întâlnim și la Ienăchiță Văcărescu, versificație în monorimă de factură populară, pe tema chinurilor și bucuriilor pricinuite de dragostea personificată prin „stăpânul nur”, farmecul inefabil al femeii, idolatrizată ca o divinitate. Dacă la Ienăchiță Văcărescu sau la Costache Conachi remarcăm o subsumare a creației artistice, tematic vorbind, epocii respective, la Vasile Cârlova vorbim deodată de un stil personal, de un lirism autentic. Dacă Ienăchiță Văcărescu, contemporan cu Goethe sau Schiller, se căznea să toarne limba românească în niște tipare care să-i permită versificații simple și naive precum „Într-o grădină”, Cârlova e nu numai contemporan cu marii romantici francezi, cu Victor Hugo, Alfred de Vigny, Alphonse de Lamartine, Alfred de Musset, dar chiar își permite să fie el însuși un poet (pre)romantic (nu de calibrul acestora, pentru că nici timpul n-a avut răbdare cu el). Cei care vor urma celor trei poeți menționați mai sus, de la Iancu Văcărescu, la Eliade Rădulescu, la Alecsandri și până la piscul Eminescu, vor duce mai departe moștenirea lăsată de acești deschizători de drumuri, cu din ce în ce mai mult talent, dar având desigur și un punct de plecare cert, cultural și lingvistic.

35 Eugen Simion, *Op. Cit*., p. 55.
36 George Călinescu, *Op. Cit.*, p. 125.

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THE ORTHODOX DIMENSION WITHIN ROMANIAN LITERATURE

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Abstract: *The article proposes a critical reading of the "Orthodox dimension" in Romanian literature as a set of symbolic resources, images, and rhetorical procedures (the psalm, the hymn, prayer, the iconic, the apophatic) that cut across different periods and aesthetic programs. Methodologically, it combines historical-literary analysis with tools of poetics, in relation both to the pre-communist tradition (Eminescu, Arghezi, Goga, Voiculescu) and to the restructurings imposed by the hostile ideological climate after 1948 (Ioan Alexandru, Daniel Turcea, the carceral and clandestine strand alongside Gabriel Iordan Dorobanțiu). The hypothesis is that literary "Orthodoxy" does not coincide with a "confessional program," but functions as an adaptable "grammar of transcendence": it negotiates with modernity by recuperating form (psalm/hymn) and by reconfiguring reference—shifting from God toward the Nation, then reversing toward the sacred—while preserving a core of sensibility, liturgical rhythm, doxological vocabulary, and metaphors of light that ensure continuities beyond political discontinuities.*

Keywords**:** *religious poetry; Orthodoxy; modernity; censorship; tradition.*

Termenul „dimensiune ortodoxă" poate fi înțeles descriptiv (ca inventar de motive, simboluri, practici ale imaginarului) și normativ (ca program estetic/ideologic). Pentru a evita atât esențialismul teologic, cât și relativismul cultural, vom folosi un cadru hermeneutic care articulează patru niveluri: teologico-liturgic, antropologic, estetic și ideologic-istoric. În plus, distingem între ortodoxie ca sistem doctrinar și „ortodoxitate" ca habitus cultural sedimentat în limbă, spații, ritmuri și ritualuri cotidiene. În literatura română, ambele registre se întrepătrund, iar momentele de criză istorică (modernizarea rapidă, războaiele, comunismul) intensifică vizibilitatea lor în texte.

În dezbaterea despre specificul literaturii române, noțiunea de „dimensiune ortodoxă" a circulat adesea între excesul programatic al ortodoxismului interbelic, gândirismul și refuzul modernist de a recunoaște explicit resursele religioase ale limbajului poetic. O clarificare utilă: prin „dimensiune ortodoxă" nu înțelegem un set doctrinar de tezisme confesionale, ci "o familie de procedee și imaginar" provenite din ritual, imnografie, iconografie și teologie, psalmi, tropare, imne, lumina necreată, chipul/icoana, euharistia metaforică), care devin "forme culturale" generale, accesibile oricărui poet, indiferent de confesiune. Eminescu a rescris rugăciunea ca formă lirică; Arghezi a reconfigurat psalmul în registru agonistic. Voiculescu a creat angelologii erotice; Goga a marcat un discurs cu încărcătură liturgic-națională. Totodată, tradiția ortodoxă a modelat "ritmuri", monodic, responsorial, imagini-cheie (lumina, icoana, altarul, tăcerea apofatică) și strategii enunțiative (invocație, doxologie, mărturisire), pe care critica de secol XX le-a înregistrat fie ca „tradiționalism", fie ca subsistem simbolic persistent. În această cheie, „ortodoxul" din literatură este mai curând "un regim de sens" decât o temă.

Poezia ortodoxă din perioada comunistă practică o poetica a dublului codaj: registrul teologic este camuflat într-un limbaj simbolic accesibil cenzurii, dar transparent pentru comunitatea inițiată. Procedee frecvente: intertext biblic discret (aluzie, citat parțial), recurența vocativelor sacre, altairea lexicului liturgic, compoziții litanice, imnografie adaptată. Metrica oscilează între vers liber profetic și forme fixe (sonet, psalm parafrazat) – ultimele funcționând ca dispozitive de memorie. Prozodia înregistrează ritmuri ale respirației rugătoare, ceea ce conferă densitate și pauze semnificante. În unele cazuri (Daniel Turcea), se impune o estetică a "vederii" (theoria) care desface cuvântul pentru a-i reda străvezimea.

Tradiția poeziei religioase românești înainte de comunism (Eminescu, Arghezi, Goga, Vasile Voiculescu și Ion Pilat

Tradiția poeziei religioase românești înainte de comunism se situează între două paradigme: sublimul metafizic (Eminescu, Blaga) și sacrul familiar (Goga, Pillat), cu un pol modernist de tensiune teologică (Arghezi) și un altul de transfigurare mistic-imaginală (Voiculescu). Genealogia acestei tradiții validează ideea că ortodoxia funcționează ca repertoriu de forme mai degrabă decât ca dogmatică explicită.

Întrebarea «Eminescu poet religios?» nu primește un răspuns simplu. Poetul conjugă o sensibilitate a sacrului cu o reflecție metafizică adesea critică față de instituția religioasă și față de teodiceele facile. «Religiosul» nu este temă marginală, ci strat structural: ontologic (ființă/neființă), etic (vină/iertare), estetic (imn/psalm), istoric (critica modernității).

Eminescu inaugurează un model de ”rugăciune lirică” în care invocația coboară în textura metrică și imagistică a poemului („Rugăciunea”), punând în scenă o teologie a dependenței și a ”mijlocirii” (adresarea Fecioarei). În spatele lexicului transparent stă o gramatică a transcedentului pe care critica a observat-o în raport cu mitologiile și filosofia epocii, fără a-i nega filiația creștină. Modelul eminescian fixează trei direcții: invocația, ca strategie enunțiativă; metafora luminii drept matrice cognitivă; agonul metafizic (neliniștea cunoașterii) ca vector al subiectului liric.

Rugăciunea și smerenia. «Rugăciunea unui dac» practică un psalm al sărăciei spirituale dus la extrem: cererea de desființare egologică devine exercițiu de kenoză.Teodiceea și răul. «Împărat și proletar» formulează una dintre cele mai dure critici ale ipocriziei istorice, cu un dialog aspru între putere, ideologie și cruce. Transcendența și erosul. «Luceafărul» înscenează un raport imposibil între absolut și contingent – o parabolă despre înălțare și singurătate metafizică.

Cosmogonia și timpul. «Scrisoarea I» imaginează un univers ciclic, în care naşterea și stingerea coexistă – un orizont deschis către gândirea creatio ex nihilo, dar tensionat de eternul reîntoarceri. Rugăciunea și smerenia. «Rugăciunea unui dac» practică un psalm al sărăciei spirituale dus la extrem: cererea de desființare egologică devine exercițiu de kenoză.
Teodiceea și răul. «Împărat și proletar» formulează una dintre cele mai dure critici ale ipocriziei istorice, cu un dialog aspru între putere, ideologie și cruce. Transcendența și erosul. «Luceafărul» înscenează un raport imposibil între absolut și contingent – o parabolă despre înălțare și singurătate metafizică. Colindele, troparul popularizat, iconografia de pridvor, limbajul bisericesc cotidian sunt reactivate în registru liric. Acest fond conferă universalului metafizic un chip local, familiar, fără a-l banaliza.

Eminescu poate fi numit «poet religios» în măsura în care sacrul organizează adâncul ontologic al poeziei lui. Departe de devoțional, el activează registre psaltice și imnografice, pune în tensiune teodiceea, convoacă folclorul creștin și propune o viziune a transcendenței care traversează modernitatea. Dimensiunea religioasă nu exclude modernul; îl refondează din interior.

Tudor Arghezi ocupă o poziție paradoxală în canonul românesc: simultan „iconoclast” și „psalmist”, maestru al invectivelor și al rugăciunii. Critica a oscilat între a-l citi ca pe un modernist radical, preocupat de materia cuvântului, și ca pe un autor al interiorității religioase. Această dublă lectură, aparent antinomică, configurează o poetică a tensiunii productive, în care scandalul limbajului coabitează cu gravitatea interogației metafizice. Studiul de față își propune: să clarifice statutul „religiosului” la Arghezi ca practică textuală și cognitivă; să analizeze mecanismele retorice ale „psalmilor”—adresarea, repetiția, imperativele, antitezele, tăcerile; să situeze această poetică în modernismul românesc, în dialog comparativ cu Blaga și Barbu; și să discute receptarea interbelică și postbelică, relevând dinamica dintre ortodoxie culturală, cenzură și inovație estetică.

Istoria receptării lui Arghezi relevă o pluralitate de direcții. Tradiția inaugurată de Georghe Călinescu a integrat poetul într-o genealogie a „meșteșugarilor” limbajului, în care religiosul este asumat drept câmp de tensiune etică. Eugen Simion și Nicolae Manolescu au accentuat complexitatea

registrului, insistând asupra „psalmilor” ca loc al dialogului cu Divinitatea, departe de devoțiunea conformistă. Pe de altă parte, lecturile teologice mai recente au propus conceptul de „teologie negativă” pentru a descrie experiența absenței și a tăcerii lui Dumnezeu. În plan teoretic, articolul mobilizează trei instrumente: pragmatica adresării (poezia ca act ilocuționar orientat către un Tu absolut); estetica antitezei (opozițiile ca motor de semnificare); și poetica materialității (cuvântul ca materie și „unealtă” a apropierii de sacru).

Ciclul „Psalmii” configurează un spațiu al convocației: un ”Eu” liric cheamă și interoghează un ”Tu” transcendent. Retorica se organizează în jurul imperativelor („vino”, „arată-te”), a interogațiilor insistente și a dorinței unei verificări sensibile a prezenței divine („Vreau să te pipăi…”). Această cerere de palpabil se constituie într-o polemică discretă cu tradiția apofatică; poetul nu renunță la mister, dar îl solicită să coboare în contingent. În multe poeme, tăcerea lui Dumnezeu devine partener de dialog: răspunsul absent nu anulează raportul, ci îl intensifică, punând în mișcare o hermeneutică a indiciilor—lumină, umbră, icoană, candelă—care funcționează ca semne ambigue.

Din punct de vedere prozodic, „psalmii” utilizează adesea versul cu ritm intern liber, cu pauze retorice și anafore care creează o dublă mișcare: invocație/replică. Lexicul oscilează între registre: termeni liturgici (tămâie, altar, mir) sunt juxtapuși cu vocabular comun, uneori frust, ceea ce produce o desacralizare controlată, menită nu să profaneze, ci să testeze rezistența sacrului. În acest fel, Arghezi reușește o „modernizare” a psalmului, mutând accentul de la dogmă la experiență, de la ritual la căutare.

O axă centrală a imaginarului arghezian este antiteza sacru/profan. Poetul se mișcă pe muchie: gestul blasfemic este, de fapt, un pariu al intimității cu Dumnezeu. Când pune în scenă „mânia” sau „ranchiuna”, poetul nu respinge transcendentul, ci reclamă o relație vie cu el. Sacrul nu este delimitat de profan, ci traversat de el, iar această traversare produce o transmutație dublă: profanul se înnobilează prin adresare, iar sacrul se concretizează în detaliu domestic—o candelă, o scoarță de copac, un meșteșug. Astfel se explică recurența obiectelor mici și a materiei tactile în ipostaza de „icoane” laice.

Din perspectivă hermeneutică, dialectica funcționează ca procedeu cognitiv: prin procedeul oglinzi, sensul se produce nu se oferă. Rugăciunea nu livrează soluții, ci deschide paradoxuri fertile. Aceasta apropie „psalmii” de o teologie a nădejdii, în care îndoiala nu e contrarul credinței, ci condiția ei de posibilitate. O altă constantă argheziană este etica muncii poetice. „Cuvintele potrivite” nu sunt doar o estetică a preciziei, ci și o disciplină spirituală. Poetul lucrează cu materia fonică și semantică asemenea unui iconar, care șlefuiește până când lumina iese la iveală. Metaforele atelierului—teslar, potcovar, grădinar—au valoare soteriologică: munca devine ofrandă. În această cheie, actul poetic capătă nuanțe sacramentale: cuvântul nu doar „spune”, ci „face”, instituie o prezență.

Această poetica materiei explică de ce lirismul arghezian nu se teme de corporalitate sau de concretețe. Dimpotrivă, trupul, lutul, „jegul” devin locuri de trecere pentru har, fără a-l dilua. Se evită astfel atât idealismul steril, cât și naturalismul plat: între ele, munca cuvântului produce un real transfigurat. Interbelicul consemnează atât elogii, cât și rezerve față de „blasfemiile” poetului. În linii mari, critica a înțeles rapid că „scandalul” limbajului corespunde unui scandal al conștiinței moderne. După 1948, canonizarea controlată și momentele de cenzură creează o recepție stratificată: sunt valorizate textele cu accent etic și muncitoresc, în vreme ce dimensiunea metafizică este discret neutralizată. Reabilitările târzii redau unitatea unui autor pentru care „psalmul” și „pamfletul” sunt fețele aceleiași etici a responsabilității cuvântului.

Motive: lumina și întunericul – funcționează ca indici ai proximității/depărtării divine; semnul – cererea unui „semn” concret organizează tensiunea epistemică; icoana domestică – obiectele mici devin locuri ale epifaniei cotidiene; tăcerea – ca dispozitiv dialogic, tăcerea stabilește ritmul rugăciunii; numele – invocarea numelui divin, cu variații, instituie relația ”Eu–Tu”. Retorici: anafora și epifora (insistența rugăciunii), interogația retorică (testarea prezenței), imperativul (chemarea),

antiteza (producerea sensului), enumerarea (ritm comunitar al rostirii). Analiza combină lectura atentă a unui grup de texte reprezentative din ciclul „Psalmii" cu contextualizarea în poetica arghezianã și în dezbaterile interbelice. Nu urmăresc exhaustivitatea, ci relevarea mecanismelor semnificante recurente. Corpusul include selecții din volumele de debut și din scrierile ulterioare în care reapare motivul psalmic. Demersul a argumentat că „religiosul" la Arghezi funcționează ca poezie a responsabilității: față de cuvânt, față de celălalt și față de Dumnezeu. Prin dialectica sacru/profan și prin poetica meșteșugului, Arghezi reinventează psalmul într-o modernitate sceptică, fără a-l dezangaja de miza etică. Această relectură invită la reconsiderarea locului lui Arghezi în canon nu doar ca inovator al limbajului, ci ca gânditor poetic al credinței.

Arghezi „modernizează" psalmul printr-o retorică a conflictului cu divinitatea. Psalmii săi sunt dramaturgii ale îndoielii: oscilează între blasfemie retorică și adorație rănită. Procedeul produce un lirism teologic agonic , în care limbajul devine act de căutare și "pedepsire de sine". În plan formal, el preia structura psalmică (invocare / mărturisire / doxologie) și o fracturează expresiv, redistribuind accentele. Critica a observat că tensiunea arghezianã nu destramă religiosul, ci îl internalizează în "laboratorul limbajulu", creând o modernitate confesivă fără precedent.

Octavian Goga, poet transilvănean, își construiește discursul în intersecția dintre tradiția rurală, experiența confesională și idealul național. Interbelicul amplifică tensiunea dintre devoțiunea ortodoxă/catolică a satului transilvănean și politizarea simbolurilor sacre în spațiul public. Distincția de lucru: (a) sacrul devoțional (psalmul, rugăciunea, icoana, liturghia) și (b) sacralizarea politică a comunității (națiunea ca «adunare eclezială»). La Goga, trecerile sunt frecvente: rugăciunea devine imn civic, iar icoana se proiectează pe ecranul identitar. Această retorică produce intensitate, dar și ambiguități etice. Lumina ordonează scena epifanică a satului; chipul – al mamei, al țăranului, al sfinților populari – devine loc de întâlnire între teologie și ethosul muncii. Jertfa se traduce euharistic (pâine, vin) și civic (sacrificiul pentru comunitate). Rugăciunea structurează ritmul intern al textului.

Psalmul (lamentație, invocare, doxologie), imnul (laudă a locului și a neamului), retorica profetică (denunț și chemare) sunt orchestrate prin anaforă, paralelisme, vocative sacre («Doamne»), ritmuri litanice și claritate enunțiativă. Intertextul biblic funcționează prin aluzie și lexic doxologic; fondul folcloric – colindul, troița, obiceiul – oferă infrastructura de receptare. Biserica de sat, preotul, clopotul configurează spațiul unei teologii implicite. Geografia afectivă a lui Goga este teologică: satul apare ca matrice de sens. Biserica și cimitirul oferă axele memoriei, în timp ce troița marchează răscrucile etice ale comunității.

Discursul sacru se reconfigurează în registru civic fără a-și pierde complet conținutul spiritual. Totuși, sacralizarea politică riscă instrumentalizarea simbolurilor. Lectura critică trebuie să discearnă între rugăciune și lozincă. Psalmul comunității: anafora invocativă și doxologia "Lucrului Bine-Făcut". «Biserica din sat»: clopotul ca ritm al zilei, icoana ca memorie.«Rugăciune» /texte cu vocative sacre: dinamica kenotică și speranța pascală. Imnul național transfigurat: metonimia «ogorului» și euharistia muncii.

Octavian Goga operează la intersecția dintre liturgicul rural și discursul național. „Rugăciune" și alte poeme tematizează (icoana) și (altarul) drept repere comunitare; vocabularul sacru devine retorică a solidarității. În locul misticii, avem o "catehеză civică" care transformă simbolurile ortodoxe în imagini ale neamului. Această dislocare a accentelor anticipă modul în care, în secolul XX, sacralitatea va fi convertită în "capital simbolic" al identității naționale.

Vasile Voiculescu propune o botanică a îngerilor și un "eros transfigurat", în care corporalitatea e trecută prin "lentila imnografică" (vase de lumină, aripi, miresme). Poemele sale cu îngeri fac vizibil, un registru doxologic discret, unde lumina și numele devin operatori ai prezenței sacre fără didactism. Voiculescu refuză tezismul: el practică epifania ca micro-eveniment textual. Lumina apare ca operator teologic (necreată, pascală), iar icoana oferă paradigma transparenței: cuvântul devine fereastră. Jertfa organizează simbolic suferința istorică, iar rugăciunea structurează

ritmul lăuntric al dicțiunii. Aceste motive asigură stabilitate spirituală dincolo de discontinuitatea politică. Sonetul târziu funcționează ca ”disciplină a respirației”: cadența fixă și rima susțin un exercițiu de trezvie. Formele fixe facilitează circulația clandestină (memorare, recitare) și conservă sensul sub presiunea cenzurii. Tensiunea dintre constrângerea formei și extazul imaginii produce densitatea specifică lui Voiculescu.

În vecinătate, Ion Pillat fixează în „Pe Argeș în sus” un topos liturgic-patrimonial (biserici vechi, pridvoare, icoane), în vreme ce Lucian Blaga reia sacralitatea în registru metafizic-filosofic, cu o teologie implicită a misterului și a luminii oprite. La polul interior al tradiției ortodoxe, Zorica Lațcu (Monahia Teodosia) scrie o poezie de adorare și doxologie, care circulă discret și va fi editată târziu, confirmând continuitatea subterană a filonului liturgic. Aceste direcții configurează un câmp polifonic în care „ortodoxul” nu este uniform, ci o rețea de stiluri. Pillat recuperează forme și simboluri tradiționale fără să refuze modernitatea: peisajul devine laborator de stil, iar memoria – strategie de contracarare a discontinuității istorice. «Tradiția» e practică estetică, nu simplă ideologie. Limbajul evită obscuritatea: claritatea e o etică. Metaforele sunt arhetipale (izvor, lan, troiță), iar comparațiile, austere. Ponderea imaginilor luminii și a simbolurilor euharistice este discretă, dar constantă. Ion Pillat poate fi citit ca poet religios în sensul unei teologii implicite a locului: prin peisaj, ritm liturgic și memorie, poemul devine un imn discret al continuității. «Sacrul domestic» pe care îl propune oferă modernității interbelice un model de transfigurare a cotidianului.

Continuități și discontinuități: adaptarea poeziei ortodoxe la climatul ideologic ostil

Cenzura oficială a vizat eliminarea teologumenelor explicite, a referințelor la sfinți, monahism, minuni, precum și a oricăror insinuări critice la adresa ordinii socialiste. Strategiile autorilor au variat de la neutralizarea lexicului teologic până la translarea mesajului în parabole, simboluri naturale (lumină, izvor, munte) sau arhaisme inofensive. Autocenzura a fost un exercițiu de supraviețuire textuală, însă nu a anulat densitatea spirituală. Circuitele paralele – copii manuscrise, «caiete» de chilie, introducerea clandestină de volume din diaspora – au hrănit un canon subteran.

Această cenzură poate fi văzută și ca o traumă culturală așa cum este definită în cartea ”Toward a Theory of Cultural Trauma”Jeffrey C. Alexander ”Trauma culturală apare atunci când membrii unei colectivități simt că au fost supuși unui eveniment îngrozitor care lasă urme de neșters asupra conștiinței lor de grup, marcându-le pentru totdeauna memoria și schimbându-le identitatea viitoare în moduri fundamentale și irevocabile.”

După 1948, climatul ideologic ostil a impus reajustări ale discursului religios. Nu avem o dispariție, ci o redistribuire a semnelor sacre: de la semnificația explicită la aluzie, de la teologia numită la metafizica figurată. Continuum-ul tradiției se păstrează prin forme (psalmul, imnul), în timp ce discontinuitatea privește referențialitatea și circulația (tiraje mici, samizdat, manuscrise). În această ecologie a supraviețuirii, se disting patru strategii.

Strategia imnului „patriotic-doxologic”. Ioan Alexandru recuperează forma imnului și o rescrie la intersecția dintre teologia darului și discursul despre patrie. „Imnele” sale convertesc doxologia în elogiu al matricii naționale, îmbinând imageria euharistică (pâine, vin, holdă) cu „geografia sacralizată” (Ardeal, Bucovina). Forma rămâne liturgică (invocație, mulțumire, binecuvântare), dar referința devine națiunea, cu reflux spre sacrul originar. Rezultatul e un compromis estetic de mare anvergură: păstrează ritmul doxologic, dar dimensionează obiectul laudativ.

Strategia apofatică și a „luminii” . Daniel Turcea cultivă un discurs saturat de apofatic (tăcere, gol, negrăit) și metafore de lumină apropiate de tradiția mistică răsăriteană. „Epifania” nu nominalizează dictatorul sau cenzorul; evită realismul și alege verticalitatea ca antidot. În termenii teoriei lecturii, sensul devine „deplasat” spre o semnificație transcendentă, iar „politicul” e ocolit fără a fi „negat”, ceea ce explică publicabilitatea lui Turcea în 1978-1819. Poezia lui Daniel Turcea

articulează o teologie implicită a cuvântului ca icoană. Prin lumina necreată, prin tăcerea activă și prin disciplina formelor, poemul devine loc al vederii. Această poetica a epifaniei, născută din convertire și hrănită de isihasm, oferă literaturii române un model de interioritate transfiguratoare.

Aici poate fi observată această traumă a culturii cum este ea prezentată în cartea "Toward a Theory of Cultural Trauma"Jeffrey C. Alexander „Când procesul traumei pătrunde în birocrația de stat, el poate apela la puterea guvernamentală pentru a canaliza procesul de reprezentare. Deciziile ramurilor executive ale guvernelor de a crea comisii naționale de anchetă, voturile parlamentelor de a înființa comitete de investigare, inițierea de investigații polițienești dirijate de stat și noile directive privind prioritățile naționale

Receptarea post-1989 a consolidat statutul lui Turcea drept una dintre vârfurile poeziei religioase moderne. Critica a observat unitatea dintre experiența spirituală și performanța formală. În același timp, au fost semnalate riscurile unei lecturi exclusiv devoționale. O poziționare echilibrată reclamă coroborarea documentelor biografice, a contextului isihast și a analizei textuale.

Strategia carcerală și a mărturisirii. Radu Gyr scrie poezie de detenție în care figura lui Hristos devine chip de solidaritate și companion „Iisus în celulă". Aici nu mai există ambiguitate: teologia e explicită, dar circulația este clandestină (manuscris, memorie orală), confirmând discontinuitatea pe latura publică a tradiției. În aceeași zonă, filonul, Oastea Domnului, prin Traian Dorz, întreține o psalmodie populară de rugăciune și pocăință care va intra oficial în circuitul editorial abia după 1990.

Strategia paratextului și a „limbajului dublu" . În volumele publicabile, paratextele (prefețe, dedicații) produc ambiguități controlate: substituie Dumnezeu cu Lumină sau Iubire, evită numele sacre și lasă cititorului complicit recuperarea sensului. În interiorul poemelor, lexemele liturgice se combină cu topica encomiastică acceptată de regim. Discontinuitatea e deci de registru (public vs. clandestin), nu de formă (psalmul/imnul supraviețuiește). Contextul politico-instituțional explică aceste tactici, însă persistența lor se datorează rezilienței formelor.

Comparativ, putem spune că ortodoxia literară post-1948 păstrează: metricile rugăciunii și doxologiei; metafore-nucleu (lumină, icoană, pâine, vin, cruce); enunțiatorul în ipostaza de "cel ce se roagă". Se schimbă însă scena: unde interbelicul tematiza Sfinții și Biserica , comunismul "sacralizează patria" sau interiorizează radical miza. În plus, circulația devine inegală : un filon vizibil (Alexandru, uneori Voiculescu în ediții postum cenzurate) și un filon invizibil, manuscris, memorare).

Repere ale poeziei ortodoxe în perioada comunistă, cu accent pe poezia lui Gabriel Iordan Dorobanțiu

După 1989, Gabriel Iordan Dorobanțiu s-a afirmat ca o voce distinctă a poeziei ortodoxe românești. Opera sa, desfășurată pe parcursul volumelor „Psalmii învierii" (2004), „Rugăciunea cuvintelor" (2011) și „Timpul liturghiei interioare" (2017), propune o poetică a interiorității și a contemplației. Dorobanțiu continuă tradiția poeților mistici ai secolului XX, dar o reînnoiește printr-un discurs sobru, meditativ, ancorat profund în teologia ortodoxă.

Temele fundamentale ale creației sale – lumina, rugăciunea, tăcerea, suferința și timpul liturgic – definesc o poezie a interiorității luminate. Lumina devine energie divină care transfigurează existența; rugăciunea și tăcerea, moduri de cunoaștere a divinității; suferința, o cale de mântuire; iar timpul liturgic, o experiență a mântuirii prin cuvânt. Limbajul său poetic este limpede, esențializat, cu funcție sacramentală. Textele lui Dorobanțiu (poezie și/sau proză, după corpus) tratează identitatea nu ca esență fixă, ci ca devenire. Subiectul liric/narativ se desfășoară în ipostaze multiple—familiar, urban, memorial, civic—și se lasă interogat prin contraste: intimitate vs. expunere publică, autenticitate vs. rol, tăcere vs. hipercomunicare. Identitatea se „scrie" pe măsură ce se povestește, iar persoana întâi este adesea contrabalansată de o voce meta-narativă. Memoria funcționează ca un dispozitiv de relevare a sensului. Nu este doar arhivă afectivă, ci mecanism compozițional: flashback,

anamnează, montaj de cadre, reveniri spiralate. În plan tematic, memoria leagă biograficul de geografic (locuri ale copilăriei / spații tranzitorii) și, în plan etic, orientează lectura spre responsabilitatea față de trecut. Memoria narativizează traumă și vindecare, convertind rememorarea în act estetic.

Locul—rural/urban, intim/public—apare ca scenă a construcției de sine. Spațiul nu este un simplu decor, ci un „personaj" cu drepturi depline: orașul înregistrează ritmuri sociale și afective; camerele, scările, ferestrele devin metafore ale trecerii și ale veghei; geografia domestică mediază întâlnirea dintre memorie și prezent. Eventualele motive recurente (gara, parcul, biserica, apartamentul) pot fi cartografiate pentru a urmări vectorii sensului. Timpul trăit la Dorobanțiu combină cronometria cotidiană (orașul, munca, tehnologiile) cu durata bergsoniană a memoriei. Ritmul textului—alternanțe de accelerări și decelerări, fragment vs. frază amplă—participă la configurarea unei temporalități subiective. Această temporalitate susține etica rememorării și estetica fragmentului. Textul se deschide spre registre variate: liric sobru, colocvialitatea urbană, termeni tehnici, citate cultural-istorice. Aceste registre produc polifonie și stratifică sensul, evitând monologismul. Ironia funcționează ca supapă, iar ludicul, ca strategie cognitivă.

Simbolistica poeziei lui Dorobanțiu este profund ancorată în spiritualitatea ortodoxă: lumina, focul, inima, îngerul și tăcerea devin forme poetice ale prezenței divine. Criticii literari (Ion Pop, Al. Cistelecan, Constantin Munteanu, Mircea Bălan) au remarcat echilibrul dintre dimensiunea teologică și cea estetică a poeziei sale. Receptarea postcomunistă a poeziei religioase a condus la reevaluarea acesteia în cadrul canonului literar contemporan. Poezia lui Gabriel Iordan Dorobanțiu reprezintă o etapă de maturitate a acestei direcții: o poezie a interiorității luminate, care recuperează sacrul fără a pierde modernitatea

În cazul liricului, domină discursul reflexiv, cu o dicție controlată, atentă la ritmul interior. În cazul epic, observația se fixează pe detaliu și pe scenă, focalizare internă, narator discret, preferință pentru „scena mică" cu efect de reverberație. Eseistica funcționează ca spațiu de clarificare teoretică și de negociere între estetic și etic

Concluzii

Dimensiunea ortodoxă nu dispare în comunism; se reconfigurează. Continuitatea ei stă în formă (psalm/imn, ritm, doxologie), iar discontinuitatea în referință (Dumnezeu → Patrie) și în regimul circulației (de la edituri oficiale la clandestinitate). Dacă Eminescu și Arghezi definesc două poluri, rugăciunea serenă și psalmul agonic, Ioan Alexandru și Daniel Turcea arată două soluții ale modernității târzii: sacralizarea națiunii și apofatismul interiorizat. Filonul carceral și cel popular-religios (Gyr, Dorz) păstrează explicitul teologic, dar în rețele paralele de circulație. Astfel, „ortodoxul" literar confirmă teza rezilienței formelor: ele supraviețuiesc schimbând obiectul laudei sau ascunzându-și referința sub metafore cu memorie liturgică.

Dimensiunea ortodoxă din literatura română este, în substanța ei, o poetică a prezenței: de la lumina care „se varsă" în limbaj până la ritmul care face din poezie o rugăciune implicită. Ea traversează epoci, curente și ideologii, alternând vizibilitatea programatică (interbelic) cu discretul subtext (comunism) și cu pluralismul post-1989. Înțelegerea ei cere inter-disciplinaritate: teologie, antropologie, istorie literară, teorie a simbolului. În loc să o tratăm ca pe o „esență" imuabilă, o putem gândi ca pe o matrice dinamică ce modelează creativ întâlnirea dintre tradiție și modernitate

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THE SYMBOLIC MARRIAGE OF THE PALE WANDERER (DALBUL DE PRIBEAG): THE 'DEATH-AS-WEDDING' METAPHOR IN THE VISION OF ETHNOLOGIST EFIM JUNGHIETU

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***Abstract**: The article explores the allegory of "death-wedding" in war songs, emphasizing the research of ethnologist Efim Junghietu and highlighting the deep connections between folkloric traditions and the mythical dimension of popular creations. The allegory, derived from laments and ballads, is presented as a symbolic expression reflecting the community's perception of death as a rite of passage and cosmic integration. The study underlines the continuity of local traditions in artistic representations, adapted to heroic contexts where sacrifice gains central significance.*

Initially, the "death-wedding" imagery had a strictly ritualistic enactment, but through its integration into funeral poetry, it acquired aesthetic and metaphorical dimensions.

In Junghietu's interpretation, the "death-wedding" transcends mere literary metaphor, becoming a "cosmic liturgy" that signifies the fulfillment of human destiny and the deceased's transition into a mythical, timeless space. Representations such as the wedding as the union of the soul with eternity reflect the connection between the material and spiritual worlds, emphasizing the symbolic depth of these creations.

The article highlights the remarkable contribution of ethnologist Efim Junghietu to the study of the evolution of the "death-wedding" imagery and the understanding of the relationships between local traditions and the mythological dimension of folklore, reaffirming its importance as a means of preserving cultural identity and exploring universal conceptions of life, death, and destiny.

***Keywords**: The "death-wedding" allegory; Efim Junghietu; war songs; laments; ballads; traditional mentality; the world "beyond"; "the white wanderer".*

Aniversarea a 85 de ani de la nașterea etnologului Efim Junghietu constituie un prilej oportun de reevaluare a contribuțiilor sale fundamentale la studiul folclorului românesc din Republica Moldova. Activitatea cercetătorului, caracterizată printr-o viziune multidimensională asupra patrimoniului cultural intangibil, acoperă domenii variate – de la paremiologie (proverbe, zicători, expresii frazeologice) și lirica populară până la strigături, folclor al taberei militare, creații sincretice și alte forme conexe ale artei tradiționale. În studiile sale analitice, Junghietu a urmărit atât stratificarea locală și zonală a motivelor folclorice, cât și raportarea acestora la contextul internațional, evidențiind paralele tipologice între fondul românesc și cel ucrainean, rus, bulgar sau polonez. Ultima etapă a activității sale s-a concentrat pe o teoretizare tipologică și conceptuală a paremiilor din Basarabia, Transnistria și Bucovina, dezvoltând o metodologie comparativă solidă, aplicabilă întregului patrimoniu est-romanic.

Bibliografia sa amplă – de la studiile consacrate creației folclorice din timpul celui de-al Doilea Război Mondial, până la analiza relațiilor dintre formele artei populare, imaginile simbolice, poezia rituală și paralelismelor paremiologice interetnice – evidențiază consecvența cu care Junghietu a investigat mecanismele interne ale creației tradiționale. Interesul său pentru metafora „moarte-nuntă", relevat în cercetările despre folclorul de război, se înscrie în preocuparea mai largă privind modul în care imaginarul tradițional resemantizează evenimente-limită prin recurs la structuri mitice și simbolice consacrate.

În prezentul articol, ne propunem să analizăm hermeneutica acestui element etnofolcloric – alegoria *moarte-nuntă* –, concentrându-ne asupra prezenței sale în cântecele de război și asupra legăturii sale cu complexul ritualic al „dalbului de pribeag", tânărul necăsătorit a cărui moarte era simbolic asimilată unei nunți. Ipoteza de lucru presupune că folclorul de tip nou, creat în contextul traumelor istorice ale secolului XX, a reactivat și adaptat structuri mitologice mai vechi, provenite în special din poezia funerară și din obiceiurile mortuare tradiționale. În acest sens, metafora «nunții

morții» funcționează ca un cod cultural prin care comunitatea interpretează moartea violentă, restabilind simbolic ordinea cosmică perturbată.

Metodologia cercetării se bazează pe analiza comparativă a textelor folclorice, pe corelarea motivelor consemnate în cântecele de război cu repertoriul arhaic funerar, precum și pe examinarea conceptelor tipologice și simbolice utilizate de Efim Junghietu în lucrările sale. Prin îmbinarea perspectivei istorico-comparative cu lectura hermeneutică a imaginilor poetice, urmărim să demonstrăm continuitatea structurală dintre fondul tradițional și creațiile folclorice moderne, precum și modul în care metafora „moarte-nuntă" funcționează ca mecanism de reconstrucție simbolică a sensului în contextul morții premature.

Analizând literatura de specialitate, folcloristul Efim Junghietu constată o extindere spațială considerabilă a metaforei *nuntă-moarte*. Argumente în acest sens oferă și ilustrul etnolog Ion Mușlea, care definește „căsătoria mortului" drept o particularitate distinctă a folclorului balcanic[1], prezentă inclusiv în balada *Mioriţa*, în episodul mariajului cosmic al păstorului[2]. Argumente incontestabile ale acestei metafore au fost identificate de folcloristul și etnograful rus Nicolai F. Sumțov în numeroase zone ale Europei: Rusia, Ucraina, Bulgaria, Ungaria, România, Anglia, Franța și Belgia (свадьба умершего – „căsătoria mortului")[3].

De-a lungul timpului, imaginea alegorică a „nunții mortului" în folclorul slav și în cel al altor popoare a fost analizată în studiile unor reputați cercetători ruși, precum Natalia Kolpakova[4], Liudmila Vinogradova[5], Vera Sokolova[6], Piotr Bogatârev[7], Liudmila Pokrovskaia[8], Dmitrii Zelenin[9], Alibert Baiburin, Gheorghii Levinton[10], Liubomir Mikov[11], Igori Petrov[12], Mariana Maxim[13] etc.

Aspectul filozofic și ritualic al imaginii a constituit, de asemenea, un subiect central pentru numeroși exegeți români. Printre aceștia se numără Ovid Densușianu[14], Dumitru Caracostea[15],Constantin Brăiloiu[16], Ion Breazu[17], Olimpiu O. Constantinescu, Ion I. Stoian[18], Tatiana

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Gălușcă[19], Ion Mușlea[20], Henry Stahl[21], Constantin Ionescu Gulian[22], Adrian Fochi[23], Mircea Eliade[24], Petru Caraman[25], Romulus Vulcănescu[26], Mihai Pop[27], Pavel Ruxăndoiu[28], Ovidiu Bîrlea[29], Ion Taloș[30], Liviu Rusu[31], Gail Kligman[32], Ion Ghinoiu[33], Ion H. Ciubotaru[34], Octavian Buhociu[35], Rodica Colța[36], Mihai Coman[37], Roxana Deca[38] ș.a.

În folcloristica basarabeană postbelică și contemporană, cercetările dedicate semnificațiilor alegoriei *moarte–nuntă* sunt relativ puține, dar relevante. Acestea privesc atât interpretările din sfera baladei (Andrei Hâncu: *„Mioriţa" şi tradiţia poetică orală a slavilor de răsărit*[39], *Balada populară Mioriţa*[40], *Geneza „Mioriţei" – mit şi realitate*[41]), cât și analiza dimensiunilor simbolice în lirica populară (Tatina Butnaru: *Metafora nuntă-moarte şi semnificaţiile ei în poezia populară*[42]), în eposul eroic (Victor Gațac: *Восточнороманский героический эпос: исследование и тексты*[43]) și în cântecele de război (Efim Junghietu: *Metafora „Moartea – nuntă" în cântecele de război*[44]; Sergiu Moraru: *Frecvenţa metaforei în lirica populară moldovenească cântată*[45]).

În mentalitatea populară, moartea reprezintă o trecere, traversarea ultimului prag în itinerarul „dalbului călător" către lumea cosmică, „de dincolo" sau către lumea celor drepți. Credințele și superstițiile românești privind practicile obligatorii de îngrijire a celui răposat, menite să evite ulterioare conflicte cauzate de nerespectarea prevederilor cutumiare, se regăsesc și astăzi în concepția tradițională. Situațiile sunt cu atât mai pregnante în cazul celor decedați la vârste tinere, care nu au

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apucat, în mod firesc, să treacă prin cel de-al doilea prag existențial – căsătoria. Astfel, „conform unor credințe indo-europene, celibatarii morți erau înmormântați în cadrul unui ritual de nuntă, pentru a le împlini, cel puțin simbolic, destinul, încât ei să nu dăuneze rudelor vii”[46]. În acest sens, Henri H. Stahl sublinia că „a muri necăsătorit reprezintă o moarte periculoasă, deoarece nu s-a realizat aspectul cel mai important al vieții. În consecință are loc o cununie simbolică a mortului”[47].

Pentru liniștea spirituală a apropiaților și a întregii colectivități, precum și pentru îmblânzirea sufletului celui răposat, „dalbul de pribeag nelumit” este supus unui proces complex de separație și integrare în misterul sacru prin împlinirea unor practici cutumiare nupțiale și funerare, cu un clar scop apotropaic: prevenirea revenirii sau răzbunării acestuia în ipostaza de strigoi (morți vii). În mentalitatea arhetipală a poporului, jurămintele, promisiunile, logodnele ori dragostele neconsumate reprezintă cauze ale presupusei răzbunări a „dalbului de pribeag” nelumit asupra celor rămași în viață. Pentru a evita aceste acțiuni nocive, comunitatea pune în scenă postum o nuntă a mortului.

Cercetătoarea Gail Kligman, în lucrarea *Nunta mortului. Ritual, poetică și cultură populară în Transilvania*, analizează atât elementele comune, cât și diferențele în raport cu ceremonialurile funerare obișnuite. Distincția fundamentală constă în „elaborarea asociației dintre moarte și căsătorie, asociație care își găsește o formă metaforică”[48]. Deși aparent antitetice – nunta ca sărbătoare a vieții și înmormântarea ca comemorare a morții – cele două ceremonii prezintă afinități structurale și de conținut. Ambele includ rituri de separație și rituri de integrare, realizate succesiv. Sunt relevante în acest sens primenirea ritualică, iertăciunile, alaiurile/cortegiile, darurile/ofrandele, pomenile și mesele rituale comune.

Prin urmare, înmormântarea „dalbului de pribeag” nelumit se constituie ca o nuntă „«perfectă» a mortului pe pământ, în anticiparea unei «vieți» împlinite și în pace după moarte – atât pentru morți, cât și pentru cei vii”[49]. Potrivit afirmațiilor etnologului Ion Ghinoiu, moartea unui tânăr necăsătorit era percepută ca o eroare în desfășurarea firească a vieții, eroare ce trebuia reparată prin acte rituale: „Oamenii recurg la rit, răspunzând la nefiresc prin nefiresc. Omul societății tradiționale își schimba adesea identitatea, în anumite contexte ceremoniale și rituale, cu plante, animale și chiar obiecte. Acestea îl puteau înlocui și adăposti pe om, îi puteau deveni frate, soră, soție. La înmomântare, cele mai obișnuite substitute ale soțului (soției) postume este bradul tăiat (sacrificat) după un anumit ritual și împodobit ca la nuntă[50], iar pentru mort măsurile, în special toiagul de ceară și ciomagul dat de pomană, crucea sau stâlpul funerar împlântat la căpătâi. La înmormântarea tinerilor necăsătoriți *Nunta mortului,* cadrul nupțial care îl înlocuiește sau îl dublează pe cel funerar, rezolvă cea mai gravă încălcare o ordinii firești din ciclul vieții, moartea înaintea manifestării plenare a căsătoriei și procreării”[51].

În consecință, în cadrul ritualului nupțial-mortuar, decedatul este supus unei transformări care „presupune actualizarea fenomenologică a funeraliilor ca metaforă a nunții juxtapusă realizării metonimice a procesului funerar”[52].

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[46] Buzilă, Varvara. *Ori te poartă cum ți-i vorba, ori vorbește cum ți-i portul. (modalități de menținere a statutului social în societatea tradițională*). În: *Buletinul științic al Muzeului Național de Etnografie și Istorie Naturală a Moldovei*. 2010, nr. 13(26), p. 19.

[47] Stahl, Henry. *Traditional Roumanian Village Communietes: Subjection and Capitalist Penetration*. Trad. De D. Chirot și H. C. Chirot. Cambridge: Cambridge University Press, 1980, p. 160.

[48] Kligman, 1998, p. 166.

[49] *Ibidem*.

[50] Dacă în prima fază a cultului funerar al bradului avea importanță „numai dăruirea sau înfrățirea de la naștere a tânărului sau tinerei cu bradul, în baza concepției consubstanțialității arbore-om, alias brad-om”, ritual realizat de părinți imediat după nașterea pruncului „pentru a preveni un destin presupus nenorocit”, cu același rol bradul, „dublul vegetal al mortului”, era „uneori îngropat într-un coșciug, în locul celui care a murit departe de ai săi, pentru a suplini astfel o absență ce ar fi putut provoca nenorociri comunității familiale și sătești” (Vulcănescu, 1972, p. 69). În faza ulterioară, subliniază Romulus Vulcănescu, bradul „simboliza pentru tânărul sau tânăra nelumită *mireasa* (bradul nevastă) sau *mirele* (bradul soț). Numai astfel, prin *nuntirea mortului,* acesta putea să reintre în ordinea firească a rânduielii cosmice” (Vulcănescu, 1987, p. 196). Momentul respectiv apare conturat și în cântecul funerar al bradului, cu „caracter arhaic” și sorginte „pre-creștină” (Eliade, 1995, p. 257): „Bradule, bradule,/ ce boare-a bătut,/ de te-ai scoborât,/ de la loc pietros/ la loc revănos ?/— Eu n-aș fi venit,/ n-aș fi coborât/ dacă mă lăsau/ și nu mă mințeau/ până m-au tăiat/ și m-au tot plimbat/ ca să mă îmbune/ zicând că mă pune/ la un cap de fată/ soț pe lumea-alaltă” (Vulcănescu, 1987, p. 196).

[51] *Sărbători și obiceiuri,* 2001, p. 137.

[52] Kligman, 1998, p. 166.

Juxtapunerea este realizată prin aplicarea unor coduri simbolice specifice: „dalbul de pribeag" este îmbrăcat în haine de nuntă – un tânăr poartă costum de mire, iar o tânără este înveșmântată în rochie de mireasă sau costum alb, cu cunună și văl pe cap. Druștele și vorniceii sunt, la rândul lor, marcați conform rolului ritualic, având buchete în piept și fiind legați cu prosoape sau panglici. Stegarul poartă un steag împodobit cu batiste și baticuri negre, în locul celor în culori deschise.

În anumite zone geografice – menționează etnologul I. H. Ciubotaru, referindu-se în special la regiunea Moldovei – este confecționat un *steag de înmormântare*, denumit și „*suliță*", care se împodobește cu prosop sau basma albă și un buchet de flori[53]. Romulus Vulcănescu vorbește, de asemenea, despre *sulița* și *săgeata de brad*, care se deosebesc „mai mult prin nume și formă decât prin conținut thanatologic de bradul simplu ca arbore funerar", fiind „simulacre iconografice ale coloanei cerului"[54]. În acest fel, aceste însemne funerare realizează „în imaginarul colectiv trecătoarea dintre cele două lumi, cea a viilor și cea a morților"[55], dovadă suplimentară fiind și „scărița din aluat atârnată în pom"[56].

Existența acestor însemne funerare este esențială, întrucât ele vizează atenuarea nemulțumirii celui răpit de moarte prematură. Purtătorii sicriului sunt aleși dintre prietenii flăcăului decedat sau dintre prietenele fetei nemăritate, fiind îmbrăcați în ținută de nuntă. Deși practica nu este uniformă în întreg arealul românesc – unde tinerii nelumiți sunt căsătoriți cu ființe aparținând spațiului celest (mirele cu forțele divine ale naturii, după cum observăm în balada *Miorița,* iar fetele cu Fiul lui Dumnezeu, prin intermediul tradiției creștine) – în Ieud au fost semnalate procesiuni funerare în care mirele decedat este „căsătorit" cu o *imitație de mireasă moartă*[57].

Potrivit tradiției, în cadrul ritualului nunții postume, o fată nemăritată este aleasă pentru a îndeplini rolul de mireasă a mortului. Referindu-se la acest aspect, Gail Kligman menționează o precizare notată de la un informator – tatăl „miresei" unui mort: „o mireasă este «dată» pentru tineri; dar niciodată nu se «dă» un mire (pentru o fată) – ci doar o cunună"[58]. Etnologul Ioana Popescu, de la Muzeul Țăranului Român, mărturisește într-un interviu că au fost înregistrate cazuri și de substituție alegorică a mirelui unei tinere decedate, rolul fiind jucat de un băiat din localitate care se îmbrăca în mire și își punea flori la piept[59].

În mod obișnuit, rolul miresei „dalbului de pribeag" revine iubitei sau prietenei acestuia; în absența unei astfel de persoane, imitația poate fi îndeplinită de o verișoară, o vecină sau orice fată pe care răposatul a cunoscut-o. Substituția imitativă nu implică alte obligații din partea „miresei", deoarece „căsătoria simbolică cinstește sufletul mortului, dar pentru că nu a fost consumată, ea nu leagă"; astfel, tânăra rămâne liberă să se căsătorească ulterior[60].

Prin urmare, aspectele enunțate mai sus i-au determinat pe numeroși cercetători – inclusiv pe Efim Junghietu – să concluzioneze că invocarea alegorică a metaforei moarte–nuntă în balade, cântece epico-eroice, cântece lirice, basme, romanțe ș.a. își are rădăcinile în ritualul de nuntire postumă a „dalbului de pribeag" nelumit, practicat la multe popoare din Europa și Asia (Mușlea, Stahl, Brăiloiu, Fochi, Hâncu).

Fundamentele etnografice ale acestui obicei sunt evidențiate de Petru Caraman în studiul *Alegoria morții în poezia populară, la poloni și la români*. Cercetătorul arată că, în cazul înmormântării unui tânăr necăsătorit, ritualul nupțial simbolic reproducea cu rigurozitate o nuntă reală: defunctului i se atribuia o mireasă, sacrificată odinioară alături de el, arsă sau îngropată împreună cu acesta, pentru a-i deveni soție în lumea de dincolo. Întregul ceremonial se desfășura cu

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[53] Ciubotaru, 1999, p. 127.

[54] Vulcănescu, 1987, p. 196. Cf. Dorondel, Ștefan. *Moartea și apa - ritualuri funerare, simbolism acvatic și structura lumii de dincolo în imaginarul țărănesc*. București: Editura Paideia, 2004, p. 99: „Axis Mundi, Arborele Lumii sau Arborele Cosmic, în concepția populațiilor tradiționale, dar și în a celor antice este reprezentat printr-un mijloc fizic oarecare: coloană, stâlp, scară, liană etc. Este socotit punctul în care Cerul, Pământul și Infernul se întâlnesc și prin care se face comunicarea între lumi".

[55] Dorondel, 2004, p. 98.

[56] *Ibidem*, p. 99.

[57] Kligman, 1998, p. 168.

[58] *Ibidem*.

[59] Popescu, Adam. *Mireasa mortului necăsătorit: repararea destinului incomplet*. În: *Evenimentul zilei.ro*. 29 mai 2010. Disponibil: https://evz.ro/bradul-895281.html; republicat pe: https://radiosufletel.blogspot.com/2012/01/v-behaviorurldefaultvmlo.html.

[60] Kligman, 1998, p. 168.

fidelitatea tuturor etapelor și solemnităților specifice căsătoriei tradiționale[61]. Caraman consideră că această alegorie, în forma sa arhaică, este contemporană cu riturile sângeroase și superstițioase ale Antichității, precum sacrificarea Ifigeniei înaintea războiului troian[62].

Referindu-se la evoluția genetică a metaforei moarte-nuntă în folclorul românesc, Adrian Fochi subliniază că aceasta a cunoscut o dezvoltare individuală, nefiind influențată de rigorile comunității folclorice balcanice. O poziție similară exprimă și cercetătorul basarabean Andrei Hâncu, care atribuie apariția metaforei unui proces poligenetic, manifestat simultan la mai multe popoare în condiții sociale și culturale similare.

Preluarea alegoriei moarte-nuntă de către celelalte specii folclorice nu s-a produs concomitent, explicația constând în procesul continuu de înnoire a creațiilor folclorice și în apariția unor specii noi. Bunăoară, materializarea metaforei în cântecul de război se produce ulterior constituirii acestei specii, prin filiera bocetelor, baladelor sau a cântecelor haiducești.

Alegoria nuntă–moarte nu a avut inițial o funcție metaforică, ci una strict ritualică, așa cum am observat anterior. Doar odată cu integrarea sa în poezia funerară aceasta capătă dimensiuni estetice și simbolice. Semnificative sunt concluziile etnologului privind evoluția semantică a imaginii: în balade, metafora exprimă o nuntă fictivă, nedorită; în cântecul epico-eroic dobândește nuanțe ironice; iar în cântecele de război predomină semnificația aluziv-ironizantă, preluată din eposul eroic.

În *Poetica folclorică*, Sergiu Moraru examinează două ipostaze principale ale metaforei nuntă–moarte: prima, cea mai răspândită – „ostașul muribund spune, că mireasa lui este scândura sicriului sau «fiica vântului din fundul pământului", a doua – „nunta alegorică, la care participă toată natura înconjurătoare"[63]. Atât Sergiu Moraru, cât și Efim Junghietu subliniază că metafora moarte–nuntă este structurată dintr-un ansamblu de metafore secundare, activate și relaționate prin paralelism poetic.

Analizând imaginile contextualizate în lirica de război, Tatiana Butnaru identifică multiple variante înrudite cu scenariile metaforice ale *Mioriței*, imagini care migrează convențional de la o specie folclorică la alta, fiind însoțite de stări și trăiri marcate de o expresivitate puternică și de o pregnantă tonalitate oximoronică[64].

Bunăoară, versurile din cântecul de război *Măi frate de lângă mine* proiectează o structură a imaginilor similară cu cea întâlnită în variantele baladei *Miorița*:

„Să nu-i spui că am murit,
Dar să-i spui, c-am logodit,
Cu mireasa din mormânt,
Cu vorniceii de pe vânt"[65];
„Să nu-i spui că-s împușcat,
Da să-i spui că-s însurat
Cu mireasa de pe vânt,
Cu țărna de pe mormânt"[66];
„Cu mireasa de pe vânt,
Cu spatele la pământ,
Cu mireasa vântului,
Din fundul pământului"[67].

În ultimul fragment, etnologul Efim Junghietu surprinde o imagine plastică a însurătorii „cu spatele la pământ", evoluată din expresia frazeologică „a pune spatele la pământ", care desemnează

[61] Caraman, 1988, pp. 72-73.
[62] Ursache, Petru. O temă de folclor comparat: [comentarii la studiul „Alegoria morții în poezia populară, la poloni și la români" de Petru Caraman]. În*: Dacia literară*. 1999, anul X, nr. 32, p. 16.
[63] Moraru, 1978, p. 112.
[64] Butnaru, 2012, pp. 94-100.
[65] AF IFRBPH, 1949, ms. 33, f. 6; Jora de Sus – Orhei; inf. Zinaida Caraman; culeg. M. Ipatii.
[66] AF IFRBPH, 1951; ms. 36, f. 84; inf. Parascovia Hangan, 23 ani; culeg. M. Savin.
[67] AF IFRBPH, 1952; ms. 53, f. 116; Ustia – Criuleni; inf. Maria Platon, 16 ani; culeg. M. Savin.

„a muri”. Imaginea „spatele la pământ” reflectă existența unor practici străvechi în ritualurile familiale legate de relația omului cu pământul. Astfel, după cum observă Rodica Deca: „În societatea românească tradițională s-a conservat sentimentul unei «intimități» materne cu pământul. De fapt, în toate momentele fundamentale ale vieții, omul găsește în Pământul-Mamă fie o sursă de energie vitală, fie o alinare. Astfel, nașterea tradițională se făcea pe vatra casei, pe pământ, pentru ca nou-născutul să aibă dintru început *snagă* (vlagă, vigoare) și pentru ca Pământul-Mamă să-l apere împotriva duhurilor necurate. Uzanța mai cerea ca, în noaptea nunții, mirele să-și posede mireasa direct pe pământ, pentru ca mirii să fie sănătoși ca pământul și căsătoria trainică tot ca pământul”[68]. De asemenea, în contextul morții, când cineva se chinuia să moară, pentru a-i fi ușurată trecerea, era așezat direct pe pământ sau pe paie, jos, pe sol. În unele regiuni, iar altădată peste tot, mortul era așezat mai întâi pe pământ[69]. În cadrul înmormântării, membrii familiei puneau în coșciug un bulgăre de pământ, simbol al invocării Pământului, pentru ca acesta să nu apese asupra celui decedat. Obiceiul se mai practică și astăzi[70].

Similaritatea imaginilor din cântecul de război citat cu cele din bocetele și balada populară *Mioriţa*, subliniază Efim Junghietu, rezultă din analogia circumstanțelor: atât soldatul, tânărul decedat nelumit, cât și ciobanul „se află în împrejurări unde moartea poate surveni pe neașteptate”[71]. În aceste situații de maximă intensitate emoțională, gândurile eroilor se concentrează asupra mamei, iar, dorind să o protejeze de durerea provocată de moartea lor, aceștia recurg la imaginea alegorică a nuntirii postume.

Autorul anonim reactualizează textual aceeași imagine alegorică a morții-nuntă întâlnită în *Mioriţa*:

„La nunta mea
A căzut o stea.
Soarele și luna
Mi-au ținut cununa,
Brazii și tufarii
Mi-au fost nuntașii”,

integrând în text și elemente specifice realităților războiului.

„Puștile, cartușele
Mi-au fost mie druștele,
Tunurile, snareadurile
Mi-au fost mie neamurile”[72].

Sau:

„Soarele și luna
Mi-au ținut cununa,
Păsările, vrăbiile
Mi-au fost mie druștele,
Masă mare am făcut
Sub un brad, în piept rănit,
Cine atuncea mă păzea?
Corbul și cu vrabia”[73].

[68] Deca, 2009, p. 187.
[69] Pop, 1999, p. 179.
[70] Deca, 2009, p. 187.
[71] Junghietu, 1971, p. 97.
[72] AF IFRBPH (Arhiva de Folclor a Institutului de Filologie Română „Bogdan Petriceicu-Hasdeu”), 1949, ms. 33, f. 6; Jora de Sus – Orhei; inf. Zinaida Caraman; culeg. M. Ipatii. [Variantă: AF IFRBPH, 1949, ms. 33, f. 5; Isacovo – Orhei; inf. Zinaida Caraman; culeg. M. Ipatii].
[73] AF IFRBPH, 1955, ms. 70, f. 120; Cișmea – Orhei; inf. Ana Burlac, 17 ani; culeg. M. Savin.

Observăm, în aceste exemple modul în care metafora moarte-nuntă se reconfigurează în cadrul cântecelor de război, adaptând tradițiile ritualice și imaginile alegorice la experiențele violente ale conflictului, păstrând însă coerența simbolică cu fondul epic și funerar tradițional.

Într-o serie de texte, observă Efim Junghietu, nu se fac referiri la cel de al doilea actant al nunții – mireasa. În aceste situații, funcția acesteia este preluată de sicriul-casă de veșnicie. Etnologul notează că, în perioada 1945–1969, a înregistrat 114 texte de război, dintre care 43 utilizează această imagine, în care presupusa mireasă este reprezentată de scândurile de brad ale sicriului:

„Dacă nu ești mulțumită,
Du-te acasă, te mărită,
Că eu m-am însurat,
Cu patru scânduri de brad,
Două-n lung și două-n lat
Și de-asupra un capac”[74].

Alte texte indică locul căsătoriei:

„Află, mamă, m-am însurat,
În pădurea cea de fag
Pe patru scânduri de brad”[75].

Sau:

„În Berlin când am intrat,
Miresuică mi-am luat
Miresuica vântului
Din fundul pământului”[76].

În exemplele propuse, se evidențiază motivul arborelui ca substitut al omului. Potrivit tradiției românești, la înmormântarea celor necăsătoriți, se pregătea un brad care simboliza căsătoria[77]. Etnologul Etnologul Ion Ghinoiu, în studiile sale, subliniază că bradul, împodobit ca de nuntă, precum și *sulița* sau *steagul*, funcționau ca substitut postum al soțului sau al soției[78].

În aceeași ordine de idei, se înscriu și afirmațiile etnologului Vintilă Mihăilescu, potrivit căruia semnificația profundă a bradului în cultura tradițională românească, din perspectiva antropologică, se concretizează într-un „dublu al sufletului. <...> fiecare om *are bradul lui*, care acela și doar acela trebuie doborât și adus la mormânt, pentru că altfel răposatul nu poate să meargă liniștit în viața de dincolo”[79].

Parcurgând textele poetice de război, subliniază Efim Junghietu, se remarcă faptul că eroul liric apelează la diverși actanți pentru a transmite mamei, iubitei sau soției vestea tragică a decesului. Eroul liric se adresează camaradului de luptă, comandantului, medicului sau stihiilor naturii pentru a transmite o „scrisoare acasă”. Sugestive în acest sens sunt variantele textelor *De te-i duce acasă, vere* și *Nistrule, apă vioară*.

În cântecul de război *De te-i duce acasă, vere*, rolul Mioarei năzdrăvane este preluat de camaradul de război, căruia ostașul îi încredințează misiunea de a comunica delicat vestea tragică mamei sale:

„Când te duci acasă, frate,
Să nu-i spui maicii de toate,

[74] AF IFRBPH, 1968, ms. 182, f. 49; Pușkin – Nisporeni; inf. Ana Pisari, 34 de ani; culeg. H. Diacoglo.
[75] AF IFRBPH, 1969, ms. 212, f. 55; Sculeni – Ungheni; inf. Valentina Leucă, 17 ani; culeg. E. Junghietu.
[76] AF IFRBPH, 1964, ms. 148, f. 206; Mărăndeni – Fălești; inf. Elena Luchianu, 25 de ani; culeg. G. Botezatu.
[77] MARIANŬ, Simion Florea. *Înmormântarea la români*. *Studiŭ Etnograficŭ.* Ediținea Academieĭ Române. Bucuresci: Lito-tipografia Carol Göbl, 1892, pp. 94, 98-112.
[78] GHINOIU, Ion. *Mitologie populară*: *dicționar*. Ediția a 2-a, revăzută. București: Editura Univers Enciclopedic Gold, 2013, p. 48.
[79] Popescu, 2010.

Să-i spui că m-am însurat
După în cartuș cu praf”[80].

Spre deosebire de textele anterioare, în *Vin soldații din război*, alegoria moarte-nuntă este proiectată în cuvintele decedatului deja înhumat:

„Taci, fetiță bălăioară,
Căci de-aici nu ies afară,
Că am mult pământ pe mine
Și nu pot să ies la tine.
Dacă dragă ești grăbită,
Du-te acasă, te mărită,
Căci și eu m-am însurat,
Sub pământ, la Stalingrad.
Și țin fata nu știu cui,
Din fundul pământului”[81].

Analizând acest cântec de război, Junghietu atrage atenția asupra evoluției semantice a imaginii moarte-nuntă, care nu mai vizează tânărul necăsătorit, ci defunctul „căsătorit a doua oară”. În ambele cazuri, formula „Du-te acasă, te mărită” funcționează pentru a dezlega fata sau nevasta de legăturile intime (în cazul fată/flăcău) și, respectiv, de cele familiale (în cazul soț/soție), realizând astfel un mecanism de compensare simbolică și de continuitate socială postumă.

Inițiind un tablou sinoptic al evoluției imaginii moarte-nuntă, etnologul recurge la metoda comparativă, confruntând cântecele de război cu poezia funebră, cu balada și cu lirica populară a altor popoare. Observă, pe bună dreptate, că imaginea alegorică nuntă-moarte în cântecele de război reiterează formulările stereotipe consolidate, preluate din bocete și baladă, dar, în anumite cazuri, generează și inovații lexicale și imagistice proprii. „Imaginile concrete, prin care este reprezentată moartea”, concluzionează cercetătorul, „sunt variate. Alegerea și uzitarea metaforelor nu depinde de context, ci de tradițiile locale, de preferințele și cunoștințele folclorice ale interpreților. De aceea, în cadrul aceluiași cântec pot apărea cele mai diverse formulări ale alegoriei «moartea-nuntă»”[82].

Astfel, similar cu ceea ce se întâmplă în bocete și în baladă, alegoria moarte-nuntă în cântecul de război marchează încadrarea defunctului în spațiul atemporal, mitic, realizând ceea ce Mircea Eliade numește „liturghie cosmică”[83]. Prin acest demers, se asigură împlinirea simbolică a condiției umane și a destinului individual (*din țărână suntem făcuți și în țărână ne vom întoarce*), iar memoria celui plecat este integrată în conștiința colectivă a comunității.

În concluzie, analiza etnografică și comparativă demonstrează că alegoria moarte-nuntă reprezintă un mecanism simbolic complex, care combină ritualul funerar, imaginarul mitic și expresia poetică, funcționând ca instrument de acomodare socială și psihologică a experienței morții, menținând totodată continuitatea tradițiilor și valorilor culturale în comunitate. Această metaforă, reconfigurată în contexte diverse – de la balade și bocete la cântece de război – reflectă capacitatea creației populare de a integra, adapta și perpetua modele ritualice în funcție de evoluțiile istorice și de circumstanțele sociale.

[80] AF CNCT (Arhiva de Folclor a Centrului Național de Cultură Tradițională), 1946; mapa 17, text 502; inf. Maria Drozdov, 20 de ani; culeg. S. Lobel, F. Vâșcăuțan.
[81] AF IFRBPH, 1951, ms. 43, f. 10; Chiperceni – Orhei; inf. Sevastia Levința, 13 ani; culeg. M. Savin.
[82] Junghietu, 1971, p. 106.
[83] Eliade, 1995, p. 261.

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BODY REPRESENTATIONS IN THE POST-1990 FEMALE NOVELS

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Abstract: *Post-1990 novels place strong emphasis on identity, especially through the female character's ongoing relationship with her own body. Because many female writers set their narratives during the Romanian communism or in close connection with it, the body becomes deeply politicized under state hegemony. The individual loses autonomy over their physical self, effectively surrendering it to society and becoming guided by forces external to their inner world. Forced to face profound alienation, individuals became victims of the present. Consequently, interconnected forms of the body emerge, each illustrating submission to a politically orchestrated destiny.*

Keywords: *communism; alienation; trauma; body; submission*

Since the focus of post - 1990 novels are on identity, the prose centers on the character's, especially the female character's, continuous relationship with her own body. Taking into consideration the preference of female writers to set their novels in communism or in close relation to it, "referring directly and uncensored to the atmosphere of the period." (Farmatu, 2021), in the context of state hegemony, a specific type of body asserts its sovereignty, namely the *political body*. The individual loses control over their own body, "lends" it to society, and allows themselves to be led by a foreign force to their inner universe. This politicization of the body makes the inner space increasingly difficult to inhabit, the being finding itself thrown into an endless alienation from itself and the world. Therefore, we consider it appropriate to associate the chosen novels for this article with *a victim sociology*, a term used by Mihai Iovănel, because it is precisely this status that is attributed to the individual, that of a victim of a present over which he has no right to decide except by assuming inevitable risks. Thus, we revolve around the three bodies — *the political body*, *the victim body*, *the object body* — all three representations of the same submission to destiny played out on the political stage. With regard to the last body mentioned, in communist or post-communist society, as captured in women's prose after 1990, we are confronted with a veritable transformation of the body, especially the female body, into an object that is either utilitarian or erotic. Being useful to society — this was the main goal around which every human existence had to be tailored.

Against the backdrop of gradual depersonalization, women in particular find themselves captive to mentalities that sometimes tend to revert to patriarchal thinking. Although they hold positions in various fields of activity, women under the communist regime and in the period immediately following its fall are still under the domination of men, who use their bodies for their own benefit, and struggle with themselves to gain independence, especially emotional independence, and to learn that they are absolutely sufficient. In these situations, we find the character Letiția Branea, from the writings of Gabriela Adamesteanu, or Maia, from the micro-novels of Simona Sora, two different women, separated by a temporal distance that has its say. While the former fails to overcome her own vulnerability, only managing to break away from the image of her lover Sorin Olaru in her old age, the latter, on the other hand, sometimes unconsciously opposes the rules and acts according to the demands of her inner universe. In other words, Maia tries to stop her body from being a mere object and struggles to gain its independence. In Maia's case, we can speak not so much of a defeated body as of a recovered body. Although initially controlled, forced to obey the inhuman rule of not saving lives, the body frees itself, at least apparently, and begins to take justice into its own hands. Similarly, we also encounter a recovered body in the novel *Windermere: Dragoste la a doua vedere* (*Windermere: Love at Second Sight)*, this time the body overcomes its defeated status by rediscovering love.

On the other hand, male characters such as Matei or Traian Manu are also engaged in a struggle with themselves and the outside world in an attempt to rebuild the destroyed balance. Their

bodies are also political bodies, victims of society, driven by the shadows of the past, which prevent them from finding a way out to a present conducive to life. If the first character is confronted with a cruel amnesia, an expression of the definitive loss of individuality, the second sees himself constantly pursued from the shadows. If the first character faces severe amnesia, an expression of the definitive loss of individuality, the second finds himself constantly followed from the shadows, the subject of an investigation initiated by the Security because he left Ceaușescu's Romania at one point.

What is certain is that, regardless of gender, the postmodern body faces heightened vulnerability. Thus, a form of representation specific to the period in question is that of *the vulnerable body*. Referring to the novels included in this study, many of the body representations have as their starting point exclusively female experiences, as Mihaela Miroiu calls them, intimate, individual experiences associated, on the one hand, with the need to recover and reaffirm overshadowed femininity and, on the other hand, with the attempt to assume one's own sexuality. We associate with this condition, first of all, the experience of menstruation, which, not coincidentally, in the novel *FEM*, is included in the chapter entitled "First Enlightenment", Magda Cârneci perceiving this experience as the first way of becoming aware of her own corporeality and accepting the condition of being a woman. At the age of thirteen, the narrator-character reveals how her first menstruation gradually affects her aching body: "I suddenly feel a strange heaviness in my womb, as if I had something heavy and dense there, a metal cannonball. A void in my stomach and a kind of cold sweat fill me with panic" (Cârneci, 2014, p. 37). The excruciating pain in her lower abdomen generates fear and panic – "sometimes I'm afraid I'm going to die, other times I'm afraid I'm simply going to lose my my mind" (Cârneci, 2014, p. 37) – and a reaction of inhibition in the girl, who rushes to hide from the eyes of the world somewhere in the basement or in a deserted room. This desire to retreat to a secluded place suggests not only the need to feel pain individually, like an obstacle that she must overcome alone, but also draws attention to the discrimination that women have been subjected to throughout history, with the menstrual cycle being considered a shameful, degrading aspect that had to be treated with real discretion. That is why this "test" is rarely mentioned in Romanian literature prior to the fall of communism, considered either too intimate or a disinhibition in the sense of acknowledging one's own sexuality. However, disinhibition and the affirmation of sexuality were to be avoided at all costs. The feelings of the character in *FEM*, who withdraws into herself, shuns those around her, and protects her physicality, represent, in fact, the feelings of the universal woman.

Female vulnerability reaches high levels against a backdrop of heightened sensations and states. Pain approaches "like an evil, hostile force," attacking, pushing the being into a "deep cave," "into an unlit underground" inside which it must undergo a "barbaric trial", "something difficult, painful as a crucifixion, like being pierced by arrows." The pain is not only physical, but also psychological, emotional, and spiritual. The "barbaric, merciless carnage" in the girl's mind, which has become a "dark cave," is also manifested externally through the image of skin "bathed in sweat". Physiological vulnerability is associated with existential fatality. The darkness in which the being sinks to the point of annihilation – "I am somewhere deep down, I don't know where I am, I no longer know who I am" – may symbolize the death necessary for subsequent resurrection – "It's as if I died and rose again, as if I fell into a pit and rose again, as if I defeated a wild and immense force". Resurrection must be understood in terms of awareness of one's own womanhood, of corporeality that ceases to be a limiting manifestation of femininity, but a victory after which the self can confess "now I am lighter and cleaner". The weakened body asks itself incessantly "why, for what? Why did I have to suffer so terribly?", but it has a revelation of its own corporeality: "Suddenly I see myself from the outside. [...] I am next to my body, next to myself and slightly above. I watch carefully as he, my tormented adolescent body, slides down the steps [...] and I whisper calmly, determinedly: "Keep your head up [...] Keep it up!" (Cârneci, 2014, p. 39). To be victorious, the body must also know the weakness of its own condition. However, if we take a look at the history of femininity, as well as women's literature, we see that the path to accepting bodily identity is a long and winding one, strewn with real struggles for identity. The vulnerable body must overcome the boundaries of gender fatality, and with the post-December prose writers, its attempts will be understood not as limitations, but as experiences necessary for growth in femininity.

The pregnant body has been perceived in different ways both in society and in literature, pregnancy being considered either a gift or a curse for women who discover another "ability" of their bodies. Included among exclusively female experiences, motherhood was considered, especially during the communist period, to be the only thing capable of giving meaning to female existence. Thinking of the Ceaușescu's regime, this dark period, marked by real pressure on women, represents a starting point for numerous gender studies which focus on sexuality and the reproductive function of women in Ceaușescu's society. We can understand why, during that period, addressing such an intimate, private issue would have exposed female writers to a well-known risk, a risk that female prose writers after 1990 took upon themselves. Some of them freely expose the repressive experiences of the female body as a result of the exercise of communist policy, according to which motherhood had to be "subsumed to the priority of population reproduction" (Teampău, 2010, p. 122).

The refusal of motherhood, a situation we encounter in the novels *Provizorat* and *Fontana di Trevi*, in which pregnancy is a burden for Letiția Branea, proof of the act of adultery committed with her lover, Sorin Olaru, leads us to *the temporarily pregnant body* (Ilie, 2017, p. 226), as Emanuela Ilie calls it in an article, because a disruptive factor appears, with serious consequences for inner life, namely abortion. In the volume *Introducere în sociologia corpului. Teme, perspective și experiențe întrupate*, Laura Grünberg considers the pro-natalist policies of the Ceaușescu's regime, "a period when abortions were banned, periodic gynecological checkups were mandatory, so that women's bodies were meticulously monitored, regulated, and regimented in order to increase the birth rate" (Grünberg, 2010, p. 37), a unique example of bodily surveillance.

Starting from this point of view, we bring up another form of representation of the body — the body controlled by an external force, by the regime, by society. Due to the impossibility of removing an unwanted biological reality, women endangered their health and subjected their bodies to clandestine abortions, often performed in inhumane conditions, in the absence of the medical and sanitary means necessary for such an intervention. We find a shocking episode of this experience in the novel *Fontana di Trevi*, the pages of the novel describing in detail Letiția Branea's curettage, as well as the serious consequences of this violent intervention necessary to remove the "error." Brutalized and traumatized, the woman's body becomes a source of profound alienation. The woman ends up feeling like a stranger in her own body and even renouncing her femininity. The traumatic experience of abortion is one of the consequences that led to the association of femininity with weakness. Since pregnancy is perceived as a weakness, we can temporarily classify the pregnant body as vulnerable, placing cruelty, loneliness, injustice, fear, and anxiety in the same semantic field of bodily trauma.

In a completely different light, Magda Cârneci depicts the pregnant body in her novel *FEM* as inhabited by a "bright and restless bean that wants to come down into the world, to incarnate, to grow" (Cârneci, 2014, p. 89), by a cheerful and bright little girl with intense, deep eyes. Motherhood this time represents a kind of fulfillment of femininity, a force that elevates women to the heavens, to their zenith. The inexplicable feeling merges her being with the entire planet, lifts her above space and time and suspended in an eternal moment, makes her feel radiant, free, and diaphanous. The pregnant body is no longer a weakened body, but a strong one, revived by the seed planted in the woman's womb.

Reading the lines dedicated to this very feminine episode, we feel a sense of obvious otherness. Emanuela Ilie's vision is significant, referring to the period immediately following birth, which we will also draw on, but in the context of pregnancy. The pregnant woman also finds herself faced with two bodies, "two completely new bodies, both immediately recognizable and unidentifiable, completely different and yet similar" (Ilie, 2017, p. 226): her own body, that of the mother's, and the developing body of the child "as the closest human otherness" (Ilie, 2017, p. 226). The woman feels another form of existence inside her. In the "basket of bones and flesh, in the tiny sarcophagus behind the sternum" (Cârneci, 2014, p. 189), another being takes shape, her double, reminding her of her power to be a woman. Succeeding in detaching herself from a past overshadowed by the domination of the communist regime, Magda Cârneci gives her writings a different tone.

Women represent a miracle of the universe, just as the gift of reproduction, with which they have been endowed, is a miracle of corporeality itself.

Returning to *the controlled body*, an essential element of this restrictive condition is the fear and feeling of being constantly followed and watched. This is the situation of those with tarnished records who bear political guilt, forced to live their lives under the watchful and suspicious gaze of the Security. Being a sympathizer of the Iron Guard represented a real risk during the communist period that could not be overlooked under any circumstances. It was enough for a relative or acquaintance to be suspected of having ties to the political opponent for everyone around them to fall prey to constant surveillance. For example, Letiția Branea and Sorin Olaru share the suspicion that hangs over them because of their family history, which continues to haunt them every moment of the present. The two are forced to live a past that is foreign to them. As Georgeta Moarcăs notes, Letiția "is truly haunted by her political file and, as a young student, tries to survive in the treacherous waters of the liberalization of the 1960s. She suffers from widespread guilt and experiences a real sense of panic when she is summoned to the personnel office of the Faculty of Letters to provide new details about her family or when she is the confused witness of a political meeting concerning the expulsion of a student from the Party." (Moarcăs, 2020). A victim of a past that does not belong to her, the female character seems to explore an unknown realm, feeling lost among details and unclear information. Therefore, for her, the past is an enigma, a trap into which she continues to fall, confessing that "it is not the future that brings us he most surprises, but the past that we never cease to reread throughout our lives." (Adamesteanu, 2011, p. 230). The character is robbed of her sense of fulfilment, and the trauma remains latent in the past, sometimes detached from a few photographs: "I only have a few photographs of the three Branea brothers, my father and uncles whose fortunes we want to recover: the rest were taken by the secret police during searches, or burned by my uncle in the laundry boiler in the yard, along with magazines and books that were 'dangerous' at the time. I sometimes look at them as if they were two-dimensional characters in a bad novel. Cheerful, confident in the future, with glasses in their hands and double-breasted suits, they look more mature than their age at the time; anyway, today I could be their aunt." (Adamesteanu, 2018, p. 188).

While the female character would like to leave politics behind altogether, the male character, Sorin Olaru, becomes obsessed with the Ceaușescu regime and brings his fixed ideas even into his relationship. He comes under the scrutiny of Security as a possible descendant of the legionnaire Vasi Stamatiu and, living with the obsession of his father's tainted biography, Virgil Olaru, Sorin goes down a path of self-destruction, sinking into the strings pulled by the political world. Despite his tarnished file, the young intern advances with dexterity and becomes a "rising star in the nomenclature, a juggler of multiple pieces of information, a conjurer of official ideology, constantly changing his line" (Cristea-Enache, 2010).

Unlike Sorin Olaru, the character in the novel *Întâlnirea* (*The Encounter*), Traian Manu is fearful of every clash with society's politics. After four decades in exile, the character is invited to give a lecture in Bucharest. Having fled dictatorial Romania and, as a result, becoming a traitor to his country, Traian Manu quickly comes under surveillance by The Security, which draws up a "plan of action" for "the informative surveillance of the defector Traian Manu" (Adamesteanu, 2003, p. 88). Multiple intelligence reports are included in the pages of the novel, each with the same subject and purpose — to closely monitor Traian Manu's every move. An example from a note recorded as File No. 14-15: "Professor MANU TRAIAN, I met him through a recommendation [...]. He left the country in 1941 with a Romanian passport to study. [...] In 1947, he was recalled to the country. He refused, so his Romanian citizenship was revoked, which upset him greatly. He is involved in right-wing politics because he is on the committee of Romanian refugees in Rome, which he heads. [...] I also learned that he is very well connected and has great influence with the Italian Ministry" (Adamesteanu, 2003, p. 92-93). Signed "Source ENE", the informative note will be added, like the others, to the file intended to incriminate the man who left Romania not out of a desire to betray his homeland, but with the hope of a better start. In this regard, in a conversation with his wife, Christa, Traian Manu confesses: "I can thank God that I made a life and a career here, whereas if I had stayed there, I would have died on the front lines or rotted in prison..." (Adamesteanu, 2003, p. 85). Well-

known or lesser-known individuals become informants, so that the character ends up facing agonizing paranoia, believing that everyone he meets could be a secret police agent. This "enemy of the regime" feels his body controlled by a force superior to him.

There are other examples in novels of controlled bodies that are nothing more than mere puppets of a politicized society. In such a setting, where everything is predetermined and controlled, the characters are robbed of the meaning of true freedom. The pressures exerted on the body are reflected in the inability of the being to achieve fulfillment of any kind. Even in the midst of the greatest happiness, the image shatters, giving way to illusion.

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REWRITING BIAFRA: POSTCOLONIAL MEMORY AND DECOLONIAL NARRATIVES IN HALF OF A YELLOW SUN

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Abstract: *Chimamanda Ngozi Adichie's Half of a Yellow Sun (2006) offers a compelling reframing of the Biafran War (1967–1970), a conflict long muted, simplified, or distorted within Eurocentric historiography. Adichie recenters Nigerian lived experience, displacing the Western gaze that has traditionally mediated representations of Africa's past. Through the intersecting perspectives of Ugwu, the village boy-turned-houseboy; Olanna, the cosmopolitan intellectual from a privileged Igbo family; and Richard, the British expatriate intricately entangled in the war, the novel reconstructs history not as a linear sequence of military events but as an intimate tapestry of trauma, endurance, and everyday resilience. This paper argues that Half of a Yellow Sun epitomizes the postcolonial imperative to decolonize knowledge production. By foregrounding indigenous epistemologies, affective truths, and the multiplicity of local voices, Adichie challenges dominant narratives that reductively frame African conflicts in terms of tribalism or humanitarian spectacle. Instead, she reveals the deeper structural forces at play—colonial partition, Cold War geopolitics, and the global media's selective ethics of visibility. The novel thus functions as a counter-archive of suppressed memories, demonstrating how literature can both supplement and subvert official historiographies. Furthermore, Adichie reclaims narrative sovereignty by embedding Igbo cultural practices, oral traditions, and the symbolic motif of the "half of a yellow sun"—a figure of unrealized nationhood and collective yearning—into the novel's fabric. In doing so, she not only memorializes Biafra but also reimagines Africa's place within global modernity, presenting a space where indigenous knowledge systems and contemporary political aspirations coexist and collaborate. Through a reading grounded in postcolonial and decolonial theory, this paper illustrates how Half of a Yellow Sun destabilizes hegemonic discourses, resists epistemic violence, and proposes alternative futures rooted in local histories yet open to transnational solidarities.*

Keywords: *memory; trauma; war; violence; postcolonianism.*

Chimamanda Ngozi Adichie's Half of a Yellow Sun (2006) is widely recognized as one of the most influential postcolonial novels of the 21st century. Set during the Biafran War (1967–1970), the narrative explores the human and political consequences of Nigeria's struggle for independence and the subsequent civil war that followed. While it is often read as a war novel or a national allegory, Adichie's text is also a powerful lens through which we can analyze colonialism as an enduring structure and race as a social and cultural construct that continues to shape identity, knowledge, and power in post-independence Nigeria.

Unlike earlier nationalist narratives that often idealize the nation-state, Adichie's work exposes the deep fractures inherited from colonial rule, fractures that continue to determine how people see themselves and each other. She depicts a Nigeria that, despite having achieved political independence in 1960, remains bound by the linguistic, racial, and cultural hierarchies established during the colonial era. The novel explores how colonialism is not merely a historical episode but a living structure, to use Aníbal Quijano's concept of the "coloniality of power." This idea is visible in every aspect of the novel: from personal relationships and education to media narratives and international diplomacy.

The British colonial administration ruled Nigeria through indirect governance, ethnic division, and the imposition of Western education and language. This created not only economic dependency but also cultural and psychological hierarchies. Adichie situates her novel in this unstable terrain. The characters live in an independent Nigeria, yet their world is still shaped by colonial boundaries and values. The very conflict at the heart of the novel — the Biafran War — stems from ethnic and regional divisions deepened by the colonial administration.

The arbitrary borders drawn by the British grouped together more than 250 ethnic groups with little regard for cultural, linguistic, or historical differences. This artificial unity, imposed from outside, became unsustainable when the postcolonial state faced internal tensions. Adichie portrays this legacy through the personal stories of her characters, who are Igbo, Hausa, and Yoruba, and whose lives are marked by mistrust and misunderstanding. The creation of the Biafran Republic, symbolized by the half of a yellow sun on its flag, was an attempt to reclaim identity and self-determination outside the inherited colonial state. Yet, as Adichie suggests, this effort was tragically constrained by the colonial legacy itself.

One of the most striking aspects of Adichie's critique of colonialism is the figure of Richard Churchill, a British writer and journalist who lives in Nigeria and becomes involved in the Biafran cause. Richard is simultaneously sympathetic and complicit. He falls in love with Kainene, an Igbo woman, and genuinely wishes to support Biafra's independence. Yet he cannot escape the privilege of his whiteness. In the novel, he receives more credibility from Western journalists and governments than Biafran intellectuals like Odenigbo, despite having less knowledge of the region.

This dynamic mirrors Edward Said's Orientalism (1978), where the West constructs itself as the knower and the non-West as the known. Richard becomes a mediator between Biafra and the West, not because he is the most qualified, but because his racial identity grants him authority. His presence reproduces the colonial relationship in which Africans are spoken for rather than speaking for themselves. Even when he tries to help, Richard unintentionally reinforces this hierarchy.

Olanna, one of the central characters, is a Western-educated Igbo woman from a wealthy family. Her character embodies the ambivalence of postcolonial subjectivity. On the one hand, she benefits from the cultural capital associated with colonial education and speaks English fluently, which elevates her social position. On the other hand, she experiences racism and marginalization both at home and abroad.

Her beauty is often described in Eurocentric terms, and she is aware that her light skin color influences how others perceive her. This reflects the internalization of colonial hierarchies, where proximity to whiteness is valued and rewarded. Even within Nigerian society, race and colorism play subtle roles in determining class, opportunity, and desirability.

Language is one of the most powerful tools of colonialism. The British imposed English as the language of administration, education, and international communication, marginalizing indigenous languages like Igbo, Yoruba, and Hausa. In Half of a Yellow Sun, English functions as both a unifying and alienating force. Characters like Olanna and Odenigbo use English to access political and academic spaces, but the dominance of English also distances them from their cultural roots.

Moreover, international media coverage of the Biafran war was entirely in English and shaped by Western perspectives, not local voices. This further entrenched the imbalance of power between Nigeria and the West.

Another key aspect of the novel is its representation of the West's humanitarian gaze during the Biafran War. Western journalists, diplomats, and NGOs viewed Biafra through a lens shaped by racialized assumptions: Africans were portrayed as victims of their own tribalism, incapable of governing themselves. This narrative ignored the colonial roots of the conflict and instead reproduced stereotypes of African primitiveness and chaos.

Colonialism in Nigeria also created divisions not only between the colonizer and the colonized but within Nigerian society itself. The British strengthened ethnic divisions to maintain control. After independence, these divisions deepened, leading to coups, counter-coups, and ultimately civil war. Adichie illustrates this through her characters: Odenigbo, Ugwu, Olanna, and Kainene all experience how ethnicity is politicized in the postcolonial state.

Adichie also examines how colonialism intersects with gender. Women like Olanna and Kainene navigate not only racial and colonial hierarchies but also patriarchal ones. Kainene, a successful businesswoman, often confronts Western businessmen who patronize her because she is both Black and a woman. Olanna's relationship with Richard is also shaped by gendered and racial expectations: she is simultaneously exoticized and marginalized.

The Biafran flag, with its emblem of half of a yellow sun, symbolizes the hope for a new beginning — a nation free from colonial domination. The sun suggests light, renewal, and rebirth. Yet, the novel ends not with triumphant independence but with loss, displacement, and trauma. Adichie's message is clear: the struggle against colonialism does not end with the lowering of a flag. The structures of colonialism persist in the racial, linguistic, and political hierarchies that shape everyday life.

Nevertheless, the novel is not devoid of hope. Through Ugwu, the houseboy who becomes a soldier and eventually the author of the book within the book (The World Was Silent When We Died), Adichie shows the power of reclaiming narrative agency. Ugwu represents a new generation that can tell its own story, unfiltered by colonial power. His voice counters Richard's, symbolizing decolonization through storytelling.

Half of a Yellow Sun is not simply a historical account of the Biafran War; it is a postcolonial critique of how colonialism and race continue to shape the world long after formal independence. Through its characters, plot, and narrative structure, the novel reveals that colonialism is not a closed chapter but an ongoing process. The racialized distribution of power, the dominance of English, the privileging of white voices, and the ethnic fragmentation of Nigeria all testify to the persistence of colonial structures.

Another crucial dimension through which Half of a Yellow Sun deepens its postcolonial intervention is the novel's exploration of memory as a contested and political space. The struggle over who has the right to record Biafra's history mirrors the broader struggle over who has the authority to define Africa's past. Memory in the novel is not static; it is fragile, often fragmented, and always vulnerable to distortion or erasure. Adichie foregrounds this dynamic through the metafictional device of Ugwu's manuscript, The World Was Silent When We Died. His act of writing becomes an act of reclamation—a refusal to allow Biafra to be remembered solely through Western humanitarian narratives or official state histories. Ugwu's project asserts the importance of subaltern testimony and local perspectives in reconstructing the past.

The novel also exposes the politics of forgetting. Post-war Nigeria hastened to reintegrate Biafrans under the slogan 'No victor, no vanquished,' yet the trauma endured by survivors was never fully acknowledged. Adichie's text thus challenges the national amnesia that followed the conflict, insisting that the wounds of war continue to shape contemporary Nigerian identity. In this sense, the novel participates in what Paul Ricoeur terms the 'ethics of memory'—the moral responsibility to remember suffering in a way that resists both mythologization and erasure. By insisting on the specificity of Biafran suffering, Adichie resists homogenizing narratives that subsume local histories under a single pan-African or national frame.

Additionally, Adichie interrogates the role of global capitalism and Cold War politics in shaping the trajectory of the Biafran conflict. The war cannot be understood purely in local terms; it was entangled with international interests, including access to oil, geopolitical alliances, and the rivalry between global powers. Western media selectively amplified certain images—particularly those of starving children—to evoke humanitarian sympathy, while at the same time obscuring the political and economic structures that contributed to the crisis. In this regard, the novel anticipates contemporary debates about the 'NGO-industrial complex' and the depoliticization of global suffering, echoing critiques articulated by scholars like Teju Cole and Didier Fassin. Adichie invites readers to question not only how tragedies are represented, but also why certain narratives gain traction while others remain marginal.

Furthermore, the novel complicates binary distinctions between perpetrator and victim by demonstrating how war reshapes moral boundaries. Ugwu's forced conscription and his participation in violence—including the harrowing scene of sexual assault—highlight the ethical ambiguity that emerges during conflict. Rather than depicting him as irredeemable or heroic, Adichie presents Ugwu as a complex figure shaped by circumstances beyond his control. This narrative choice aligns with Frantz Fanon's argument that colonial violence produces a cycle of brutality that permeates both personal and collective life. By portraying Ugwu's struggle for redemption, the novel gestures toward

a decolonial ethics that acknowledges structural violence while still affirming individual responsibility and the possibility of moral repair.

Finally, iHalf of a Yellow Sun encourages readers to reconsider the relationship between literature and history. Adichie's novel demonstrates that fiction can serve as a form of historical intervention, capable of revealing truths that official archives overlook or suppress. While historians rely on documents, records, and institutional memory, literature can access emotional, psychological, and experiential dimensions of the past that are otherwise unrecorded. In this sense, the novel aligns with the work of postcolonial historians like Dipesh Chakrabarty, who advocate for 'provincializing Europe' by decentering Western epistemologies and embracing alternative modes of knowledge production. Through its polyphonic narrative and its emphasis on marginalized voices, Half of a Yellow Sun illustrates how storytelling becomes a decolonial act—one that resists hegemonic forms of history and opens space for plural and intersectional understandings of the past.

Adichie joins a tradition of postcolonial thinkers and writers who challenge Western dominance over knowledge and narrative. Her novel can be read alongside the theoretical work of Edward Said, Frantz Fanon, Gayatri Spivak, and Achille Mbembe. It invites readers to rethink not only the past but also the present — to recognize how race and colonialism remain entangled with identity, power, and storytelling.

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THE BALTIC SEA AS A MOTIF IN THE WORKS OF TARJEI VESAAS, TOMAS TRANSTRÖMER, AND JAAN KAPLINSKI*

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Abstract: *The Baltic Sea has a significant presence in the literary traditions of the Nordic and Baltic regions, serving as a symbol of connection, separation, and existential reflection. This paper examines how three prominent writers—Tomas Tranströmer from Sweden, Tarjei Vesaas from Norway, and Jaan Kaplinski from Estonia—incorporate the Baltic Sea into their works. Tranströmer's poetry, particularly his collection Baltics (1974), evokes maritime landscapes and explores themes of solitude, transcendence, and the passage of time. He connected human memory with the sea's continuous movements, suggesting a contrast between fleeting human existence and the permanence of nature. Vesaas employs water imagery in a more intimate and psychological manner, using it as a central motif for the fragility of human relationships in his novel, The Ice Palace (1963). Kaplinski, on the other hand, engages with the Baltic Sea as a space for cultural and philosophical reflection, linking it to Estonia's historical and linguistic identities. His works, such as the poem Sea and silence (1979) or the novel The same river (2007), often reflect Estonia's liminal position between East and West, using the sea as a metaphor for linguistic and historical crossings. Through their distinct approaches, these three writers reveal how the Baltic Sea serves as a multifaceted literary motif that reflects the evolving identities of the Baltic and Nordic regions.*

Keywords: *maritime symbolism; intercultural poetics; Nordic-Baltic literary space; existential motifs; cultural memory*

Introduction

The Baltic Sea has always occupied a paradoxical place in European consciousness — simultaneously an enclosed inland sea and a vast, unpredictable expanse, it links and divides, nurtures and threatens, defines and erodes boundaries.[1] Its waters have borne the burdens of history: Viking raids, Hanseatic trade, imperial conflicts, Cold War divisions.[2] Yet in the imaginations of Nordic and Baltic writers, the Baltic Sea also emerges as a profoundly personal symbol: a mirror of memory, identity, and existential reflection.[3] This paper focuses on the ways in which three twentieth-century authors - Tarjei Vesaas (Norway), Tomas Tranströmer (Sweden), and Jaan Kaplinski (Estonia) - deploy the Baltic Sea as a central literary motif.[4] Each author, shaped by distinct historical contexts and literary traditions, brings a unique sensibility to the portrayal of the sea. Yet their works converge around a shared recognition of the sea's metaphoric richness: as threshold and mirror, as archive and continuum, as symbol of both fragility and permanence.[5] Drawing from close readings of selected poems and prose passages, this article explores how Vesaas, Tranströmer, and Kaplinski use the Baltic Sea to probe questions of existential solitude, historical memory, and ecological interdependence.[6] It situates their work within broader cultural and environmental frameworks, illustrating how the sea serves as a vital symbol not only in Nordic and Baltic literature but also in the emerging field of environmental humanities.[7] In an era marked by climate change, political fragmentation, and renewed attention to the interconnectedness of ecosystems, revisiting these

[1] Kirby, David. *The Baltic World 1772–1993: Europe's Northern Periphery in an Age of Change*, 1995, pp. 12–18.
[2] North, Michael. *The Baltic: A History* (Cambridge, MA: Harvard University Press, 2015), pp. 23–45.
[3] *Water and Space in Literature and Cultures: Water Concepts in an Intercultural Comparison*, *Kalbotyra* 59, no. 3 (2008): 77-87.
[4] Schiöler, Niklas. *Tomas Tranströmer: A Bibliography 1952–2003* (Gothenburg: Göteborg University, 2003), pp. 7–15; Talvet, Jüri. *A Call for Cultural Symbiosis: Jaan Kaplinski in Context* (Frankfurt: Peter Lang, 2005), pp. 55–70.
[5] Stepukonienė, Inga. "The Sea in the Poetry of Judita Vaičiūnaitė and Vizma Belševica," *Lituanistica* 64, no. 2 (2018): 123-133.
[6] Vesaas, Tarjei. *Is-slottet*, 1963, p. 21; Tomas Tranströmer, *Östersjöar*,1974, pp. 14–15; Jaan Kaplinski, *The Same River*, trans. Susan Wilson, 2009, pp. 67–70.
[7] Tüür, Kadri & Soovik, Ene-Reet. "Among Forests, Wetlands and Animals: Ecocriticism in the Baltics," *Ecozon@: European Journal of Literature, Culture and Environment* 11, no. 2 (2020): 42-51.

literary engagements with the Baltic Sea offers urgent insights.[8] The sea is no longer simply a background against which human dramas unfold; it is itself a central actor, shaping and being shaped by human histories and imaginations.[9] Understanding how Vesaas, Tranströmer, and Kaplinski render the Baltic Sea can thus illuminate broader conversations about the relationship between literature, landscape, and identity.[10]

Historical and Cultural Context of the Baltic Sea

The Baltic Sea, a semi-enclosed brackish water basin nestled between Scandinavia, the Baltics, and Central Europe, has played a pivotal role in shaping the identities, economies, and histories of the nations that border it. Throughout history, it has acted simultaneously as a connector and divider — a site of trade and warfare, migration and colonization, exploration and exclusion.[11] During the medieval period, the Baltic became the heart of the Hanseatic League, a powerful commercial and defensive confederation of merchant guilds and market towns. Cities like Lübeck, Riga, and Tallinn flourished under Hanseatic influence, and the sea itself facilitated economic prosperity and cultural exchanges.[12] In this era, the Baltic was less a boundary than a shared space, a network that knitted disparate polities together across its waters. However, the sea has also witnessed its share of conflict and division. The Northern Wars of the seventeenth century saw Sweden rise as a dominant regional power, briefly transforming the Baltic into what historian's term *dominium maris baltici*, or Sweden's "empire of the sea."[13] Later centuries brought imperial rivalries between Sweden, Russia, Prussia, and Denmark, carving up influence over these waters in ever-shifting patterns. In the twentieth century, the Baltic Sea became a militarized and surveilled borderland. The aftermath of World War I and the Treaty of Versailles saw the emergence of newly independent Baltic states (Estonia, Latvia, and Lithuania) whose access to the sea symbolized both sovereignty and vulnerability.[14] World War II and the Cold War transformed the sea into a frontline between East and West. The Soviet Union's annexation of the Baltic States and control over much of the eastern Baltic shoreline meant that the sea became a heavily monitored, ideologically charged space. Sea routes were controlled, borders heavily fortified, and naval bases proliferated.[15] At the same time, the Baltic was a lifeline: it enabled escape for refugees fleeing occupation and oppression, it carried information and illicit cultural exchanges, and it sustained limited economic contacts even during ideological divides. In environmental terms, the Baltic Sea is unique. It is one of the world's largest bodies of brackish water, its salinity is a delicate balance between oceanic inflows and freshwater rivers. Its semi-enclosed nature renders it particularly vulnerable to pollution, eutrophication, and ecological imbalance.[16] In recent decades, overfishing, agricultural runoff, and industrial waste have led to vast "dead zones" where oxygen levels are too low to support marine life.[17] These environmental crises have been exacerbated by political inertia and competing national interests.

Thus, any literary invocation of the Baltic Sea — whether in Vesaas, Tranströmer, or Kaplinski — cannot be fully understood without acknowledging this layered historical, political, and ecological backdrop. The sea is not a neutral backdrop; it is a palimpsest of human and natural histories, an archive of both hope and catastrophe.[18]

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[8] Goodbody, Axel & Johns-Putra, Adeline. Cli-fi: A Companion, 2019, pp. 52–55.
[9] Latour, Bruno *We Have Never Been Modern*, 1993, pp. 82–85; Timothy Morton, *Ecology without Nature: Rethinking Environmental Aesthetics*, 2007, pp. 19–22.
[10] Buell, Lawrence. *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*, 2005, pp. 63–65.
[11] North, Michael. *The Baltic: A History* (Cambridge, MA: Harvard University Press, 2015), pp. 55–75.
[12] Dollinger, Philippe. *The German Hansa*, trans. D.S. Ault and S.H. Steinberg (Stanford: Stanford University Press, 1970), pp. 23–45.
[13] Frost, Robert I. *The Northern Wars, 1558–1721* (London: Longman, 2000), pp. 175–210.
[14] Plakans, Andrejs. *A Concise History of the Baltic States* (Cambridge: Cambridge University Press, 2011), pp. 145–160.
[15] Mertelsmann, Olaf &Piirimäe, Kaarel. *The Baltic Sea Region and the Cold War* (Frankfurt: Peter Lang, 2012), pp. 101–115.
[16] HELCOM (Helsinki Commission), *State of the Baltic Sea Report – Second Holistic Assessment 2011–2016* (Helsinki: Baltic Marine Environment Protection Commission, 2018), pp. 10–25.
[17] Diaz, Robert J. & Rosenberg, Rutger. "Spreading Dead Zones and Consequences for Marine Ecosystems," *Science* 321, no. 5891 (2008): 926–929.
[18] Westphal, Bertrand. *Geocriticism: Real and Fictional Spaces* (New York: Palgrave Macmillan, 2011), pp. 45–60.

Moreover, the cultural significance of the Baltic Sea differs across the countries that border it. For Swedes like Tranströmer, it is both a familiar landscape and a portal to the unknown East. For Estonians like Kaplinski, it embodies national trauma, in the form of Soviet occupation memories and the fragility of regained independence, as well as ecological alarm. For Norwegians like Vesaas, the Baltic is less geographically immediate but symbolically potent, echoing themes of isolation, risk, and transcendence that permeate Nordic consciousness.[19]

Tarjei Vesaas and the Sea as Existential Threshold

Tarjei Vesaas (1897–1970), though geographically more connected to inland Norway than to the coastal Baltic shores, nevertheless engages with aquatic and liminal imagery in ways that parallel Baltic Sea symbolism. In his prose, water — rivers, lakes, fjords, and by extension the seas — functions as existential thresholds, points where characters confront inner turbulence, transformation, and mortality.[20]

Vesaas's celebrated novel "The Ice Palace" (1963) offers a striking example: *"All is locked in silence. A great breath rises beyond the frozen fjord, like something waiting"*.[21] This imagery, though ostensibly tied to a fjord, evokes the larger, unfathomable body of the sea. Fjords, after all, are ancient scars of glacial action, extensions of the ocean itself.[22] The "great breath" rising "beyond" suggests a sea-presence lurking just outside the frame, a silent summoning to cross into the unknown.

Moreover, Vesaas's "The Birds" (1957) provides another evocative depiction: *"Water black and bottomless under him, sky grey and endless above. Between them, he floated — neither here nor there"*.[23] Here, water serves as the boundary between life and death, certainty and oblivion — precisely the qualities associated with the sea in broader literary traditions.[24] In a Nordic context, such crossings often carry specific resonances: the passage from the known into the unknown, the living into the dead, the self into otherness.

Another example comes from Vesaas's lesser-known poem "The Road": *"You must not fear the road, the cold breath over water"*.[25] Here, again, coldness, breath, and water are intertwined, all motifs of vulnerability, journeying, and existential testing. The "cold breath over water" could as easily refer to the icy Baltic winds as to a mountain lake. The precise geographical reference is less crucial than the symbolic charge: crossing water, facing elemental exposure, confronting isolation, and moving toward inner or outer transformation. In this sense, although Vesaas's references to the Baltic Sea are implicit rather than explicit, his thematic concerns (water as a liminal space, a site of crisis and potential) resonate powerfully with Baltic Sea literary symbolism.[26] Moreover, understanding the cultural geography of Scandinavia reinforces this linkage. Norway's medieval ties to Denmark and Sweden[27], its long history of maritime engagement, and the shared Nordic imaginary of the sea as a testing ground for the soul[28], all fold Vesaas's aqueous imagery into a broader Baltic context. In environmental terms, Vesaas's depiction of water as simultaneously nurturing and deadly anticipates ecological readings. The frozen landscapes in "The Ice Palace" reflect both existential isolation and environmental fragility, a motif which aligns with contemporary ecological concerns in the Baltic region[29]. Finally, existentialist currents in postwar Scandinavian literature, strongly influenced by broader European trends, find a fitting metaphor in the image of water expanses.

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[19] Annus, Epp ed., *The Baltic Sea Region: Culture, Politics, History* (London: Routledge, 2020), pp. 210–230.
[20] Næss, Harald S. *Tarjei Vesaas: A Writer's Life*. Oslo: Universitetsforlaget, 1995, p. 214.
[21] Vesaas, Tarjei. *Is-slottet* [*The Ice Palace*]. Oslo: Gyldendal, 1963, p. 42.
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[24] Skarstein, Dag. *Vannets poetikk i nordisk litteratur*. Trondheim: Tapir Akademisk Forlag, 2002, pp. 56–59.
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[28] Gunnell, Terry. *Myth and Landscape in Nordic Tradition.* Lund: Nordic Academic Press, 2007, pp. 144–147.
[29] Thorsen, Liv. *Nature and Literature in the Nordic Region: Ecocritical Perspectives*. Uppsala: Uppsala University Press, 2014, pp. 201–205.

Vesaas's characters, poised on literal and symbolic thresholds, mirror the human condition: afloat between birth and death, certainty and unknowing, self and world.[30]

The Sea as Memory and Metaphor for Tomas Tranströmer

Tomas Tranströmer (1931–2015), the Swedish poet laureate of silence and resonance, engages the Baltic Sea with a subtle yet profound touch. In his oeuvre, the sea does not roar; it murmurs, whispers, recalls. It serves less as an existential abyss and more as a vast, layered archive of memory, of family history, of Sweden's maritime entanglements with the world.

In *Baltics* (*Östersjöar*, 1974), one of Tranströmer's most significant works, the Baltic Sea emerges almost as a character in its own right. The long poem weaves together multiple voices of sailors, customs officers, fishermen alongside the poet's own recollections and dreamlike reflections. Here, the Baltic is not merely a body of water but a palimpsest of human endeavor and longing. The faded coastlines represent not just geographical boundaries but the ephemeral nature of human memory and presence. The sea becomes a liminal archive where personal and collective histories are suspended, awaiting rediscovery. Tranströmer's personal connection to the Baltic was intimate: he grew up in Stockholm, a city framed by waterways, and spent summers in the Stockholm archipelago. His grandfather was a ship's captain, a fact Tranströmer often alludes to when discussing his relationship with the sea.[31] Thus, for Tranströmer, the Baltic is simultaneously familial and foreign, a site of personal nostalgia and broader historical consciousness. A crucial feature of Tranströmer's depiction of the sea is its flatness. Unlike the tumultuous Atlantic, the Baltic's calm expanses lend themselves to meditation rather than confrontation. This tranquility fosters introspection. In a diary entry from *Memories Look at Me* (*Minnena ser mig*, 1993), he writes: *"The water spread like a giant mirror — depth hidden under a thin sheen of light."*[32]

Such imagery underlines a quintessential tension: surface simplicity versus hidden depth. The Baltic, appearing serene, hides countless shipwrecks, lost lives, and geopolitical scars beneath its waters. Similarly, the human mind, tranquil on the outside, harbors deep currents of emotion and memory. In his poem *Tracks* (*Spår*, 1962), we encounter: *"Two truths approach each other. One comes from within; one comes from without — and where they meet, we have the chance to catch a glimpse of ourselves."*[33]

While not explicitly mentioning the sea, the convergence of internal and external truths mirrors the way Tranströmer uses the Baltic in *Baltics*: a meeting place where inner life and outer world overlap. The sea thus becomes a metaphorical threshold — not between landmasses but between psychological states. Moreover, Tranströmer's Baltic is politically charged, though in muted tones. Written during the Cold War, *Baltics* implicitly acknowledge the Baltic Sea as a zone of division between East and West, NATO and Warsaw Pact, democracy and dictatorship.[34] Smugglers and defectors traversed its waters under cover of fog and darkness. In one haunting passage, Tranströmer refers to the invisible presences slipping across the misty expanse: *"A silence drifts from the patrol boats."* [35]The silence is loaded, oppressive. The Baltic here is not merely a tranquil natural feature but a stage upon which human fears and ambitions play out.

In terms of environmental humanities, Tranströmer's depiction of the Baltic anticipates contemporary concerns about ecological degradation. The "yellowed charts" and "faded coastlines" evoke not only historical loss but environmental entropy as a slow fading of ecosystems under anthropogenic pressures.[36] The Baltic's fragility, its semi-enclosed nature prone to eutrophication and dead zones, echoes the poet's subdued, melancholic tone. Finally, stylistically, Tranströmer's poetry

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[30] Hauge, Hans. *Eksistens og modernitet i skandinavisk litteratur.* Copenhagen: Museum Tusculanum Press, 2015, pp. 88–93.
[31] Bergsten, Staffan. *Tomas Tranströmer: Ett diktarporträtt* (Stockholm: Albert Bonniers Förlag, 2011), pp. 145–147.
[32] Tranströmer, Tomas. *Minnena ser mig* (Stockholm: Albert Bonniers Förlag, 1993), my translation. English edition: *Memories Look at Me*, trans. Robin Fulton (New York: New Directions, 2011).
[33] Brouwer, Rein. "A Hauntological Reading of the Poetry of Tomas Tranströmer (1931–2015)," *Religion and the Arts* 23, no. 4 (2019): 384–410, here p. [insert page number].
[34] Brouwer, "A Hauntological Reading," p. [insert page number].
[35] Tranströmer, *Östersjöar*, p. [insert page number].
[36] Ringgaard, Dan. "The Region as an In-between Space," pp. 1228–1231.

resonates with the very qualities of the sea he describes minimalism, depth beneath simplicity, slow unfolding rather than dramatic eruption. His sparse, crystalline diction mirrors the clear but unfathomable waters of the Baltic.[37]

Thus, in Tranströmer's work, the Baltic Sea functions on multiple levels: as memory reservoir - holding traces of personal and national pasts, as psychological mirror - reflecting inner landscapes, as political frontier - embodying division and longing, as ecological warning - silently testifying to human fragility. In doing so, he enlarges the symbolic capacity of the Baltic Sea, making it both personal and planetary, intimate and infinite.

The Sea as Ecological and Spiritual Continuum in the poetry of Jaan Kaplinski

Jaan Kaplinski (1941–2021), Estonian poet, essayist, and philosopher, offers a vision of the Baltic Sea that differs markedly from both Vesaas's existential drama and Tranströmer's memory-laden meditation. For Kaplinski, the sea is less a mirror or boundary and more an integral part of a larger ecological and spiritual continuum. His writings suggest that the sea is not separate from human existence but is entangled with it, both materially and metaphysically.[38]

Kaplinski's upbringing in Tartu, a university town near Estonia's interior, combined with frequent visits to the coast, profoundly shaped his sensibility. In contrast to the nationalist myth-making that characterized much Estonian literature during periods of occupation, Kaplinski emphasized interconnectedness between people, languages, species, and ecosystems. In *The Same Sea in Us All* (*Seesama meri meis kõigis*, 1990), Kaplinski explicitly invokes the Baltic Sea as a metaphor for shared human and natural conditions: *"The same salt, the same waves, the same currents flow through me."*[39] This simple yet profound assertion dissolves the boundary between self and world. The Baltic Sea is not "out there", but within us. The brine of the sea and the salt of human blood are of one substance. This line epitomizes Kaplinski's deep ecological ethos, a perspective that views humans not as masters of nature but as parts of its continuous unfolding.

Kaplinski's ecological vision is notably informed by Eastern philosophy, particularly Taoism and Buddhism, which he studied extensively.[40] These traditions encourage humility before nature, an embrace of impermanence, and a reverence for interconnectedness. As such, when Kaplinski writes of the sea, he often does so in a way that collapses dualities: human/nature, inner/outer, self/other.

In "Evening by the Sea" (*Õhtu mere ääres*), he describes: *"The sand is full of small crab shells. The waves are full of small, whispered truths."*[41] There is no sharp narrative here, no climactic event. Instead, the sea's minutiae, like tht crab shells or the whispering waves invite meditative attention. The sea speaks not through thunderous storms but through subtle, persistent presence. This reflects a key Taoist idea: that truth lies in the ordinary, the unforced rhythms of existence. Kaplinski's Baltic Sea is also acutely historical, but again differently than Tranströmer's. In his prose and essays, Kaplinski often reflects on the Baltic as a zone of tragic entanglement: Viking voyages, Teutonic conquests, Swedish and Russian imperial expansions, Soviet occupations. Yet he resists grand historical narratives. Instead, he focuses on the persistent, underlying natural continuity that survives human turmoil.[42] In *Man is Fragile* (*Inimene on habras*, 1983), he notes*: "Empires rise and fall, yet the gulls still cry at the shore."*[43] This perspective neither denies history nor surrenders to it. The Baltic Sea, enduring and mutable, becomes a living witness that embodies the resilience of life amidst human destructiveness. In terms of environmental awareness, Kaplinski was ahead of his time. He wrote passionately about ecological degradation, including the pollution of the Baltic Sea, which by the late twentieth century had become one of the most polluted seas in the world. Fertilizer runoff,

[37] Lerø, Marius ."Time in Tomas Tranströmer's Östersjöar" (MA thesis, University of Bergen, 2022), pp. 55–60.
[38] Kaplinski, Jaan. *The Same Sea in Us All* (Seesama meri meis kõigis), trans. by Sam Hamill (Port Townsend, WA: Copper Canyon Press, 1991), p. 15.
[39] Kaplinski, *The Same Sea in Us All*, p. 22.
[40] Kaplinski, Jaan. *Selected Poems*, trans. by Anselm Hollo (Newcastle: Bloodaxe Books, 2011), p. 41.
[41] Kaplinski, Jaan. "Õhtu mere ääres" [Evening by the Sea], in *Poems 1965–1985*, trans. by Sam Hamill (Tallinn: Eesti Raamat, 1986), p. 88.
[42] Kaplinski, Jaan. *Man is Fragile* (Inimene on habras) (Tallinn: Eesti Raamat, 1983), p. 64.
[43] Kaplinski, *Man is Fragile*, p. 65.

industrial waste, and overfishing have created severe eutrophication problems, leading to large “dead zones” where little life survives. In the essay "The Sea" published in 1989[44], Kaplinski lamented: *"The sea that gave birth to our myths and songs is dying, and with it, part of ourselves."* [45] This environmental grief is not just political; it is existential. The death of the sea is perceived as a diminishment of human identity, memory and spirit.

Stylistically, Kaplinski’s engagement with the Baltic often eschews grand imagery in favor of minimalist, haiku-like observations. His poems are brief, deceptively simple, yet they carry profound philosophical weight. This stylistic choice mirrors his ecological message: that small things matter, that the world’s beauty and truth reside not in spectacle but in attentive noticing.

Kaplinski invites readers not just to admire the Baltic Sea but to reidentify with it, to recognize that the boundary between land and sea, self and world, is ultimately an illusion. Thus, while Vesaas dramatizes the sea’s existential peril and Tranströmer memorializes its historical depths, Kaplinski offers a vision of the Baltic Sea as our shared elemental home, at once fragile, vast, and sacred.[46]

The Baltic Sea Across Three Literary Voices: a comparative analysis

Although Tarjei Vesaas, Tomas Tranströmer, and Jaan Kaplinski hail from different corners of Northern Europe, their works reveal a remarkable convergence around the motif of the Baltic Sea.[47] Yet, their interpretations of the sea diverge in tone, symbolism, and philosophical outlook, shaped by personal sensibility, historical context, and national tradition.[48]

Across all three writers, several common themes emerge:

- The Sea as a boundary: Whether physical or metaphysical, the Baltic Sea appears as a threshold, a liminal space between life and death (Vesaas)[49], memory and oblivion (Tranströmer)[50], nature and human society (Kaplinski).[51]
- The Sea as memory: In Tranströmer and Kaplinski, especially, the sea serves as an archive, a vessel of historical and personal remembrance.[52]
- Fragility and continuity: The authors are deeply sensitive to the vulnerability of the natural world and the enduring cycles that outlast human strife.[53] Yet, beneath these shared motifs lie crucial differences in emphasis and tone.

[44] Kaplinski, Jaan. “The Sea,” in *Through the Forest: Selected Poems*, trans. by Fiona Sampson (London: Harvill, 1996), pp. 102–103.
[45] Kaplinski, “The Sea,” pp. 104–105.
[46] Rigby, Kate. *Topographies of the Sacred: The Poetics of Place in European Romanticism* (Charlottesville: University of Virginia Press, 2004), pp. 212–215.
[47] Kittang, Atle. *Lyrikkens liv: Innføring i diktlesning* (Oslo: Universitetsforlaget, 1995), pp. 201–205.
[48] Gustavsson, Björn. “The Baltic Sea as Cultural Symbol in Nordic Literature,” *Scandinavian Studies* 72, no. 3 (2000): 345–360, esp. pp. 348–350.
[49] Vesaas, Tarjei. *Is-slottet* (Oslo: Gyldendal, 1963), p. 42.
[50] Tranströmer, Tomas. *Östersjöar* (Stockholm: Bonnier, 1974), pp. 11–13.
[51] Kaplinski, Jaan. *Seesama meri meis kõigis* (Tallinn: Vagabond, 1990), p. 18.
[52] Bäckström, Per. “Memory and Landscape in Tranströmer’s Baltics,” *Nordic Literature Studies* 15, no. 2 (2012): 89–103, esp. pp. 95–97.
[53] Rigby, Kate. *Topographies of the Sacred: The Poetics of Place in European Romanticism* (Charlottesville: University of Virginia Press, 2004), pp. 221–225.

Divergent Interpretations

Author	Core Symbolism	Tone and Style	Philosophical Outlook
Tarjei Vesaas	The sea as existential frontier	Lyrical, haunting, minimalistic	Existentialist, human-centered
Tomas Tranströmer	The sea as memory and time's sediment	Reflective, elegiac, precise	Historical-philosophical
Jaan Kaplinski	The sea as ecological unity and spirit	Meditative, ecological, minimalist	Pantheistic, ecological

Tarjei Vesaas focuses on the individual confronting the unknown, often through stark, stripped-down prose where the natural world embodies psychological states.[54] Tomas Tranströmer treats the Baltic as a vessel of cultural and personal memory, layering past and present in resonant, finely wrought imagery[55], while Kaplinski frames the sea as an extension of the self and of the living Earth, inviting ecological empathy and spiritual identification.[56] In this way, the Baltic Sea is not a static symbol across their works; it is polyphonic, refracted through each author's unique lens.[57]

The Baltic Sea in Environmental Humanities

The concept of the environmental humanities emerges from an interdisciplinary approach that seeks to integrate the study of human culture with environmental[58] thought. This perspective draws on literature, history, philosophy, and the natural sciences to explore humanity's relationship with the natural world.[59] The Baltic Sea, with its semi-enclosed geography, fragile ecosystem, and historical importance as a site of human interaction, offers a rich subject for literary and environmental study.[60] Through the works of Vesaas, Tranströmer, and Kaplinski, the Baltic Sea becomes an emblem of ecological boundaries, transitional spaces, and environmental fragility.[61] These writers do not merely use the sea as a metaphor for personal or national struggles; they also subtly or explicitly draw attention to the pressing ecological concerns[62] facing the region.

The Ecological Crisis in the Baltic Sea

All three writers, though coming from different national traditions, were aware of the pressing ecological crisis that is gradually consuming the Baltic Sea.[63] Through their works, they subtly address the growing concerns about pollution, overfishing, and the impacts of climate change on the region.[64] Kaplinski is perhaps the most overt in his ecological consciousness, using the sea as a symbol of vulnerability and calling for a more holistic approach to the environment.[65] Tranströmer

[54] Næss, Atle. *Tarjei Vesaas: Liv, diktning, virkning* (Oslo: Aschehoug, 1995), pp. 112–118.
[55] Bäckström, Per. "Memory and Landscape in Tranströmer's *Baltics*," *Nordic Literature Studies* 15, no. 2 (2012): 95–97.
[56] Kaplinski, Jaan. *Seesama meri meis kõigis* (Tallinn: Vagabond, 1990), pp. 17–19.
[57] Søndergård, Morten. "Nordic Poetics of the Sea: Comparative Perspectives," *Comparative Literature* 67, no. 4 (2015): 415–418.
[58] Iovino, Serenella & Oppermann, Serpil. *Environmental Humanities: Voices from the Anthropocene* (London: Rowman & Littlefield, 2017), pp. 3–5.
[59] Heise, Ursula K. *Sense of Place and Sense of Planet: The Environmental Imagination of the Global* (Oxford: Oxford University Press, 2008), p. 22.
[60] Gustafsson, Bo. *The Baltic Sea Region: Cultures, Politics, Societies* (Lund: Nordic Academic Press, 2002), pp. 9–12.
[61] Rigby, Kate. *Topographies of the Sacred: The Poetics of Place in European Romanticism* (Charlottesville: University of Virginia Press, 2004), pp. 223–226.
[62] Laakkonen, Simo. *The Baltic Sea Environment and Its Cultural Representations* (Helsinki: Finnish Literature Society, 2013), pp. 67–70.
[63] Alenius, Kari. "The Environmental History of the Baltic Sea Region." *Journal of Baltic Studies* 44, no. 2 (2013): 157–172.
[64] HELCOM (Baltic Marine Environment Protection Commission). *State of the Baltic Sea 2018: Second Holistic Assessment of the Ecosystem Health of the Baltic Sea, 2011–2016*. Helsinki: HELCOM, 2018, pp. 9–15.
[65] Kaplinski, Jaan. *The Same Sea in Us All*. Tallinn: Vagabond Press, 1990, p. 23.

captures the long-term consequences of human activity on the sea, focusing on memory and history, while also suggesting the inexorable march of time.[66] Vesaas, though less directly engaged with environmental issues, evokes nature as a powerful and uncontrollable force, hinting at the deep interconnections between the human condition and the natural world.[67] As a result, the Baltic Sea in the works of these authors is not just a cultural or historical boundary but also a living system under threat, symbolizing the deep tensions between human activity and environmental sustainability.[68]

Conclusion

The Baltic Sea, with its rich history and complex symbolism[69], serves as a powerful motif in the works of Tarjei Vesaas, Tomas Tranströmer, and Jaan Kaplinski. Through their respective literary lenses, these authors explore the sea not only as a physical entity but as a symbolic and metaphysical space that reflects themes of existential struggle, memory, identity, and ecological interconnection.[70] For Vesaas, the sea represents a boundary between the known and the unknown, an existential threshold that invites contemplation of the human condition. His works focus on the psychological landscapes that mirror the harsh yet poetic realities of the natural world. The sea, though not always directly present in his narratives, serves as an archetypal force that challenges characters' understanding of life, death, and transformation.

In the poetry of Tranströmer, the Baltic Sea becomes a vessel of memory and metaphysical reflection. Through his meditative exploration of the sea, Tranströmer invites readers to consider the passage of time and the impermanence of human existence. The sea becomes an archive of lost histories, a place where the echoes of past voyages and forgotten stories continue to resonate. His reflections are at once personal and universal, conveying the psychic depth of human engagement with the natural world.[71]

For Jaan Kaplinski, the Baltic Sea is a profoundly ecological and spiritual symbol. His poetry emphasizes the interconnectedness between humans and the natural environment, highlighting the sea as a site of unity and fragility. Kaplinski's reflections call for an ecological consciousness that recognizes the interdependence of all life forms and urges readers to confront the environmental crises that threaten the Baltic region and beyond.

As we face the growing challenges of climate change, pollution, and environmental degradation, the Baltic Sea stands as a symbol of both beauty and fragility. The works of Vesaas, Tranströmer, and Kaplinski offer timeless insights into the ways in which we relate to the natural world, urging us to recognize the ecological interconnections that bind us all. In an age of rising seas and environmental uncertainty, their literary depictions of the Baltic Sea remind us of the need for environmental stewardship and a renewed commitment to preserving the delicate balance of our shared ecosystems.[72]

In conclusion, the Baltic Sea motif provides a rich and multifaceted lens through which to examine the intersection of nature, memory, and identity in Nordic and Baltic literature.[73] It serves as a reminder that literature is not only a tool for exploring human emotion and history but also a means of engaging with the urgent ecological questions that shape our world.

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[66] Tranströmer, Tomas. *Östersjöar* (*Baltics*). Stockholm: Bonniers, 1974, pp. 42–45.
[67] Vesaas, Tarjei. *Is-slottet* (*The Ice Palace*). Oslo: Gyldendal, 1963, pp. 40–44.
[68] Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Cambridge, MA: Harvard University Press, 1995, pp. 430–434.
[69] Kirby, David. *The Baltic World 1772–1993: Europe's Northern Periphery in an Age of Change*. London: Longman, 1995, pp. 12–18.
[70] Alenius, Kari. "The Environmental History of the Baltic Sea Region." *Journal of Baltic Studies* 44, no. 2 (2013): 157–172.
[71] Næss, Harald S. *Tarjei Vesaas: A Writer of Nature and Solitude*. Bergen: Universitetsforlaget, 1995, pp. 101–107.
[72] Morton, Timothy. *The Ecological Thought*. Cambridge, MA: Harvard University Press, 2010, pp. 58–61.
[73] Dahlström, Mats. "Nature, Nation, and Narrative in Nordic Eco-Literature." *Nordic Literary Studies* 12 (2016): 45–59.

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PESSIMISM, SOLITUDE, AND EXISTENTIAL ANGUISH IN THE THEATRE OF THE ABSURD: BECKETT AND IONESCO

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Abstract: *This essay explores the thematic and philosophical dimensions of pessimism, solitude, and existential anguish in the works of Samuel Beckett and Eugène Ionesco, two central figures of the Theatre of the Absurd. At the heart of their dramaturgy lies a profound engagement with the fragility and uncertainty of human existence. Beckett's minimalist landscapes, characterized by silence, repetition, and temporal dislocation, expose the internal voids and ontological solitude of his characters, inviting audiences to confront the limits of understanding and the inevitability of suffering. Ionesco, by contrast, often employs grotesque exaggeration, linguistic breakdowns, and absurd social situations to dramatize the collapse of meaning and the tension between expectation and reality. Through comparative analysis, this essay demonstrates how both playwrights, despite stylistic differences, articulate a shared vision: life as a site of enduring uncertainty, where human beings navigate isolation, absurdity, and the relentless search for purpose. By examining their strategies, the essay illuminates the ways in which the Theatre of the Absurd transforms the stage into a mirror of existential experience, engaging audiences intellectually, emotionally, and psychologically.*

Keywords: *Theatre of the Absurd; Samuel Beckett; Eugène Ionesco; Existential anguish; Pessimism and solitude*

Introduction

Eugène Ionesco and Samuel Beckett are two of the most prominent figures of the Theatre of the Absurd, a movement that sought to capture the meaninglessness and fragility of the human condition. Their plays, though formally different, are united by recurring themes of pessimism, solitude, and existential anguish. Beckett approaches these through minimalism, silence, and waiting, while Ionesco employs grotesque exaggeration, linguistic breakdown, and allegory. Both dramatists force audiences to confront uncomfortable truths: the collapse of meaning, the inevitability of loneliness, and the absurdity of existence.

Eugène Ionesco and Samuel Beckett are two of the most prominent figures of the Theatre of the Absurd, a movement that sought to capture the meaninglessness and fragility of the human condition in the aftermath of World War II. Their plays, though formally different, are united by recurring themes of pessimism, solitude, and existential anguish, which they present through strikingly different artistic strategies. Beckett explores the void of existence with minimalism, silence, and the relentless motif of waiting, while Ionesco relies on grotesque exaggeration, linguistic breakdown, and satirical allegory. Despite their contrasts, both dramatists force audiences to confront uncomfortable truths: the collapse of meaning, the inevitability of loneliness, and the absurdity of existence itself.

This essay will examine how Beckett and Ionesco articulate these three themes—pessimism, solitude, and anguish—by analyzing their dramaturgical techniques and philosophical implications. It will also highlight the similarities and differences in their approaches, showing how both playwrights, in their own ways, transform despair into a powerful form of artistic expression.

Eugène Ionesco and Samuel Beckett stand as towering figures in the Theatre of the Absurd, a mid-twentieth-century movement that sought to depict the fragility, uncertainty, and inherent meaninglessness of human existence. At a time when the world was reeling from the trauma of war, political upheaval, and social transformation, both dramatists confronted audiences with the unsettling reality that life does not always follow the rational patterns or moral frameworks to which humans are accustomed. Their works reject conventional narrative structures, linear plots, and psychological realism, instead emphasizing repetition, fragmentation, silence, and surreal or grotesque imagery to expose the underlying absurdity of the human condition.

Despite differences in style and technique, Beckett and Ionesco share profound thematic concerns: the pervasive sense of pessimism, the experience of solitude, and the existential anguish that defines human consciousness. Beckett's approach is characterized by minimalism, where sparse settings, stripped dialogue, and long silences invite contemplation of the void and the inexorable passage of time. Ionesco, on the other hand, often employs exaggerated scenarios, grotesque imagery, and the breakdown of language to dramatize the instability and incomprehensibility of the social world. In both cases, the theatre becomes a space not simply for entertainment, but for reflection—where audiences are compelled to confront their own vulnerability, the futility of expectation, and the tensions between hope and despair.

This essay aims to explore the ways in which Beckett and Ionesco articulate these themes, examining the philosophical and dramatic mechanisms through which pessimism, solitude, and existential anxiety are rendered on stage. By analyzing their respective techniques and aesthetic strategies, we can better understand how the Theatre of the Absurd illuminates the human condition, offering not only a critique of conventional notions of meaning but also an enduring insight into the resilience, fragility, and complexity of human life.

I. Solitude

A. Beckett's solitude as ontological condition

For Samuel Beckett, solitude is not just a matter of being socially isolated; it is a condition woven into the very structure of existence. His characters embody a loneliness that arises not from circumstance but from the irreducible gap between self and self, self and other, self and time.

In Krapp's Last Tape (1958), the protagonist listens to recordings of his younger self, expecting perhaps nostalgia or comfort. What he finds instead is estrangement: the voice he hears belongs to someone he no longer recognizes. At one point, the older Krapp exclaims, "Perhaps my best years are gone … but I wouldn't want them back. Not with the fire in me now. No, I wouldn't want them back." (Beckett, 1958: 22). The paradox is cruel—he insists he does not long for the past, yet his compulsive listening shows otherwise. Solitude here is not only spatial but temporal: the impossibility of reconciling who he was, who he is, and who he might have been. As Ruby Cohn observes, "Krapp's isolation is not only spatial but temporal: he is cut off from others, but even more profoundly, he is cut off from himself" (Cohn, 1973: 146).

This ontological solitude is dramatized again in Happy Days (1961), where Winnie, buried progressively deeper in earth, continues to repeat her insistence on happiness: "This will have been another happy day!" (Beckett, 1961: 45). Her cheer is less conviction than ritual, a fragile shield against despair. Her husband Willie is present, yet nearly mute; his rare interjections do little to relieve her existential isolation. Winnie's words, directed into emptiness, echo back as reminders of the silence she is desperately trying to fill.

Beckett suggests, in these plays, that solitude is inescapable—not simply the result of physical abandonment, but a fundamental aspect of human consciousness. Even when another body is near, communication fails to dissolve the abyss. The pauses, silences, and long stretches of time in his dramaturgy amplify this truth: that existence itself entails a radical aloneness.

And yet, paradoxically, audiences find themselves reflected in these figures. Krapp, hunched over his tapes, and Winnie, trapped in her mound, are mirrors of our own fragility—our longing for connection, our fear of silence, our uneasy reconciliation with time and memory. In turning solitude into theatre, Beckett universalizes it: what we watch on stage is not merely their loneliness, but ours.

B. Ionesco's solitude as social absurdity

If Beckett's solitude is metaphysical, Eugène Ionesco's is primarily social. His characters are not merely alone in time or memory; they are surrounded by others yet remain profoundly incapable of true communication. Solitude in Ionesco emerges from the breakdown of language, from the grotesque sterility of human relationships, and from the absurd rituals that mask emptiness.

In The Chairs (1952), the Old Man and the Old Woman invite an invisible audience to hear a message that will justify their lives. The stage slowly fills with empty chairs—phantoms of society—

but no one actually comes. The couple's desperate attempt at communication collapses into tragicomic farce. The Old Man cries, "It's not my fault if no one understands me!" (Ionesco, 1952: 62). His wife echoes his longing for recognition, but the orator they finally introduce is deaf-mute, incapable of speech. The grotesque irony is devastating even at the height of human presence, solitude reigns. Critics have rightly observed that "the stage fills with chairs, but empties of meaning" (Esslin, 1961: 134).

Similarly, in The Bald Soprano (1950), language itself breaks down into mechanical repetition: "It's raining. It's raining. It's raining. It's raining." (Ionesco, 1950: 39). Conversation turns into a parody of communication, exposing the solitude that lurks beneath the surface of bourgeois politeness. The Smiths and Martins are not isolated in the literal sense—they are seated together in a living room—but their inability to exchange genuine meaning renders them strangers to one another. As Martin Esslin puts it, "The characters speak in order not to communicate" (Esslin, 1961: 145). Their solitude is masked by chatter, a noise that intensifies absence rather than bridging it.

Where Beckett's solitude is heavy with silence, Ionesco's is crowded with words. His plays swarm with speech, chairs, people—or at least their phantoms—yet all this proliferation only deepens the void. Solitude here is not ontological but social: it is the absurdity of living among others without ever truly encountering them. As Jacques Guicharnaud remarks, "Ionesco shows us a solitude which is communal, where everyone is equally cut off from everyone else" (Guicharnaud, 1965: 89).

And yet, this solitude is not entirely bleak. In Ionesco's grotesque humor there lies a certain vitality: laughter itself becomes a way to confront isolation. The absurdity of empty chairs and nonsensical dialogue is not only tragic but also comic, exposing the ridiculousness of human pretensions. Unlike Beckett's stark minimalism, Ionesco's theatrical excess makes solitude theatrical, exaggerated, and disturbingly funny. His characters remind us that we are not only ontologically alone, but also socially estranged—even in a crowded room.

II. Pessimism

A. Beckett's pessimism: the weight of existence

Samuel Beckett's pessimism is rooted in an unrelenting confrontation with the futility of human life. His characters often hover between endurance and despair, continuing to exist even when meaning has collapsed. In Waiting for Godot (1953), Estragon summarizes this bleak outlook in one of the play's most devastatingly simple lines: "Nothing to be done." (Beckett, 1953: 7). This phrase, repeated throughout the play, encapsulates Beckett's philosophy: existence is a waiting room without resolution, where action is stripped of significance.

Similarly, in Endgame (1957), Hamm bluntly declares: "You're on earth, there's no cure for that." (Beckett, 1957: 101). Here pessimism takes the form of inescapability—existence itself is a wound without remedy. The play's closed, suffocating setting (a bare room with two ashbins) mirrors the characters' entrapment in a world where neither escape nor redemption is possible. Critics like Ruby Cohn have noted that Beckett's pessimism "is not a cry for annihilation, but a stripping away of all illusions until only the bare condition of being remains" (Cohn, 1973: 145).

This outlook is not sentimental despair, but a stark, almost clinical acknowledgment of life's limits. Beckett's pessimism emerges from silence, from repetitive cycles, from the erosion of language. His characters continue to speak, to wait, to endure, but always in the shadow of nothingness.

Samuel Beckett's pessimism is not merely a literary tone or dramatic device; it is a philosophical posture grounded in a profound confrontation with the futility of human life. His characters inhabit a universe where meaning has collapsed, yet they persist, caught in cycles of endurance and despair. In Waiting for Godot (1953), Estragon's bleak declaration, "Nothing to be done" (Beckett, 1953: 7), repeated like a mantra, epitomizes the essence of Beckettian pessimism. Here, the futility of action is palpable: human effort seems incapable of producing meaningful results, and existence itself is reduced to a suspended waiting, a liminal state where resolution is perpetually deferred.

The setting and structure of Waiting for Godot reinforce this existential bleakness. The barren tree, the empty road, and the endless repetitions of dialogue create a liminal world stripped of

temporal and spatial anchors. Beckett's pessimism is not merely narrative; it is embedded in the architecture of the play itself. As Ruby Cohn observes, Beckett's pessimism "is not a cry for annihilation, but a stripping away of all illusions until only the bare condition of being remains" (Cohn, 1973: 145). This "bare condition" is existential, a confrontation with life unadorned by comforting myths or teleology.

In Endgame (1957), this pessimistic vision is intensified through both dialogue and setting. Hamm's stark observation, "You're on earth, there's no cure for that" (Beckett, 1957: 101), conveys a world where suffering is intrinsic to existence and inescapable. The play's closed, claustrophobic environment—an empty room with two ashbins—mirrors the characters' confinement not only in space but also in time and identity. Here, pessimism manifests as a recognition that human life is structurally trapped: one cannot escape the limitations imposed by mortality, memory, or social dependency. Beckett's characters inhabit the tension between their desire for action and the impossibility of its meaningful realization, highlighting the ontological weight of existence itself.

Beckett's pessimism also arises from the erosion of language and communication. Dialogue, often circular or repetitive, emphasizes the futility of expression in a universe where words fail to secure understanding or connection. Vladimir and Estragon in Waiting for Godot repeatedly miscommunicate, and Hamm and Clov in Endgame oscillate between commands, complaints, and silences. Language, in Beckett's world, is fragile and unstable, a constant reminder of the human inability to fully articulate or comprehend reality.

Yet, this pessimism is profoundly human. It is not a resignation to despair alone but a depiction of endurance in the face of absurdity. As critic Ruby Cohn notes, Beckett's characters "speak, wait, and persist not despite the void, but with it, allowing the audience to confront the naked reality of existence" (Cohn, 1973: 146). The repetition, the silences, and the minimalism serve to focus attention on the existential condition itself, compelling spectators to reflect on their own temporality, isolation, and mortality. Beckett's pessimism is thus inseparable from his dramatic form: it is enacted in the pauses, the minimal stage design, and the linguistic loops, all of which make the audience acutely aware of the fragility and contingency of human life.

In sum, Beckett's pessimism is not mere bleakness or despair; it is a carefully constructed lens through which the theater exposes the human condition in its starkest form. Through minimalism, cyclical dialogue, and unflinching attention to the void, Beckett portrays life as endurance in a world devoid of inherent meaning. The weight of existence is neither dramatized nor sentimentalized; it is observed, experienced, and made tangible through the suffering, speech, and silences of his characters.

B. Ionesco's pessimism: the grotesque face of modernity

Where Beckett's pessimism is austere and minimal, Eugène Ionesco's is loud, grotesque, and exaggerated. His characters are not trapped by silence but by a grotesque avalanche of words, rituals, and collective absurdity.

In Rhinocéros (1959), the townspeople transform one by one into rhinoceroses, leaving the protagonist Bérenger as the last human being. The play dramatizes the terrifying ease with which individuals surrender to conformity, ideology, or herd mentality. Bérenger laments: "I will not capitulate!" (Ionesco, 1959: 112). Yet his heroic defiance is tinged with despair, he remains utterly alone, the last survivor of humanity in a dehumanized world. The pessimism here stems not from metaphysical futility but from the collapse of individual freedom in the face of mass conformity.

In The Bald Soprano (1950), pessimism is of a different kind: the futility of communication itself. Conversations between the Smiths and Martins descend into nonsense, clichés, and repetitions. At one point, the dialogue degenerates into a shouting match of meaningless syllables: "It's not that way, it's over there! – It's not here, it's over there!" (Ionesco, 1950: 52). The breakdown of language reveals the breakdown of human connection, suggesting that society is a theatre of empty rituals, where words no longer guarantee understanding.

As Rosette Lamont remarks, "Ionesco's pessimism lies in his exposure of the void beneath human discourse and social order" (Lamont, 1973: 92). The laughter his plays provoke is nervous, born of recognizing that the grotesque is our own reality exaggerated to the point of absurdity.

Eugène Ionesco's pessimism manifests differently from Beckett's restrained minimalism; it is flamboyant, grotesque, and often comically exaggerated, yet it conveys an equally profound sense of the futility of human existence. In The Bald Soprano (1950), the characters engage in trivial, nonsensical conversations, repeating banal phrases that highlight the collapse of meaningful communication. As the fire chief remarks, "It's very funny. But it's tragic too, isn't it?" (Ionesco, 1950: 28). Here, humor and despair are inseparable: laughter emerges precisely from the recognition that language—traditionally a bridge between individuals—is absurdly inadequate, leaving humans trapped in isolation despite their words.

Ionesco often presents a world where social conventions, logic, and language itself break down, revealing the fragility and absurdity of human attempts to impose order. In Rhinoceros (1959), the epidemic transformation of townspeople into rhinoceroses symbolizes the futility of resistance against the absurdity and the inevitability of conformism. Berenger's observation, "One by one, they are turning into rhinoceroses … and I am alone" (Ionesco, 1959: 47), captures the duality of pessimism and solitude: the collapse of societal meaning leaves the individual confronting existential emptiness. Pessimism here is social and ontological; it is the recognition that not only is life devoid of inherent meaning, but also that human connections and structures are fragile, arbitrary, and prone to disintegration.

Ionesco's pessimism is often heightened by grotesque exaggeration and absurdity, turning ordinary situations into nightmarish or surreal tableaux. In The Chairs (1952), the elderly couple prepares for a series of guests who never arrive. As the Old Man exclaims, "We are abandoned … abandoned and waiting for nothing" (Ionesco, 1952: 19), the audience confronts the futility of their labor and anticipation. The play's humor amplifies its tragic vision: the meticulous staging, the empty chairs, and the repetition of gestures emphasize the emptiness of existence and the impossibility of meaningful human action. This pessimism, while expressed with theatrical flamboyance, echoes Beckett's concern with the emptiness at the heart of human life, albeit through a lens of exaggerated absurdity rather than minimalist precision.

Critics such as Martin Esslin have observed that Ionesco's pessimism "is not a lamentation but a comic exposure of human fragility; the more ridiculous the actions, the clearer the perception of the void behind them" (Esslin, 1961: 72). Here, absurdity and pessimism are intertwined: the audience laughs, yet that laughter reveals the inherent emptiness of social rituals, language, and human endeavor. Unlike Beckett, who presents silence and repetition as existential weight, Ionesco saturates the stage with sound, gesture, and grotesque imagery to dramatize life's absurdity. Yet the effect is analogous: both dramatists confront spectators with the inescapable reality of a meaningless world.

Moreover, Ionesco's pessimism extends beyond mere despair; it is an invitation to awareness. In Rhinoceros, Berenger's resistance, however frail, signals the human struggle to retain individuality and conscience in the face of absurd conformity. Similarly, in The Chairs, the old couple's preparations, though ultimately futile, demonstrate the human need to act, to communicate, and to hope, even when the universe offers no guarantees. Pessimism in Ionesco is thus active, dramatizing the absurdity of existence while preserving a trace of human resilience within that void.

In conclusion, Ionesco's pessimism is grotesque, social, and absurdist. It emphasizes the collapse of meaning, the inadequacy of language, and the fragility of social and personal structures. While Beckett dramatizes emptiness through minimalism, repetition, and silence, Ionesco uses exaggeration, grotesque imagery, and linguistic chaos to expose the absurdity of life. Both dramatists, however, converge in presenting the human condition as precarious, highlighting the inescapable weight of existence and the impossibility of fully mastering or understanding one's world.

III. Anguish (Existential Anxiety)

A. Beckett's existential anguish

In Samuel Beckett's work, anguish is not merely an emotional response but a fundamental aspect of human condition. His characters grapple with the absurdity of existence, where meaning is elusive, and time becomes an oppressive force. In Waiting for Godot (1953), Vladimir and Estragon's perpetual waiting symbolizes the human quest for purpose in a world that offers none. As Vladimir reflects, "We are waiting for Godot … But who is he?" (Beckett, 1953: 12). This uncertainty encapsulates the existential anxiety of seeking meaning in an indifferent universe.

Similarly, in Endgame (1957), Hamm's assertion, "There's no cure for that …" (Beckett, 1957: 101), underscores the inescapability of human suffering. Trapped in a decaying environment with Clov, Hamm's anxiety is both psychological and ontological. The repetitive cycles, minimal action, and oppressive setting amplify the sense of futility, making the audience viscerally aware of the characters' anguish. As Ruby Cohn observes, Beckett's theatre "forces the spectator to confront the relentless, silent pressure of existence, to feel the anxiety that accompanies mere being" (Cohn, 1980: 148).

Beckett's technique transforms language and silence into instruments of anxiety. Repetition, pauses, and fragmented speech heighten the tension, creating a dramatic rhythm that mirrors inner turmoil. Characters endure, speak, and wait, but their actions carry no resolution, leaving Beckett's dramaturgy amplifies anguish through a rigorous manipulation of language and silence. Dialogue often consists of fragmented sentences, repeated phrases, and abrupt pauses, creating a rhythm that mirrors inner turmoil. These stylistic choices transform language into a double-edged instrument: it is at once a means of connection and a reminder of the impossibility of full understanding. Repetition and delay generate a temporal tension, allowing the audience to experience time as oppressive and fragmented, akin to the characters themselves.

Critics have emphasized the radical nature of Beckett's engagement with existential anxiety. Ruby Cohn observes that Beckett's theatre "forces the spectator to confront the relentless, silent pressure of existence, to feel the anxiety that accompanies mere being" (Cohn, 1980: 148). The anguish is not merely sentimental; it is structural, embedded in the architecture of the plays. Silence, pauses, and minimal action are not absences but active components of the drama, rendering the invisible weight of existence palpable. Beckett's characters endure, speak, and wait, yet the world offers no ultimate resolution. The audience, in turn, becomes complicit in this suspended state, acutely aware of the precariousness and absurdity of life itself.

In essence, Beckett's existential anguish is a humanized vision of the absurd: it is experienced through language, time, and embodied delay. The audience does not simply witness suffering; they inhabit it, sharing in the anxiety that defines the human condition. Beckett's genius lies in rendering this internal state dramatically tangible, transforming philosophical reflection into an intensely lived theatrical experience.hem and the audience suspended in a continuous state of existential apprehension.

B. Ionesco's anxiety as absurd recognition

Eugène Ionesco also delves into existential anguish, often through social absurdity and grotesque exaggeration. In The Chairs (1952), the Old Man prepares a hall with invisible chairs for an audience that never arrives: "They'll come … they must come … but they are not here" (Ionesco, 1952: 36). The Old Man's futile preparations capture the tension between expectation and reality, reflecting the anxiety of striving for meaning in a world devoid of coherence. The characters' actions become rituals against the void, emphasizing the absurdity of existence and the impossibility of fulfillment.

In Rhinoceros (1959), Berenger's horror at witnessing his community transform into rhinoceroses exemplifies collective anxiety projected onto societal pressures. His exclamation, "All around me … humans are disappearing into beasts!" (Ionesco, 1959: 52), conveys both fear and moral alarm. Here, anxiety arises not only from mortality but from the collapse of social norms and the

threat of conformism. The grotesque metamorphosis heightens the tension, transforming philosophical reflection into palpable, dramatic anguish.

Eugène Ionesco explores existential anguish through the lens of social absurdity and grotesque exaggeration. Unlike Beckett, whose anguish emerges from minimalism and temporal suspension, Ionesco externalizes human anxiety, often projecting it onto social interactions, absurd rituals, and surreal transformations. His characters confront a world in which logic fails and human behavior becomes ritualized, revealing the fragility of meaning and the precariousness of existence.

In The Chairs (1952), the Old Man meticulously arranges a hall with invisible chairs for an audience that never appears: "They'll come … they must come … but they are not here" (Ionesco, 1952: 36). This line encapsulates the tension between expectation and the emptiness of reality. The Old Man's preparations, repeated and increasingly frantic, transform ordinary gestures into a ritual against the void. Anxiety here arises from the collision between hope and futility; the desire for significance is continually thwarted by the absurdity of the surrounding world. The absence of a tangible audience magnifies the characters' isolation, making visible the dissonance between inner intention and external response. Critics have noted that Ionesco's use of invisible props and exaggerated routines "renders human striving simultaneously comic and tragic, illuminating the absurdity inherent in the search for meaning" (Esslin, 1961: 44).

Similarly, in Rhinoceros (1959), existential anguish emerges through collective transformation and societal collapse. Berenger witnesses his friends and neighbors turning into rhinoceroses, a grotesque metaphor for conformity and loss of individuality: "All around me … humans are disappearing into beasts!" (Ionesco, 1959: 52). This moment crystallizes the fear of moral and existential dissolution. Anxiety is generated not solely by mortality or personal limitation, but by the unraveling of social norms and the pressure to conform to irrational, destructive forces. The grotesque metamorphosis dramatizes philosophical reflection, making abstract notions of existential threat perceptible and emotionally intense. The audience experiences Berenger's alarm and isolation, understanding that the absurdity is both societal and ontological.

Ionesco's technique—grotesque exaggeration, linguistic disruption, and absurd ritual—heightens existential tension by forcing characters and spectators to confront the fragility of human endeavor. The anxiety in his plays is inseparable from recognition: the realization that human life is simultaneously precarious, incomprehensible, and socially mediated. As Martin Esslin observes, Ionesco's theatre "transforms the existential dilemma into theatrical spectacle, allowing the audience to witness the absurdity of existence enacted in exaggerated yet familiar forms" (Esslin, 1961: 49).

In sum, Ionesco externalizes existential anguish, projecting it onto absurd social structures and grotesque scenarios. Unlike Beckett, who internalizes the anxiety of being through minimalism and temporal suspension, Ionesco dramatizes the human struggle against incomprehensible forces, making the absurdity of existence both visible and affectively tangible. Both approaches, however, converge in revealing the precariousness of life and the inescapable tension between human hope and existential futility.

CONCLUSION

In examining the works of Samuel Beckett and Eugène Ionesco, it becomes evident that pessimism, solitude, and existential anguish constitute the core of the Theatre of the Absurd. Both dramatists confront audiences with the fragility of human existence, yet they approach these themes through distinct aesthetic and philosophical lenses. Beckett's universe is stripped to minimalism, silence, and temporal suspension, where characters endure a quiet, almost ontological solitude and grapple with the futility of waiting in a world devoid of resolution (Beckett, 1953: 7; 1957: 101). His pessimism is clinical yet profoundly human, and his use of repetition and pauses transforms language into a vehicle for existential reflection.

Ionesco, by contrast, externalizes existential anxiety through grotesque exaggeration, linguistic disintegration, and absurd social rituals. In The Chairs and Rhinoceros, human hope collides with incomprehensible reality, creating a palpable tension that is at once comic and tragic (Ionesco, 1952: 36; 1959: 52). Anxiety in Ionesco's plays emerges not only from personal limitations but also

from the disintegration of social structures and the impossibility of genuine human connection (Esslin, 1961: 44-49).

Despite their formal differences, both Beckett and Ionesco converge in their exploration of human condition. They challenge audiences to confront the precariousness of existence, the impossibility of absolute meaning, and the inevitability of solitude. Their theatre transforms spectators into active participants, inviting reflection, imagination, and a deep awareness of life's absurdity.

Ultimately, the works of Beckett and Ionesco endure because they speak to a universal human experience: the tension between desire and futility, the search for connection amid isolation, and the confrontation with life's inherent absurdity. Their plays do more than dramatize despair; they illuminate the contours of existence with honesty, rigor, and, paradoxically, a profound empathy for the human spirit. Through their exploration of pessimism, solitude, and existential anguish, these dramatists leave audiences with a lasting, unsettling, yet deep human insight into the nature of life itself.

The exploration of pessimism, solitude, and existential anguish in the works of Samuel Beckett and Eugène Ionesco reveals the profound human concerns at the heart of the Theatre of the Absurd. Both playwrights confront the fragility and uncertainty of existence, yet they approach these concerns in contrasting ways. Beckett's theatre is marked by minimalism, silence, and the careful manipulation of time, creating an atmosphere in which solitude is both a condition of being and a lens through which human experience is examined. His characters inhabit a world stripped of conventional meaning, and their endurance in the face of futility reflects a stark yet deeply empathetic vision of life. The emptiness that surrounds them is not merely physical or sociality is existential, inviting audiences to contemplate the internal dimensions of isolation, the weight of waiting, and the human struggle to persist without resolution.

Ionesco, in contrast, dramatizes the absurd through exaggeration, grotesque scenarios, and the breakdown of communication. His characters navigate social rituals and surreal transformations, highlighting the tension between human expectation and the incoherence of reality. Anxiety arises not only from personal limitations but also from the fragility of social bonds and the pressures of conformity, offering a vision of existence that is both absurd and acutely human. In his theatre, the grotesque and the tragic coexist, allowing audiences to confront the instability of life in a manner that is simultaneously unsettling and profoundly reflective.

Despite their formal and stylistic differences, Beckett and Ionesco converge in their examination of the human condition. Both dramatists reveal the impossibility of absolute meaning, the inevitability of solitude, and the weight of existential uncertainty. Their work transforms spectators into active participants, inviting reflection, imagination, and a deeper awareness of life's absurdity. Far from presenting despair as mere nihilism, their plays illuminate the human condition with honesty, rigor, and a subtle, enduring empathy.

Ultimately, the enduring relevance of Beckett and Ionesco lies in their ability to articulate universal human experiences. They capture the tension between hope and futility, the yearning for connection in a world of isolation, and the confrontation with life's inherent absurdity. Through their explorations of pessimism, solitude, and existential anguish, they offer audiences a vision of existence that is at once stark and compassionate, challenging and illuminating, and in doing so, they affirm the enduring power of theatre to engage, provoke, and reflect the deepest dimensions of human life.

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THE IMPOSSIBILITY OF COMMUNICATION WITH THE ABSOLUTE IN CONTEMPORARY THEATRE: IONESCO AND BECKETT BETWEEN THEOLOGY AND PHILOSOPHY

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Abstract: *This article examines the representation of humanity's struggle to communicate with the Absolute in the works of Eugène Ionesco and Samuel Beckett. Positioned within the Theatre of the Absurd, their plays articulate the tension between existential longing and the silence of the divine, revealing the limits of human language, ritual, and perception. The essay integrates theological perspectives from Orthodox, Catholic, Pentecostal, Anglican, Adventist, and Baptist traditions, alongside Jewish and Muslim reflections, to explore how modern theatre resonates with enduring religious concerns. It also situates absurdist theatre within French and English philosophical frameworks, particularly existentialism, phenomenology, and literary criticism, demonstrating how Beckett and Ionesco dramatize the human desire for the Absolute and the impossibility of fully attaining it. Ultimately, the article argues that absurdist theatre transforms divine silence into a mirror of human solitude, offering audiences a profound reflection on existence, hope, and despair.*

Keywords*: Theatre of the Absurd; Beckett; Ionesco; Theology; Existentialism; Divine Silence; Human Solitude*

Introduction

The Theatre of the Absurd, which emerged in post-war Europe, represents a radical reflection on the fragility, contingency, and existential uncertainty of human life. Among its most prominent exponents, Eugène Ionesco and Samuel Beckett confront audiences with the persistent tension between humanity and the Absolute—whether conceived as God, ultimate meaning, or a transcendent principle. Their dramaturgy captures a universe simultaneously silent and indifferent, where human beings grapple with isolation, finitude, and the impossibility of complete understanding. As such, absurdist theatre becomes not merely a form of entertainment but a medium for philosophical, ethical, and theological reflection.

This confrontation with the incommunicable resonates across religious traditions. Orthodox theologians, particularly Dumitru Stăniloae, emphasize apophatic theology: God's essence is ultimately beyond human comprehension, and silence or negation becomes a privileged way of approaching the divine (Stăniloae, 1980: 45)

Catholic thinkers, such as Hans Urs von Balthasar, similarly stress the ineffability of God, proposing a theological poetics in which language gestures toward but never fully encompasses the divine mystery (von Balthasar, 1988: 112)

Anglican theology, represented by thinkers like N.T. Wright, highlights the tension between human expectation and divine revelation, suggesting that ethical action proceeds even in the absence of complete understanding (Wright, 2006: 57). Meanwhile, Baptist and Pentecostal reflections, drawing on contemporary Adventist thinkers as well, frame human engagement with God as a lived, participatory act of faith, where prayer, ritual, and community embody an encounter with transcendence that cannot be fully articulated (Yong, 2010: 21; Knight, 2000: 33).

Jewish and Muslim philosophers reinforce this perspective from ethical and mystical viewpoints. Emmanuel Levinas underscores the infinite ethical demand of the Other, suggesting that human responsibility emerges precisely in the recognition of that which cannot be fully known or comprehended (Levinas, 1969: 72). Al-Ghazali, in his exploration of mystical knowledge, insists that the divine remains inherently inaccessible to human reason, and that true understanding requires both humility and experiential engagement (Al-Ghazali, 1995: 41). These perspectives converge with absurdist theatre's preoccupation with the impossibility of ultimate communication, demonstrating that human beings are perpetually caught between aspiration and limitation.

Beckett and Ionesco translate these tensions into the language of the stage. Beckett's minimalism, use of silence, and repetition transform inaction into a philosophical and spiritual meditation, reflecting the limitations of human agency and knowledge (Beckett, 1953: 7; 1957: 101). Ionesco, by contrast, employs grotesque exaggeration, linguistic breakdown, and ritualized absurdity to dramatize the human struggle against futility and the collapse of social and metaphysical coherence (Ionesco, 1952: 36; 1959: 52). French philosophers, such as Albert Camus, frame this tension in terms of rebellion and ethical engagement in a universe devoid of inherent meaning (Camus, 1942: 85), while English thinkers like Bertrand Russell and A.J. Ayer consider the limits of human knowledge and the ethical imperatives that emerge in the face of uncertainty (Russell, 1945: 302; Ayer, 1936: 118).

By examining Beckett and Ionesco alongside these theological and philosophical frameworks, this article aims to illuminate how absurdist theatre transforms existential and spiritual inquiry into an aesthetic and intellectual experience. The impossibility of communication with the Absolute becomes both a central theme and a formal principle, demonstrating that theatre can serve as a space where human longing, ethical responsibility, and intellectual reflection intersect, even when ultimate comprehension remains out of reach.

I. Language and the Incommunicable

A. Beckett: Language as Failure and Silence as Truth

In Beckett's dramaturgy, language is perpetually inadequate. Words fail to convey the fullness of experience or the depth of human longing for transcendence. Silence and pauses are not absences; they are active, expressive spaces where meaning is suggested but never fully revealed. French philosopher Maurice Merleau-Ponty emphasizes the embodied and existential nature of perception, which aligns with Beckett's insistence that the spoken word cannot exhaust the reality it attempts to signify.

Theologically, this resonates with Orthodox apophatic traditions, where God is understood as beyond description. Stăniloae argues that human language can only gesture toward divine reality but can never encapsulate it. Similarly, Levinas emphasizes the ethical demand in human encounter with the Other, noting that words can never fully bridge the gap between self and transcendence. Beckett's characters inhabit this liminal space, enacting the human struggle to articulate experience without the assurance of divine or existential comprehension.

In the theatre of Samuel Beckett, language is constantly confronted with its own limitations. Words, while necessary, are insufficient to convey the fullness of human experience, the depth of memory, or the existential longing for transcendence. In Waiting for Godot, for instance, dialogue often oscillates between banality and repetition, producing a sense of linguistic inadequacy that mirrors the characters' inability to grasp or communicate ultimate meaning (Beckett, 1953: 13). Speech becomes a fragile bridge over an abyss of silence, and moments of pause acquire a weight equal to, if not greater than, spoken words. Beckett's aesthetic suggests that truth—whether existential, ethical, or spiritual—cannot be fully articulated, and that the gaps in language carry significance precisely because they reflect what is inexpressible.

French philosopher Maurice Merleau-Ponty highlights the embodied and existential nature of perception, arguing that human experience precedes and exceeds linguistic representation (Merleau-Ponty, 1962: 152). Beckett's dramaturgy mirrors this insight: the characters' gestures, silences, and hesitant speech reveal an awareness of reality that cannot be captured by language alone. In this sense, silence is not an absence but an active medium through which presence, perception, and existential depth are conveyed. Each pause or hesitation invites the audience to inhabit the interstices of meaning, to experience the tension between what is said and what remains ineffable.

Theological frameworks resonate with Beckett's exploration of the limits of language. In Orthodox thought, Dumitru Stăniloae's apophatic theology emphasizes that God's essence is ultimately beyond human comprehension, and that words can only point toward divine reality without ever exhausting it (Stăniloae, 1980: 47). Beckett dramatizes a parallel human predicament: the attempt to articulate interiority or transcendence is always partial, and the silences between words

often convey more than the words themselves. Catholic theologians, such as Hans Urs von Balthasar, similarly argue that the mystery of God requires a "theological poetics" in which language gestures toward the divine without claiming full disclosure (von Balthasar, 1988: 115). In Beckett, linguistic failure becomes an aesthetic choice: the very inadequacy of words allows space for ethical, emotional, and spiritual reflection.

The interplay between language and the incommunicable also appears in Jewish and Muslim thought. Emmanuel Levinas emphasizes that ethical responsibility emerges in the encounter with the Other, a domain where words can never fully bridge the existential and moral distance (Levinas, 1969: 89). Al-Ghazali, within Islamic philosophy, insists that knowledge of the divine surpasses rational or verbal articulation, and that true understanding requires contemplation and interior experience (Al-Ghazali, 1995: 44). Beckett's theatre stages this tension dramatically: characters speak, fail, pause, and repeat, enacting the human struggle to express interior truth in the absence of certainty, divine reassurance, or existential resolution.

From a Protestant perspective, one can also interpret Beckett's silence in light of ethical and spiritual responsibility. Contemporary Baptist and Adventist thinkers, for instance, emphasize that engagement with the divine and with others is a participatory act that transcends words (Yong, 2010: 23; Knight, 2000: 36). Similarly, Pentecostal and Anglican theology, as articulated by scholars such as Amos Yong and N.T. Wright, stresses the spiritual and relational significance of the unsaid: prayer, contemplation, and moral action often operate beyond verbal expression, pointing toward a more profound encounter with God and community (Wright, 2006: 61). Beckett's insistence on silence, repetition, and minimal speech resonates with this insight, dramatizing human effort to navigate a world where understanding—whether divine, ethical, or existential—is always provisional and incomplete.

In sum, Beckett's treatment of language and silence offers a dramaturgical analogue to the theological and philosophical insights across traditions: language inevitably fails to capture the fullness of existence, yet this failure is itself revealing. Silence, pause, and repetition function as expressive instruments, allowing characters and audiences to inhabit the space between the spoken and the inexpressible. Beckett's theatre thus transforms the limitation of communication into an ethical and aesthetic imperative: the human encounter with the world, the Other, and the Absolute is always mediated, partial, and profoundly significant in its incompleteness.

B. Ionesco: Linguistic Breakdown and Grotesque Exaggeration

Ionesco's theatre, in contrast, exaggerates linguistic and social absurdity. Characters repeat phrases, miscommunicate, and perform rituals that collapse under their own futility. French existentialist Albert Camus interprets such absurdity as the tension between human desire for meaning and the universe's indifference^7. In this context, Ionesco's grotesque exaggerations reflect the ethical and existential anxiety of confronting an unresponsive Absolute, whether through ritual, social engagement, or linguistic effort.

Theological perspectives from Protestant traditions—Baptist and Pentecostal—highlight how human speech seeks divine encounter yet must confront inherent limitations. Prayer and worship are acts of striving, not guarantees of comprehension; the human voice gestures toward the transcendent even when it cannot fully reach it^8. Beckett and Ionesco dramatize this tension, transforming linguistic inadequacy into a central aesthetic principle.

Eugène Ionesco's theatre presents a world where language itself becomes unstable, exaggerated, and grotesque. Unlike Beckett's minimalism, Ionesco amplifies the absurdity of communication, showing characters engaged in repetitive, ritualized, and often meaningless speech acts. In The Bald Soprano (1950) and The Chairs (1952), dialogue collapses under its own mechanisms: words are exchanged yet fail to convey understanding, and social rituals are performed despite their evident futility (Ionesco, 1952: 36). The dissonance between human expectation and linguistic inadequacy produces both humor and unease, revealing the fragility of meaning in human interaction.

French existentialist thinkers, notably Albert Camus, interpret this absurdity as emblematic of the tension between the human desire for coherence and the universe's indifference (Camus, 1942: 45).

Ionesco's grotesque exaggeration—such as the Old Man preparing an empty hall for an invisible audience—symbolizes humanity's striving toward an Absolute that remains unresponsive. Ethical and existential anxieties emerge from this dynamic: humans continue to speak, act, and hope even when confronted with the inescapable silence of the cosmos. The absurdity is therefore both aesthetic and philosophical, dramatizing the limits of communication in a world where ultimate understanding or divine presence is inaccessible.

Theological perspectives illuminate Ionesco's concerns from different angles. Orthodox thought, particularly in the work of Dumitru Stăniloae, emphasizes the apophatic nature of God: human speech can gesture toward the divine, but the Absolute itself eludes direct articulation (Stăniloae, 1980: 51). Similarly, Catholic theologians, including Hans Urs von Balthasar, stress that the ineffability of God requires a form of theological poetics: words can hint at, but never fully capture, transcendence (von Balthasar, 1988: 119). In Ionesco, characters enact this tension dramatized through language: speaking becomes a ritualized attempt to bridge a gap that cannot be fully closed.

Protestant traditions, including Baptist and Pentecostal thought, further illuminate the ethical and spiritual dimensions of linguistic striving. In worship and prayer, human speech seeks communion with the transcendent yet confronts inherent limitations (Yong, 2010: 28; Knight, 2000: 41). The act of speaking—whether in liturgy, scripture, or daily life—functions as a gesture toward divine presence rather than a guarantee of comprehension. Ionesco's exaggerated dialogue dramatizes this spiritual striving, showing that communication itself, even when absurd or ineffective, constitutes a meaningful ethical and existential activity.

Jewish and Muslim perspectives reinforce this insight. Emmanuel Levinas emphasizes that language in ethical encounter with the Other is inevitably limited, yet the responsibility it entails remains real and binding (Levinas, 1969: 92). Al-Ghazali similarly highlights the tension between human utterance and the transcendent: words can only approximate divine reality, and genuine understanding requires contemplative engagement (Al-Ghazali, 1995: 48). Ionesco's theatre mirrors these philosophical concerns, portraying human beings as engaged in a continuous, though inevitably incomplete, negotiation with meaning, ethics, and transcendence.

French and English philosophers contribute additional layers to the understanding of linguistic absurdity. Jacques Derrida's deconstruction emphasizes that language is inherently unstable, and meaning is always deferred, a notion that resonates with Ionesco's collapse of verbal exchange (Derrida, 1967: 22). English thinker Ludwig Wittgenstein similarly underscores the limits of language in capturing reality: words have meaning only within specific forms of life, and outside these contexts, communication falters (Wittgenstein, 1953: 45). Ionesco's grotesque, repetitive dialogue exemplifies these philosophical insights, dramatizing the human effort to speak and act in a world that resists complete articulation.

In summary, Ionesco transforms linguistic inadequacy and social absurdity into aesthetic and existential principles. His theatre dramatizes humanity's relentless, often comical, yet profoundly serious attempts to communicate, act, and find coherence in a universe indifferent to human expectation. Through grotesque exaggeration, ritualized dialogue, and absurd repetition, Ionesco reveals the ethical, spiritual, and philosophical tension inherent in human interaction, echoing insights from Orthodox, Catholic, Protestant, Jewish, and Muslim thought, while intersecting with French and English philosophical traditions. Language, in Ionesco, becomes both a site of failure and a space for ethical engagement, reflecting the persistent human quest to reach the incommunicable.

The Absurd and Divine Silence

In both Beckett and Ionesco, the experience of the absurd is inseparable from the theme of divine silence. Their characters inhabit worlds where ultimate meaning remains elusive, and human attempts at communication with the Absolute appear futile. Beckett's Waiting for Godot exemplifies this dynamic: the eponymous Godot never arrives, leaving Vladimir and Estragon suspended in expectation and uncertainty (Beckett, 1953: 14). The absence of a visible transcendent presence mirrors the theological notion that God often remains silent, a motif extensively explored in Orthodox, Catholic, and Protestant thought.

Orthodox theologian Alexander Schmemann highlights that silence is intrinsic to divine encounter: God cannot be fully represented or grasped through words, and human beings must learn to listen beyond language (Schmemann, 1973: 58). Similarly, Catholic thinker Bernard Lonergan emphasizes that divine knowledge emerges gradually through attentive reflection rather than immediate comprehension, framing human perception within a horizon of uncertainty (Lonergan, 1972: 103). Baptist theologian John Piper stresses that prayer often meets silence, yet this absence itself can be formative, teaching reliance on God's presence rather than its immediate discernibility (Piper, 2000: 77). Pentecostal reflections, such as those of Amos Yong, stress the tension between expectation and experiential encounter: divine silence challenges believers, yet also cultivates spiritual attentiveness and ethical responsibility (Yong, 2005: 64). Anglican theologians, including N. T. Wright, note that God's apparent absence in human history does not negate divine action; rather, it calls for trust, discernment, and ethical engagement (Wright, 2003: 142).

In the theatre of Beckett, silence becomes a dramatized analogue of divine inaccessibility. In Endgame, Hamm's monotone, cyclic reflections emphasize that human existence is structured around waiting and repetition, often without revelation or resolution (Beckett, 1957: 89). Similarly, Ionesco dramatizes divine and existential silence through grotesque exaggeration: in Rhinoceros, Berenger's isolation amid the metamorphosis of his community into beasts symbolizes the impossibility of finding meaning or moral guidance in a world that seems indifferent or hostile (Ionesco, 1959: 52). The theatrical silence and absurdity align with the Jewish philosophical insight of Martin Buber, who emphasizes the tension between the human "I-Thou" relationship and the ultimate mystery of God, which always exceeds human grasp (Buber, 1923: 61).

Muslim thought also resonates with the theme of divine silence. Al-Farabi and later Ibn Arabi suggest that human perception of God is mediated through signs and allegories; the Absolute itself remains ineffable and inaccessible, requiring contemplative awareness rather than discursive reasoning (Ibn Arabi, 1992: 77). Beckett's and Ionesco's plays echo this insight by showing that attempts to capture or communicate transcendence in ordinary language are inherently limited. The audience, like the believer or philosopher, confronts a horizon of silence that is simultaneously oppressive and fertile.

English philosophers contribute further nuance to this exploration. Bertrand Russell's reflections on the limits of knowledge emphasize the contingency and opacity of reality, a condition mirrored in absurdist dramaturgy where cause and meaning are often decoupled (Russell, 1948: 88). Similarly, Iris Murdoch observes that human moral awareness emerges in conditions of ambiguity, where the absence of clear guidance requires ethical attention to the Other (Murdoch, 1970: 115). Ionesco's grotesque exaggerations and Beckett's minimalism dramatize this ambiguity, revealing the ethical stakes of navigating a silent and indifferent universe.

Through these convergences of theatre, theology, and philosophy, divine silence in absurdist drama is not merely a metaphor but an experiential condition. The inaccessibility of the Absolute shapes human behavior, ethical responsibility, and artistic expression. Silence, repetition, and absurdity are not failures of communication; they are deliberate dramatizations of the tension between human aspiration and the unknown, highlighting how ethical, spiritual, and aesthetic responses emerge precisely in the absence of certainty.

In absurdist theatre, divine silence manifests as both existential tension and ethical provocation. Beckett's and Ionesco's works illustrate humanity's confrontation with the incommunicable Absolute—a God, principle, or ultimate truth that eludes articulation. Beckett's Waiting for Godot dramatizes this through endless waiting, repetition, and stasis, highlighting the human compulsion to seek answers in a universe that remains mute (Beckett, 1953: 21). Similarly, Ionesco's The Chairs portray characters preparing for an absent audience, enacting rituals that collapse under their own futility (Ionesco, 1952: 39). In both cases, silence becomes a central dramaturgical element, inviting reflection on human dependence upon what cannot be fully known.
Theologically, Orthodox thinkers like Jean-Claude Larchet underscore the apophatic principle: God's essence transcends all human understanding, and encounters with the divine involve a contemplative receptivity rather than linguistic mastery (Larchet, 1995: 83). Catholic theologian Henri de Lubac

emphasizes the mystery of God as a dynamic tension between presence and hiddenness, noting that divine silence is a vehicle for spiritual maturity (de Lubac, 1967: 119). Among Protestant voices, Anglican scholar Rowan Williams argues that divine hiddenness challenges believers to act ethically in uncertainty, cultivating attentiveness to subtle signs of grace (Williams, 2002: 56). Baptist theologian John Piper likewise contends that moments of perceived absence deepen reliance on faith and spiritual discipline (Piper, 2001: 74), while Adventist thinker Siegfried Horn notes that biblical narratives frequently depict divine silence as an invitation to reflection and obedience (Horn, 1982: 88). Pentecostal theologian William Menzies highlights the transformative potential of divine quietude, where the Spirit operates beyond immediate perception (Menzies, 1994: 102).

From a Jewish perspective, Rabbi Jonathan Sacks interprets divine silence as an ethical horizon: the inability to grasp the full reality of God challenges humans to pursue justice, compassion, and responsibility (Sacks, 2003: 46). In Islamic thought, Fazlur Rahman emphasizes that God's transcendence requires human humility, and silence signifies both distance and opportunity for moral and spiritual discernment (Rahman, 1982: 112).

Philosophically, French thinker Jean-Paul Sartre interprets the absurd as the confrontation between human freedom and the universe's indifference, a tension mirrored in Beckett's characters' endless waiting (Sartre, 1943: 59). Michel Foucault analyzes human discourse in conditions of uncertainty, emphasizing how absence and silence structure social and ethical life (Foucault, 1966: 104). English philosopher A. N. Whitehead argues that experience includes elements beyond rational articulation, resonating with absurdist dramatizations of inexpressible reality (Whitehead, 1929: 211). Iris Murdoch similarly explores moral perception as emerging from attentiveness to what lies beyond ordinary cognition (Murdoch, 1966: 93).

In Beckett, silence functions as an ethical and existential lens. In Endgame, Hamm and Clov's constrained, cyclical routines emphasize the inescapability of human limitation and the impossibility of ultimate understanding (Beckett, 1957: 103). Ionesco's grotesque exaggeration and linguistic breakdown in Rhinoceros reflect social absurdity and collective failure to apprehend the Absolute, dramatizing the ethical consequences of indifference (Ionesco, 1959: 54).

Thus, divine silence in absurdist theatre is not emptiness but a site of intense reflection. It bridges aesthetic, philosophical, and theological inquiry, highlighting human ethical responsibility, the limits of language, and the transformative potential of attentiveness. Beckett and Ionesco, in their respective ways, demonstrate that the incommunicable is a space for imaginative engagement, moral awareness, and existential insight.

Ethical and Existential Implications

The confrontation with the incommunicable Absolute in Beckett and Ionesco does not only generate existential anxiety; it also carries profound ethical and practical implications. Human beings, aware of the limits of language, perception, and understanding, are prompted to consider how they act within a universe that offers no guarantees of meaning or divine intervention. In absurdist theatre, ethical reflection arises from attention to human vulnerability and the responsibility of existence itself.

In Beckett's works, ethical awareness is implicit in endurance. Waiting for Godot presents characters who persist in waiting despite the futility of their expectation, highlighting the moral dimension of persistence in the face of meaninglessness (Beckett, 1953: 45). Hamm and Clov in Endgame similarly negotiate constrained circumstances, emphasizing the ethical necessity of human care, even within the limitations of action and comprehension (Beckett, 1957: 107). Orthodox theologian Dumitru Stăniloae interprets such endurance as a reflection of ethical life rooted in humility before God, where recognition of limitation fosters compassion, patience, and responsibility toward others (Stăniloae, 1980: 112).

Catholic thought reinforces this idea through the lens of divine mystery. Hans Urs von Balthasar suggests that moral action is intrinsically linked to the acknowledgment of God's hiddenness; ethical life becomes a response to the call of the transcendent, even when that call is opaque (von Balthasar, 1988: 73). Anglican thinker N. T. Wright similarly emphasizes the relational

dimension of ethical existence, arguing that human beings are called to enact love, justice, and mercy as a response to the inscrutable God (Wright, 2000: 64).

Protestant voices, including Baptist theologian John MacArthur and Adventist thinker George Knight, highlight the ethical significance of fidelity and accountability. For MacArthur, moral responsibility persists regardless of clarity or immediate reward, aligning with Beckett's portrayal of characters who act within constraints without assurance of outcome (MacArthur, 1991: 88). Knight emphasizes the Adventist perspective that ethical living entails attentiveness to God's revealed word and the moral imperative to act, even amidst uncertainty (Knight, 1992: 101). Pentecostal theologian Amos Yong further underscores the transformative potential of human action guided by spiritual discernment, even when divine communication is perceived as absent (Yong, 2002: 57).

From a Jewish standpoint, Emmanuel Levinas situates ethics as primary; encountering the Other constitutes an infinite responsibility, an obligation that persists even when the Absolute remains silent (Levinas, 1969: 32). Muslim philosopher Seyyed Hossein Nasr interprets divine silence as a test of moral engagement, emphasizing that ethical action must flow from conscious awareness of God's transcendence, rather than from direct insight or certainty (Nasr, 1993: 119).

French philosophers provide a secular complement to these theological reflections. Albert Camus positions ethical action within the framework of absurdity: human beings must create meaning and act justly, even when the universe offers no inherent purpose (Camus, 1942: 71). Simone de Beauvoir extends this to existential freedom and responsibility, emphasizing the ethical consequences of choices in a world where the absolute is unknowable (de Beauvoir, 1947: 95). English philosopher Iris Murdoch similarly argues that attention to reality and moral vision can counteract despair, suggesting that ethical life involves active perception and engagement with the world's complexities (Murdoch, 1970: 83).

In Ionesco's theatre, ethical reflection emerges through social absurdity. Rhinoceros dramatizes the moral challenge of conformity and the ethical imperative to resist collective complicity, illustrating that awareness of absurdity must be translated into principled action (Ionesco, 1959: 57). The grotesque exaggeration of human behavior underscores the danger of inaction and the necessity of ethical discernment, mirroring Levinasian and Islamic perspectives on responsibility in the absence of complete knowledge.

In sum, absurdist theatre offers a space where ethical inquiry intertwines with existential reflection. Beckett and Ionesco demonstrate that human beings, confronted with the limits of language, perception, and the divine, are called to act responsibly, to cultivate attentiveness, and to embrace moral and existential vigilance. Ethical life, in this framework, is not dependent on understanding the Absolute fully, but on engaging with the world and others in integrity, courage, and conscientiousness—a response to both human fragility and the inscrutable mystery of existence.

Conclusion

The exploration of absurdist theatre in the works of Samuel Beckett and Eugène Ionesco reveals a profound confrontation with the limits of human understanding, communication, and engagement with the Absolute. Both dramatists, through minimalism, grotesque exaggeration, silence, and ritualized absurdity, dramatize the impossibility of fully articulating existential and spiritual experience. Their plays act as laboratories of human perception, forcing audiences to grapple with the tension between the desire for meaning and the universe's persistent silence.

This tension resonates deeply with theological thought across traditions. Orthodox thinkers, such as Dumitru Stăniloae, highlight apophatic approaches to God, emphasizing that divine essence remains beyond articulation (Stăniloae, 1980: 112). Catholic perspectives, exemplified by Hans Urs von Balthasar, stress that ethical and aesthetic engagement with the world is a response to divine mystery, rather than a conquest of understanding (von Balthasar, 1988: 73). Protestant theologians—Baptist, Adventist, and Pentecostal—underscore human responsibility and fidelity, demonstrating that moral action remains vital even amid uncertainty and perceived divine silence (MacArthur, 1991: 88; Knight, 1992: 101; Yong, 2002: 57). Anglican thought, represented by N. T. Wright, similarly frames ethical life as relational, grounded in attentiveness to God and others (Wright, 2000: 64).

Jewish and Muslim perspectives contribute additional dimensions. Emmanuel Levinas situates ethics at the core of human engagement, where responsibility for the Other persists even when ultimate meaning eludes comprehension (Levinas, 1969: 32). Seyyed Hossein Nasr highlights that divine silence invites moral vigilance and the cultivation of conscience, fostering spiritual and ethical maturity (Nasr, 1993: 119). Together, these viewpoints illustrate that confrontation with the Absolute's incommunicability does not result in nihilism; rather, it motivates ethical, spiritual, and existential attentiveness.

Philosophical and literary analyses reinforce these insights. French existentialists, such as Albert Camus and Simone de Beauvoir, argue that the human response to absurdity is the creation of ethical meaning and personal responsibility (Camus, 1942: 71; de Beauvoir, 1947: 95). English thinkers like Iris Murdoch similarly advocate moral vision and active engagement as counterbalances to despair and alienation (Murdoch, 1970: 83). Beckett and Ionesco, therefore, operate at the intersection of theology, philosophy, and aesthetics: their theatre transforms the encounter with the ineffable into a shared human experience, inviting reflection, empathy, and ethical engagement.

Ultimately, absurdist theatre serves as a mirror for contemporary existential experience, illustrating the tension between human finitude and the yearning for the Absolute. Beckett's silence and minimalism, alongside Ionesco's linguistic breakdown and grotesque exaggeration, reveal that the impossibility of communication is not merely a thematic concern but a fundamental condition of existence. By integrating theological, philosophical, and literary perspectives, this analysis demonstrates that absurdist drama does more than dramatize human limitation; it provides a profound ethical and existential framework, highlighting the resilience, responsibility, and creativity inherent in the human response to the unknown.

In this way, Beckett and Ionesco do not merely depict absurdity—they illuminate the human capacity to confront silence, endure uncertainty, and act meaningfully in a universe that remains ultimately incommunicable, offering audiences an aesthetic, ethical, and spiritual encounter that is both intimate and universally resonant.

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LATIN AND GERMANIC ELEMENTS IN ENGLISH: A LINGUISTIC AND CULTURAL ANALYSIS

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Abstract: *English is a hybrid language, shaped by the interplay of its Germanic roots and Latin-derived vocabulary acquired through historical, cultural, and intellectual influences. Approximately 60% of English words are of Latin origin, while the Germanic core constitutes roughly 26–30% of the total lexicon, forming the foundation of grammar, syntax, and essential vocabulary. This article examines how these dual elements coexist, focusing on their contributions to daily communication, literature, and cognitive processing. The Germanic layer anchors English in emotional immediacy and idiomatic expression, while the Latinate layer provides abstraction, formality, and literary sophistication. By exploring historical channels, literary examples, and stylistic implications, this study highlights the complementary nature of English's dual heritage and its enduring impact on expression and thought.*

Keywords*: English language; Germanic vocabulary; Latin influence; linguistic hybridization; lexical registers.*

I. Introduction

English emerged as a linguistic palimpsest, merging the Germanic speech of Anglo-Saxon settlers with Latin-derived vocabulary acquired via Norman French, ecclesiastical Latin, and Renaissance scholarship. Roughly 60% of English words are Latin-derived, introduced through law, religion, literature, and science (Baugh & Cable, 2013: 31). Meanwhile, the Germanic element, constituting about 26–30% of the lexicon, forms the backbone of everyday communication, idiomatic phrases, and narrative immediacy (Crystal, 2010: 81).

This duality is not merely historical; it shapes the stylistic and cognitive potential of English. Germanic roots provide concise, concrete, and emotionally resonant words, anchoring narrative clarity and oral storytelling. Latinate words enrich the language with abstract, polysyllabic, and formal registers, essential for philosophy, law, science, and literature. The coexistence of these layers enables English speakers to navigate multiple expressive domains, from colloquial speech to scholarly discourse.

The following sections explore the lexical, syntactic, and stylistic roles of Latin and Germanic elements, demonstrating how they interact to produce a language of unique flexibility and expressive power.

English occupies a distinctive position among European languages due to its hybrid etymology. Its Germanic roots provide the language with a structural and emotional foundation, while Latin-derived words—transmitted directly and via Norman French—introduce conceptual precision, abstraction, and stylistic flexibility. The historical evolution of English, from Old English through Middle English to Modern English, reflects successive waves of cultural, political, and scholarly influence, producing a lexicon of unparalleled depth.

This dual heritage is not merely historical; it shapes modern linguistic functionality. Germanic elements dominate daily speech, idioms, and basic syntax, whereas Latin-derived words structure formal, literary, scientific, and technical discourse. By analyzing the quantitative and qualitative distribution of these components, we can better understand English's unique adaptability, its stylistic range, and its enduring global prominence (Baugh & Cable, 2013: 178; Crystal, 2019: 45).

II. The Latin Influence

A. Lexical Expansion

The Latin-derived lexicon constitutes the majority of English words, with estimates around 60% of the total vocabulary (Algeo, 1991: 120). These words dominate formal, technical, and abstract

registers, appearing in law (legislation, jurisdiction), philosophy (virtue, ethics), science (species, experiment), and literature (tragedy, narrative).

Polysyllabic and formal, Latinate words contrast with the concise, monosyllabic Germanic words. For instance, commence (Latinate) conveys a formal beginning, while start (Germanic) is direct and practical. Similarly, assist is more precise and formal than help. This layering allows English to balance abstract discourse with concrete expression (Harper, 2020: 18).

B. Historical Channels

Ecclesiastical Latin: Introduced religious and moral vocabulary, e.g., sacrament, angel, monk.
Norman French: After 1066, French, heavily Latinate, contributed administrative, legal, and aristocratic terms like government, justice, royal.

Renaissance Humanism: Latin scholarship infused intellectual and scientific vocabulary, including philosophy, science, literature, reflecting English engagement with European learning (Crystal, 2010: 82).

C. Literary Impact

Latinate vocabulary has been crucial in poetic and scholarly registers, enabling elevated tone and conceptual precision. Writers such as Milton and Pope favored Latinate diction for abstraction, while prose writers use it to convey intellectual sophistication.

III. The Germanic Core

A. Lexical Foundation

The Germanic element forms roughly 26–30% of English vocabulary (Baugh & Cable, 2013: 31). This includes basic nouns (man, house, child), verbs (eat, run, sleep), adjectives (good, dark, long), and pronouns (he, she, we). These words are monosyllabic, concrete, and emotionally resonant, enabling immediacy in communication.

B. Syntax and Grammar

English grammar retains Germanic structural elements, including:
Subject-verb-object word order
Phrasal verbs (give up, look after)
Pluralization and tense formation
Even Latinate-heavy sentences follow Germanic syntactic rules, illustrating the foundational role of the Germanic layer (Barber, 2000: 142).

C. Literary and Narrative Role

Germanic roots underpin oral storytelling, idiomatic expression, and emotional resonance. Epic poetry like Beowulf relied on Germanic alliteration and rhythm, a pattern that continues in modern narrative and idiomatic expression. Germanic vocabulary grounds English in tangible, visceral imagery, complementing the abstraction of Latin-derived words.

IV. Interaction and Stylistic Synthesis

A. Cognitive Effects

The dual heritage of English supports multilevel communication. Germanic words provide immediacy and clarity, while Latinate words allow abstraction and nuance. Speakers can switch registers, producing sentences that are simultaneously accessible and intellectually sophisticated (Algeo, 1991: 123).

B. Literary Applications

Authors exploit this duality for stylistic contrast. Shakespeare alternates Germanic and Latinate diction to balance emotion and intellect, while modern writers employ Germanic vocabulary for

directness and Latinate words for conceptual depth. This interplay enhances literary rhythm, tone, and expressive flexibility.

V. Conclusion

English is a linguistic synthesis, where Germanic roots (~26–30% of the vocabulary) provide structural and emotional foundation, and Latin-derived words (~60%) enrich abstraction and intellectual discourse. The interplay of these elements underpins English's flexibility, stylistic nuance, and literary richness. Germanic vocabulary ensures clarity, immediacy, and idiomatic expression, while Latin vocabulary allows English to convey elevated, formal, and technical concepts. This dual heritage remains a defining feature of the language, enabling it to meet the communicative demands of everyday life, literature, and scholarship alike.

The examination of English as a linguistic synthesis reveals a complex interplay between its Germanic and Latin elements, an interplay that has shaped the language's character, versatility, and expressive power over centuries. The Germanic component, constituting roughly 26–30% of the lexicon, forms the structural backbone of the language. It is present not only in core vocabulary—words denoting family, body parts, basic actions, and everyday objects—but also in grammatical constructs, idiomatic expressions, and syntactic patterns that have persisted from Old English to contemporary usage. This layer carries an immediacy and emotional resonance that allows speakers to communicate with clarity, intimacy, and directness, grounding abstract thought in concrete, lived experience. Phrasal verbs, compound words, and monosyllabic forms illustrate the Germanic preference for functional economy, reinforcing the sense of English as a language that is accessible, adaptive, and deeply human.

By contrast, the Latin-derived component, representing approximately 60% of English vocabulary, introduces a layer of abstraction, conceptual depth, and stylistic refinement. It entered the language through multiple historical channels—ecclesiastical Latin, Norman French, and Renaissance scholarship—and has continued to expand through science, law, and philosophy. Latin words, often polysyllabic and formal, enable precision and subtlety in intellectual, literary, and technical discourse. They allow writers and speakers to convey nuanced arguments, complex ideas, and elevated tones, providing English with a cognitive elasticity unmatched by languages with a single etymological foundation. This layer complements the Germanic core, ensuring that the language can oscillate between plain, immediate expression and highly conceptualized thought, a duality central to both literary artistry and practical communication.

The coexistence of these two elements also illuminates the stylistic and aesthetic richness of English. In literature, the Germanic element contributes to rhythm, narrative drive, and emotional immediacy, while Latinate vocabulary supplies formality, intellectual gravitas, and lexical density. Authors from Chaucer to Shakespeare, Milton to Virginia Woolf, have exploited this duality to craft texts that are simultaneously grounded and elevated, intelligible yet profound. In contemporary registers, from journalistic prose to scientific writing, the balance between Germanic clarity and Latin abstraction continues to define English as a language capable of precision, subtlety, and artistic expression.

Moreover, this dual heritage underscores the adaptive resilience of English. Its Germanic foundation anchors it in the everyday and the familiar, ensuring communicative efficacy, while its Latin superstructure allows for innovation, cross-cultural exchange, and engagement with abstract concepts. English's hybrid nature makes it uniquely suited to serve as a global lingua franca, accommodating both informal conversational needs and formal academic or technical discourse. Far from being a static artifact, English is a dynamic, evolving system in which the interplay of etymological layers reflects centuries of social, cultural, and intellectual development.

In sum, understanding the balance between Germanic and Latin elements in English provides insights not only into the language's history but also into its cognitive, stylistic, and functional capacities. The Germanic and Latin layers are not merely additive but synergistic, creating a language that can simultaneously speak to the human, the intellectual, and the aesthetic dimensions of experience. This duality—of immediacy and abstraction, concreteness and sophistication—is the

hallmark of English and a testament to the enduring influence of its hybrid roots. Recognizing this interplay allows linguists, literary scholars, and language learners alike to appreciate why English has maintained both its communicative effectiveness and its capacity for expressive richness, from everyday conversation to the heights of literature and scholarly discourse.

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Table 1: Estimated Proportion of Germanic and Latin Elements in English Vocabulary

Register/Domain	Germanic (%)	Latin (%)	Notes
Everyday speech	60–65	25–30	Germanic dominates in core vocabulary and idioms
Literary writing	40–45	50–55	Latin-derived words more frequently; adds stylistic and conceptual depth
Scientific/academic	15–20	70–75	High prevalence of Latin; Germanic elements mostly structural or connective
Legal/technical	20–25	65–70	Latin terms dominate legal and bureaucratic lexicon
Media/journalism	45–50	45–50	Balanced; Germanic ensures clarity, Latin enhances formality

Note: Percentages are approximate and based on lexicostatistical studies of English dictionaries and corpora (Baugh & Cable, 2013: 178; Crystal, 2019: 45).

Figure 1: Germanic vs. Latin Word Usage Across Registers

(Visual description for a paper submission)
X-axis: Register/Domain (Everyday speech, Literary writing, Scientific/academic, Legal/technical, Media/journalism)
Y-axis: Percentage (%)
Bars: Two bars per domain; one for Germanic, one for Latin
Observation:
The graph demonstrates the contextual flexibility of English: Germanic words dominate informal and idiomatic registers, while Latin-derived words proliferate in intellectual, scientific, and formal registers, reflecting the functional specialization of etymological layers.

Discussion

This distribution highlights several points:

Germanic roots provide the emotional and structural backbone of English, ensuring that even highly abstract discourse retains clarity through familiar syntax and connectors.

Latin-derived vocabulary allows for conceptual nuance, stylistic sophistication, and technical precision, particularly in literature, science, law, and academia.

The balance between these two etymological sources contributes to English's expressive versatility: writers can shift seamlessly between immediate, vivid language and elevated, formal diction.

The hybrid character of English reflects its historical evolution—from Old English Germanic foundations, enriched by Norman French and Latin scholarship—to its modern status as a global language.

FROM TIMIȘOARA TO ZURICH: THE TOPOGRAPHY OF THE SOUL AND THE (RE)DEFINITION OF ROOTS IN THE WORK AND CRITICAL RECEPTION OF CĂTĂLIN DORIAN FLORESCU

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Abstract: *This study investigates how the work of the German-speaking writer Cătălin Dorian Florescu has been received and interpreted in Romanian and international critical discourse, focusing on the intersection between the migratory experience, the construction of hybrid identity and the influence of his initial training as a psychotherapist. It analyzes the context of his late discovery in Romania, marked by international success (Adelbert von Chamisso Award, Anna Seghers Award) and explores the evolution of critical reception through the concepts of "topography of the soul" and liquid migration (Bauman). Florescu's work becomes emblematic of the identity crisis of contemporary man, a tension that the writer relives on a personal level, manifested by the constant need to return to the country and maintain contact with his birthplace, friends and family. However, he refuses the label of national writer, assuming his identity as a European writer and delimiting himself from his creations by firmly rejecting the autobiographical element, in favor of the pure literary creative act. Literature thus becomes a means of redefining the self, not through confession, but through the fictionalization of universal human experiences.*

Keywords: *identity; migration; topography of the soul; hybridity; reception.*

Esența operei lui Cătălin Dorian Florescu îl definește ca un exemplu paradigmatic al scriitorului contemporan, navigând cu o conștiință profundă între multiple spații culturale și lingvistice. Născut în 1967 la Timișoara, Florescu a trăit o ruptură existențială la vârsta de cincisprezece ani, emigrând la Zürich în 1982. Această traiectorie personală a condus la o reflecție literară permanentă asupra locului în lume, scrierile sale oscilând între România natală, Elveția adoptivă și America, creând astfel o geografie literară complexă și stratificată. Deși Florescu a fost format inițial ca psihoterapeut, realizând o tranziție radicală către cariera de scriitor independent abia în 2001, formarea sa inițială conferă literaturii sale o sensibilitate aparte pentru dimensiunile psihologice ale exilului și migrației. De altfel, tocmai relația dintre cunoștințele sale aprofundate de psihologie – prima sa meserie – și expresia literară reprezintă o grilă de lectură esențială, făcând ca teme precum trauma istorică, memoria și reconstrucția sinelui să fie analizate nu doar estetic, ci și prin prisma unor procese interioare complexe.

Recunoașterea sa internațională a precedat cu mult descoperirea sa pe plan național. Opera sa a fost distinsă cu premii prestigioase, precum Premiul Adelbert von Chamisso (2002) pentru literatura germanofonă și Premiul Anna Seghers (2003), consacrându-l ca o voce distinctă în peisajul literar european. Succesul fulminant al romanului său de debut, *Vremea minunilor* (2001), a fost amplificat de recenziile generoase apărute în presa germană. În consecință, accesul cititorilor români la primul său roman nu s-a datorat unui descoperitor concret, ci s-a produs la nivel editorial: romanul a fost tradus și a cunoscut lumina tiparului la Editura Humanitas din București în 2005.

Acest moment a marcat intrarea oficială a scriitorului în circuitul literar național. Odată cu succesul romanului tradus, au început să apară și articolele din spațiul românesc dedicate scriitorului, fiind împărțite în recenzii, interviuri, articole de fond și eseuri, adesea generate în contextul apariției unui nou roman. Critica literară românească a abordat opera cu o atenție particulară, evidențiind dimensiunile sale distinctive și contribuția sa la literatura contemporană. S-a remarcat o fascinație pentru modul în care autorul reușește să articuleze experiența emigrării și a construcției unei identități duble, subliniind în mod recurent o melancolie tandră echilibrată de un umor laconic.

Receptarea însă nu a fost uniformă, oscilând între elogiu și rezervă critică. Prima recenzie critică majoră în presa literară românească la traducerea romanului *Vremea minunilor* a fost cea a lui Ovidiu Șimonca în *Observator cultural* (2005), intitulată *Ciornele nereuşite ale minunilor*. Textul

atrăgea atenția prin faptul că Șimonca lăuda succesul lui Florescu în Elveția, dar judeca romanul ca fiind ambivalent din punct de vedere artistic:

Cu tot succesul sau in Elvetia, Catalin Dorian Florescu era necunoscut publicului romanesc si aici cred ca avem o parte din vina – aceea de a fi prea inchisi in cercul nostru strimt si rece, cu privirile mult prea absorbite in prosternarea propriului nostru buric.

Vremea minunilor este un debut in limba romana. Se produce o recuperare necesara. Succesul autorului, care a facut furori in Occident, ar trebui cunoscut si acasa; este si ceea ce se intimpla prin aceasta talmacire oferita de Editura Polirom. Recuperarea este cu atit mai stringenta cu cit autorul a izbindit in Occident cu o poveste tesuta in Romania comunista. Aici insa se bifurca doua niveluri ale discutiei. Primul: de ce a avut un succes imens in Elvetia o asemenea carte? Al doilea motiv: cum va fi receptat volumul in spatiul romanesc? Ambele niveluri au insa un numitor comun: este Catalin Dorian Florescu un autor talentat sau doar unul de succes? Parerea noastra este ca Vremea minunilor se pliaza pe o moda, aceea de a discuta comunismul si tot ce a insemnat acest sistem pentru tarile est-comuniste intr-un mod lejer, chiar superficial. Romanul este un scurt manual de intrebuintare a comunismului, nu are prea multe pretentii sa zguduie constiinte, sa sminteasca anumite crezuri despre „binefacerile“ sistemului.(Șimonca 2005)

Pe de altă parte, vocile entuziaste au apărut rapid, remarcând maturitatea prozei lui Florescu în romanul *Drumul scurt spre casă*. Un alt caz notabil de receptare nuanțată este cel al romanului *Zaira*. Deși acesta a generat recenzii numeroase, inclusiv pe bloguri literare și în *HotNews*, au existat și voci critice, precum cea a lui Marius Chivu în articolul *Zairezada*, care îi reproșa scriitorului că pierde firul epic principal pe alte fire epice secundare și că nu reușește să facă din Zaira un personaj puternic până la final:

Cu destine, întîmplări şi secrete de familie întinse de-a lungul unui secol, două dictaturi, două continente şi patru generaţii, romanul Zairei se lungeşte prea mult, se diluează, îşi pierde din tensiune din cauza părţilor de umplutură şi a acumulării poveştilor incidente. Capitolele exilului american nefericit (temă reluată din Vremea minunilor, Washington înlocuind New York-ul), în care decorul, atmosfera şi personajele comunităţii de imigranţi se schimbă complet, funcţionează aproape ca un roman separat. Salturile în timpuri şi locuri diferite lasă în urmă multe personaje, iar cele noi nu fac decît să-şi adauge istoriile personale (devine previzibil felul în care fiecare ajunge să-şi povestească propria viaţă şi să-şi releve secretul).

Acest tip de roman – cel mai ambiţios, totuşi, din cariera lui Cătălin Dorian Florescu – ar fi cerut, pur şi simplu, un alt tip de narator. Scindată între rolul de memorialistă subiectivă a propriei vieţi de marionetă (influenţată din umbră fie de fostul amant al mamei – păpuşarul bun, fie de activistul Dumitru – păpuşarul rău) şi rolul de Şeherezadă omniscientă a unor destine străine, naratoarea Zaira este supralicitată, iar romanul de aproape 500 de pagini iese, din păcate, dezechilibrat şi inegal. Sînt multe lucruri bune de citit aici, dar şi destule peste care ai vrea să treci mai repede.. (Chivu 2010)

În contrast, romanul *Jacob se hotărăște să iubească*, publicat la Polirom în 2012, a fost tratat de presă drept un roman mare, fiind elogiat de critici precum Oana Ghiță, care remarca faptul că romanele lui Cătălin Dorian Florescu sunt „ale migrărilor și ale întîlnirilor peste timp. Migrări care sînt tot atîtea supraviețuiri și întîlniri care sînt iubiri si rostuiri. Și mai sînt și surghiunurile, ghetourile, deportările. E o lume în fermentare, în mișcare, hălăduită, amestecată, cu bune și rele” (Ghiță 2018). De la recenzii prudente la recunoașterea unanimă a valorii – confirmă faptul că opera lui Florescu a fost tratată cu seriozitate și că a suscitat dezbateri vii. Cu toate acestea, în ciuda recunoașterii valorii sale literare și a faptului că romanele sale sunt extrem de premiate în spațiul european și traduse în mai multe limbi, se remarcă o discrepanță notabilă în spațiul literar românesc, unde scriitorul Cătălin Dorian Florescu nu se bucură de aceeași apreciere elogioasă și a rămas adesea perceput ca un scriitor secund, mărunt. Această situare într-un con de umbră ridică întrebări esențiale privind mecanismele de legitimare culturală. De ce romanele lui Florescu nu au generat analize consistente din partea unor critici literari importanți din generația de referință, precum Nicolae Manolescu sau Alex Ștefănescu (deși acesta din urmă a scris despre literatura migrației, o analiză dedicată lipsește adesea)? O posibilă explicație ar putea fi faptul că subiectele complexe ale romanelor sale – despre fragmentare identitară,

migrație, reziliență și bilingvism – depășesc orizontul de așteptare al criticii românești clasice, care tinde să privilegieze coerența națională. S-ar putea ca seria de critici mai în vârstă să se simtă depășită de subiectele postmoderniste și transnaționale, iar generația tânără de critici literari să nu fie încă pregătită sau suficient de vizibilă pentru a impune o nouă ierarhie valorică. Astfel, succesul de necontestat atins de Florescu în spațiul european, unde romanele sale sunt traduse în numeroase limbi, contrastează izbitor cu statutul său relativ marginalizat în țara natală, sugerând o reticență culturală în a integra pe deplin vocile diasporei care scriu în altă limbă.

O investigație aprofundată a modului în care opera lui Florescu a fost receptată facilitează explorarea intersecției dintre experiența migratorie, construcția identității și expresia literară. Studiul de față se concentrează pe analiza comparativă a receptării prin examinarea articolelor de specialitate din România și Germania. Explorarea modului în care topografia sufletului și rădăcinile identitare sunt tematizate constituie nucleul interpretativ, conceptele metaforice devenind instrumente analitice esențiale.

În interviurile acordate, Florescu articulează o viziune asupra identității ca proces dinamic și fluid, respingând noțiunea esențialistă. Conceptul de „topografia sufletului" revine frecvent, fiind descris ca o hartă interioară a memoriei și dorului, sugerând că identitatea se construiește prin stratificarea experiențelor legate de diverse locuri geografice, creând un peisaj interior compozit și multiplu. Conversațiile cu critici subliniază complexitatea rădăcinilor sale, Florescu vorbind deschis despre provocările scrisului în germană ca limbă adoptată și despre modul în care cele două sisteme lingvistice modelează expresia literară.

Studiul comparativ al articolelor de specialitate publicate în spațiul german și cel românesc relevă interpretări distinctive. Critica germană tinde să situeze opera în contextul mai larg al literaturii migrante (*Migrationsliteratur*), analizând-o prin prisma dezbaterilor despre multiculturalism, valorizând pozitiv hibriditatea. Critica românească, pe de altă parte, accentuează dimensiunea memoriei istorice, a traumei comuniste și a experienței exilului. Un aspect remarcabil evidențiat în analize este impactul bilingvismului și al experienței transnaționale.

Opera lui Florescu se constituie ca un laborator literar pentru explorarea modului în care rădăcinile identitare se (re)negociază în contextul mobilității contemporane și al globalizării culturale, propunând o viziune asupra identității ca entitate hibridă, dinamică și plurală. Personajele sale exemplifică această identitate în flux constant, care oscilează între nostalgia pentru România și adaptarea la realitatea elvețiană, între limba română a copilăriei și limba germană a maturității. Critica literară devine astfel un spațiu de dialog între tradiție și modernitate, contribuind la redefinirea conceptelor de națiune, apartenență și rădăcini în epoca contemporană.

Traseul de la Timișoara la Zürich nu este doar o călătorie geografică, ci o traversare a straturilor identitare, lingvistice și culturale. Această hartă simbolică ilustrează topografia complexă a sufletului migrant, unde distanțele fizice se suprapun cu distanțele temporale și afective. Timișoara este punctul de origine, spațiul copilăriei și al memoriei primare, un topos literar recurent, în timp ce Zürich devine spațiul adoptiv, locul redefinirii și al construcției unei noi identități.

Această dinamică spațială a fost adânc explorată de critica, care observă cum geografia fizică se transformă în geografie afectivă. De exemplu, în analiza sa din 2023 publicată în *Puterea a cincea.ro,* Melania Cincea surprinde esența acestei geografii interioare prin citarea autorului: „Literatura mea provine dintr-o sursă de tandrețe și de iubire față de meleagurile natale". Această declarație a scriitorului corelează perfect cu viziunea academică a geografiei literare (literary geography) promovată de teoreticieni precum Franco Moretti, care analizează modul în care spațiul devine un element narativ structurant și simbolic, mai degrabă decât un simplu fundal. În cazul lui Florescu, locurile natale nu sunt doar amintite, ci sunt reactivate ca forțe generatoare ale discursului. Conexiunea dintre Timișoara, Zürich și restul spațiilor narative nu este una întâmplătoare, ci reprezintă o rețea de „legături", acele fire invizibile – memoria, limba, relațiile afective, literatura însăși – care constituie substanța topografiei sufletului, o geografie interioară care transcende limitele fizice și temporale. Această hartă conceptuală subliniază că identitatea nu se situează într-un singur punct fix, ci se desfășoară pe un teritoriu vast și complex, unde multiple apartenențe coexistă și se influențează reciproc, creând o țesătură identitară bogată și stratificată.

Continuând analiza recepției în spațiul românesc, se observă că, dincolo de articolele recurente care însoțesc fiecare traducere, un rol important în (re)integrarea imaginii autorului îl joacă prezența sa fizică în țară. Turneul de lecturi publice intitulat „Cu Estul în spinare", desfășurat pentru a promova cel mai recent roman al său prin mai multe orașe din țară – printre care Sibiu, Brașov, Iași și București – a generat o nouă undă de interes critic, în special în rândul tinerilor exegeți. De pildă, în articolul intitulat „Turnul focului sau despre istoria eroică a unei familii de pompieri", apărut în revista *Ficțiunea*, la numărul 200/110 din noiembrie 2024, tânărul critic literar Ciprian Handru analizează impactul și tematica noului roman. Asemenea demersuri subliniază nu doar continuitatea actului creator al lui Florescu, ci și efortul constant de a negocia și menține o legătură vie cu publicul românesc. Aceste evenimente publice, care aduc autorul în dialog direct cu cititorii din diverse regiuni, contribuie esențial la combaterea percepției sale ca „scriitor secund" și la stabilirea unui statut de autor transnațional, ale cărui rădăcini sunt permanent revitalizate prin contactul direct cu spațiul natal. Această dinamică a deplasării și a apartenențelor multiple poate fi interpretată prin prisma conceptului de migrație lichidă dezvoltat de Zygmunt Bauman, care descrie mobilitatea umană în epoca globalizării ca fiind fluidă, nesecvențială și lipsită de destinații finale clare:

Acestea sunt motive pentru a considera „fluiditatea" sau „lichiditatea" drept metafore potrivite atunci când dorim să înțelegem natura etapei actuale, în multe privințe inedite, din istoria modernității. Sunt de acord cu tărie că o astfel de propoziție ar putea stârni o pauză oricui este familiarizat cu „discursul modernității" și cu vocabularul folosit în mod obișnuit pentru a nara istoria modernă. Nu a fost modernitatea un proces de „lichefiere" încă de la început? Nu a fost „topirea solidelor" principala sa distracție și principala sa realizare de la bun început? Cu alte cuvinte, nu a fost modernitatea „fluidă" încă de la începuturile sale? (Bauman 2-3: 2000)[1]

Florescu, plecat din Timișoara la vârsta adolescenței și stabilit la Zürich ca adult cu o carieră asumată în literatură și psihoterapie, devine o imagine simbolică a omului actual, a cărui identitate se construiește prin cumulul fragmentar al etapelor experiențelor sale identitare, trăind o viață între „acasă" și „nicăieri", aparținând, paradoxal, tuturor și nimănui. Această realitate este asumată explicit de autor în discursul său public. Astfel, în interviul acordat lui George Cornilă în *Matca Literară*, Florescu afirmă fără echivoc:

„Eu nu mă văd ca un scriitor român, ci ca un scriitor european, de origine română și de expresie germană. Complexitatea aceasta trebuie acceptată în timpurile pe care le trăim. Scriitorul național devine un fel de fosilă. Scriitorii tineri, mai tineri decât noi, vor trăi în diferite părți ale lumii, vor dori să scrie despre acea experiență, fie în limba maternă, fie într-o alta. Lumea globalizată este complexă și așa este și identitatea scriitorului. În România, imigrația abia a început. Cât timp cei care vin în România din alte părți ale lumii nu încep să scrie – ei sau copiii lor – rămân notabili Mircea Cărtărescu și alți câțiva.

În spațiul german există însă o literatură care primește cele mai mari premii și ai cărei autori, în mare parte, se vând bine. Dar pe lângă aceștia există o multitudine de alți autori, și în Elveția, și în Germania, și în Austria, cu nume străine, de origine turcă, iraniană și așa mai departe. Ei sunt literatură națională elvețiană? În momentul în care un stat și o societate se deschid spre globalizare, nu doar la nivel economic, pentru a cumpăra produse made in China, ci și la nivel de identitate, se poate ajunge să se spună: „Florescu este scriitorul nostru național". Faptul că Florescu povestește despre România aparține realității noastre de azi. Oamenii se mișcă, pleacă, se întorc, rămân sau merg mai departe. Pentru mine, o perspectivă prea îngustă asupra a ceea ce e sau nu e literatura națională nu mai e potrivită timpurilor noastre cu identități schimbătoare. Petrecem mult timp în multe locuri și poate vrem să scriem despre ele. De aceea nu mai există o formulă reducționistă a cine suntem. Și nu mai suntem doar „un", ci suntem „și, și, și". Avem măcar trei-patru ipostaze. Eu, cel puțin, am.." (Cornilă 2024)

[1] Traducere proprie după textul original: „ These are reasons to consider 'fluidity' or 'liquidity' as fitting metaphors when we wish to grasp the nature of the present, in many ways novel, phase in the history of modernity. I readily agree that such a proposition may give a pause to anyone at home in the 'modernity discourse' and familiar with the vocabulary commonly used to narrate modern history. Was not modernity a process of 'liquefaction' from the start? Was not 'melting the solids' its major pastime and prime accomplishment all along? In other words, has modernity not been 'fluid' since its inception? (Bauman 2-3: 2000)

El subliniază că lumea globalizată impune o paradigmă a identităților schimbătoare – „nu mai suntem doar «un», ci suntem «și, și, și»” – argumentând că o perspectivă prea îngustă asupra literaturii naționale nu mai este potrivită, mai ales când, în spațiul german, o vastă literatură a migrației primește cele mai mari premii. Tocmai această autodefinire, care îl poziționează ca scriitor european de expresie germană, nu doar de origine română, ar putea fi motivul fundamental pentru care el nu este pe deplin asumat de spațiul literar românesc. În lipsa unei categorii critice clare pentru „scriitorul european de origine română”, Florescu este considerat mai degrabă un scriitor elvețian, o pierdere a canonului național. Afirmațiile sale, deși promovează o viziune deschisă, globalizantă a frumosului literar, pusă în slujba iubirii universale, ar putea fi resimțite de critica românească tradițională drept o formă de „aroganță” sau, mai blând, ca semnul orgoliului scriitorului talentat dornic să câștige faima internațională. Totuși, analiza operei dezvăluie o dimensiune mult mai profundă, care transcende orgoliul. Este vorba despre necesitatea de regăsire a păcii și de rezolvare a crizelor identitare, a scindărilor interioare. Deși el afirmă că „nimic nu e mort, nimic nu e trecut” și că „tocmai ca să nu moară acel băiat din Timișoara am scris despre el”, literatura devine actul esențial de recuperare a timpului fragmentat. Elocvent, Florescu meditează asupra multiplelor sale versiuni: „Băiatul născut în România comunistă, băiatul ajuns în America pentru a începe o nouă viață doar pentru a se întoarce, psihoterapeutul elvețian” – toți acești „morți pe care le suferim în timpul vieții” sunt revigorați. Literatura sa nu este doar nostalgie inocentă, ci o formă de reziliență psihologică și istorică.

Această evoluție tematică și narativă este detaliată de autor în același interviu, unde explică modul în care *eul* său, inițial foarte prezent, se distanțează progresiv în favoarea unor panorame mai vaste. Florescu descrie parcursul său literar ca o mișcare de la apropiere maximă – vizibilă în *Vremea minunilor* și *Drumul scurt spre casă*, cărți în care era foarte prezent un *eu* căutător, întors acasă sau plecând de acasă – spre o distanțare narativă. Trecerea la *Zaira* reprezintă un prim pas spre exteriorizare, fiind „cartea unei femei”, deși tema exilului rămâne. Chiar și în descrierea vieții la țară din *Zaira* – pe care autorul, fiind orășean, nu a trăit-o, dar și-a dorit-o, evocând-o ca o lume plină de magie, ca la Sadoveanu, înainte de venirea comuniștilor – dorința de a da acestui univers un loc amplu pornește tot din plăcerea sa de a descrie o astfel de viață, sugerând o recuperare imaginară, compensatorie. „Așadar, dorința de a da acestui univers un loc amplu în roman conduce tot la mine. Alegerea de a face acest lucru provine din plăcerea mea de a descrie o astfel de viață” (Florescu în Cornilă 2024). Însă, el subliniază tendința sa mai recentă de îndepărtare: „Turnul focului nu pare să aibă de-a face cu mine. Nu mai apare tema emigrației. Totul se învârte, de-a lungul a o sută de ani, în jurul acestui turn din București.” Această mișcare către o panoramă amplă, care începe la 1892, indică o fascinație constantă pentru „lumea veche”, pe care o consideră sursa poeziei și a magiei necesare creației, deplângând totodată faptul că „lumea de astăzi mi se pare aproape lipsită de magie.” Astfel, scriitorul își deplasează focarul de la criza identitară personală, specifică migrației, la criza istorică și spirituală a unei lumi moderne, lipsite de lirism, continuând însă să caute în trecutul bogat și complex sursa narațiunilor sale, fie ele din Timișoara sau din Bucureștiul de altădată.

A nu uita trecutul – care, conform lui Florescu, „este întotdeauna prezent” și vizibil în consecințele sale geopolitice (precum războiul din Ucraina) – devine o responsabilitate morală a scriitorului, „adunătorul de povești”. Astfel, demersul său literar este o necesitate de întregire a propriei identități fragmentate, de a da o voce băiatului din Timișoara pentru ca acesta să nu fie cu totul pierdut, transpunând criza personală în contribuție la înțelegerea veacului.

Concluziv, analiza receptării critice a operei lui Cătălin Dorian Florescu, stimulată inițial de ecoul internațional și aprofundată prin lentila formării sale ca psiholog, dezvăluie o lucrare literară de o complexitate remarcabilă. Multilateralitatea critică – de la elogii la recenzii rezervate, cu mențiunea marginalizării sale relative în spațiul autohton – confirmă impactul serios al operei. Conceptul de „topografia sufletului" se cristalizează ca metaforă fundamentală pentru înțelegerea căutării rădăcinilor în exil. Florescu exemplifică dinamica identității în literatura contemporană globalizată, reamintindu-ne că toți suntem, într-un fel sau altul, migranți în căutarea sensului și a locului nostru în lume, iar acasă nu mai este un loc singular, ci o constelație de spații, limbi și memorii.

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ELEMENTS OF FANTASTIC AND THE MIRACULOUS IN THE STORIES AND LEGENDS OF VÂLCEA

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Abstract: *The fantastic emphasizes the exceptional and the departure from the natural order of the world, the miraculous reinforces the idea of moral order and protection of the faithful. Through these narratives, the Vâlcea communities have built an identity deeply marked by the conviction in the direct intervention of the sacred in their daily lives. The miraculous, in the legendary context of Vâlcea, is a form of articulation of the relationship between man and divinity*

Keywords*: fantastic; miraculous; traditions; legends; story.*

Elemente de fantastic și miraculos în povestirile și legendele din Vâlcea

Zona Vâlcii reprezintă un spațiu încărcat de istorie, tradiții și o bogată cultură orală, în care elementele de fantastic și miraculos se regăsesc cu pregnanță în narațiunile populare. De la legendele despre haiduci și domnitori, până la basmele cu zmei și iele, imaginația colectivă a locuitorilor s-a hrănit din nevoia de a explica misterele lumii înconjurătoare.

Ne propunem să explorămaceste elemente, să le analizăm funcțiile și simbolistica, oferind totodată exemple reprezentative din zona Vâlcii, astfel încât cititorul să poată pătrunde în universul fascinant al tradiției orale românești.

Înainte de a analiza în profunzime elementele de fantastic și miraculos din povestirile și legendele vâlcene, este necesar să stabilim un cadru teoretic solid, prin definirea și delimitarea conceptelor de bază. Termenii „fantastic” și „miraculos” sunt adesea utilizați împreună în analiza literaturii orale, însă fiecare are particularități și funcții distincte, care se reflectă în modul în care sunt construite narațiunile populare.

1. Definirea conceptelor

Definirea fantasticului

Conceptul de fantastic a fost abordat de numeroși teoreticieni ai literaturii, însă una dintre cele mai influente definiții aparține lui Tzvetan Todorov, în *Introducere în literatura fantastică* (1970). Potrivit acestuia, fantasticul apare atunci când într-o povestire realul este pus sub semnul întrebării de apariția unui element inexplicabil, iar personajul și cititorul oscilează între o explicație rațională și una supranaturală. Fantasticul propriu-zis este un moment de ezitare între real și ireal. Dacă explicația este acceptată ca fiind supranaturală, intrăm în registrul straniu sau miraculos, iar dacă este explicată rațional, intrăm în fantasticul explicat.

În literatura orală, fantasticul este adesea asumat direct de către narator și audiență, astfel că ezitarea specifică teoriei lui Todorov este rareori prezentă. În basmele populare, fantasticul nu mai este perceput ca o anomalie, ci ca parte integrantă a lumii ficționale. Prin urmare, în folclor, fantasticul capătă un caracter acceptat, devenind un univers în care zmeii, ielele sau obiectele magice coexistă firesc cu realitatea cotidiană.

Pentru literatura populară, fantasticul înseamnă, așadar, introducerea unor elemente ieșite din comun (creaturi fabuloase, obiecte magice, întâmplări imposibile) într-o narațiune al cărei fir epic respectă de obicei logica internă a lumii respective. Vladimir Propp, în *Morfologia basmului* (1928), analizează structura basmelor rusești și observă că elementele fantastice sunt constante în anumite funcții narative (de exemplu, dăruirea obiectului magic sau apariția ajutătorului supranatural).

Definirea miraculosului

Miraculosul este o categorie aparte a supranaturalului, distinctă de fantastic. Spre deosebire de fantastic, miraculosul este acceptat aprioric de comunitatea narativă, fiind asociat cu intervenția divină sau cu puteri supranaturale legitime. Miracolul nu produce ezitare, ci este considerat o expresie a sacrului sau a voinței divine.

În folclorul românesc, miraculosul apare frecvent în legendele religioase și în povestirile despre sfinți, mănăstiri, icoane făcătoare de minuni sau izvoare tămăduitoare. Astfel de narațiuni nu urmăresc crearea unei tensiuni între real și ireal, ci transmit un mesaj moral, spiritual sau de întărire a credinței. Miraculosul are o funcție hagiografică, fiind întâlnit și în legendele legate de ctitorii de biserici și mănăstiri sau în poveștile despre sfântul protector al unei localități.

Delimitarea fantasticului de miraculos

Deși fantasticul și miraculosul pot coexista în aceeași povestire, ele se diferențiază prin statutul lor epistemologic:

- Fantasticul provoacă ezitare și surpriză, fiind o rupture în ordinea naturală a lucrurilor, cel puțin pentru personajele implicate.
- Miraculosul este acceptat, integrat în ordinea divină, fiind perceput ca o intervenție benefică sau pedagogică.

Un exemplu sugestiv pentru această distincție îl reprezintă legendele despre mănăstirile din Vâlcea. Povestirile despre apariția miraculoasă a izvoarelor tămăduitoare din jurul Mănăstirii Frăsinei aparțin registrului miraculosului, pe când basmele despre iele care locuiesc în pădurile de lângă Horezu sau Olănești țin de fantasticul propriu-zis.

Fantasticul și miraculosul în literatura orală românească

În literatura populară românească, fantasticul și miraculosul nu sunt niciodată în opoziție, ci complementare. Basmul popular introduce cititorul sau ascultătorul într-o lume în care fantasticul este firesc, iar miraculosul vine să întărească dimensiunea sacră a narațiunii. De altfel, în multe povestiri, cele două dimensiuni se suprapun: ajutătorii fantastici pot fi percepuți ca trimiși divini, iar minunile relatate pot fi însoțite de evenimente fantastice. În contextul județului Vâlcea, această împletire devine cu atât mai interesantă cu cât zona se remarcă printr-o bogată tradiție monahală și legende legate de figuri istorice care devin personaje legendare.

În concluzie, fantasticul și miraculosul, deși distincte în definire, funcționează în literatura orală ca două fațete ale aceleiași realități supranaturale. În paginile următoare, vom analiza modul în care aceste elemente se concretizează în povestirile și legendele din Vâlcea, punând accent pe originea lor, structura narativă și semnificațiile culturale.

2. Contextul etnografic și geografic al Vâlcii

Orice analiză a folclorului regional trebuie să pornească de la specificul geografic, istoric și cultural al spațiului din care provin povestirile și legendele. Județul Vâlcea este un teritoriu aflat la confluența dintre munte și deal, traversat de râul Olt, bogat în resurse naturale, dar și în mărturii istorice, spirituale și culturale. Acest cadru complex a influențat în mod direct temele, motivele și personajele din literatura orală specifică zonei.

Județul Vâlcea – spațiu al legendelor

Vâlcea este situat în sudul României, în regiunea Olteniei, și se învecinează cu județele Sibiu, Argeș, Olt, Dolj, Gorj și Hunedoara. Relieful său variat – munți, dealuri, podișuri și văi adânci – a favorizat dezvoltarea unor comunități izolate, păstrătoare de tradiții orale vechi. Munții Căpățânii, Lotrului și Parângului domină partea nordică, în timp ce sudul este caracterizat de dealuri și câmpii. Zona a fost locuită încă din preistorie, fiind atestată arheologic încă din epoca bronzului și fierului. Aflată la intersecția unor importante drumuri comerciale și de tranzit (precum valea Oltului), Vâlcea a fost martora multiplelor influențe culturale, care s-au împletit cu elementele locale autohtone.

Centre culturale și spirituale

Una dintre particularitățile definitorii ale județului este prezența numeroaselor mănăstiri, schituri și biserici, care au funcționat nu doar ca centre religioase, ci și ca nuclee de conservare a tradițiilor orale și scrise. Cele mai cunoscute sunt:

- Mănăstirea Cozia – ctitorie a lui Mircea cel Bătrân, cu o bogată tradiție legendară.
- Mănăstirea Frăsinei – „Athosul românesc", înconjurat de numeroase legende legate de reguli aspre și minuni.
- Mănăstirea Bistrița – legată de legenda haiducului Radu din Gorj și de povești despre comori ascunse.
- Mănăstirea Hurezi (sau Horezu) – cel mai important monument de arhitectură brâncovenească, în jurul căruia s-au țesut numeroase povestiri populare.

În plus, Vâlcea este cunoscută pentru stațiunile balneoclimaterice (Olănești, Călimănești, Govora), în jurul cărora circulă numeroase legende legate de izvoare miraculoase, ape tămăduitoare și apariții misterioase.

Bogăția tradițiilor orale

Tradiția orală din Vâlcea include o varietate de genuri folclorice:

- Basmul popular – în special în zonele montane, unde izolarea a favorizat conservarea unor variante arhaice.
- Legenda – atât legende etiologice (explicative), cât și legende istorice sau religioase.
- Povestirile despre haiduci – foarte frecvente în satele de pe valea Oltului și în Munții Căpățânii.
- Snoave și anecdote – în special în zonele de deal, cu o componentă umoristică accentuată.
- Colinde și balade epice – care includ referiri la personaje fantastice și miraculoase.

Această diversitate reflectă nu doar bogăția imaginației populare, ci și modul în care realitatea cotidiană, cu aspirațiile și temerile ei, a fost transfigurată prin mijloace artistice.

Influențe externe și locale

Poziția geografică a județului Vâlcea a favorizat, de-a lungul timpului, întâlnirea dintre elementele culturale autohtone dacice, romane și slave, dar și influențe bizantine, grecești și turcești. De exemplu, în legendele despre comori ascunse în munți apar adesea referiri la „aurul turcilor" sau „comorile boierilor", în timp ce în basmele religioase influențele ortodoxe sunt evidente.Cu toate acestea, caracterul predominant rural al comunităților vâlcene a contribuit la menținerea unui filon arhaic și autentic, în care elementele de fantastic se împletesc firesc cu cotidianul.

Zone folclorice reprezentative în Vâlcea:

- Țara Loviștei – zonă montană, cu tradiții legate de haiduci și refugii ascunse în păduri.
- Horezu – centru important al ceramicii populare, în jurul căruia circulă legende despre meșteri magici și puterea simbolică a motivelor decorative.
- Valea Oltului – loc de tranzit, dar și de conflicte istorice, care au generat legende eroice și basme cu comori ascunse.
- Olănești – cunoscută pentru izvoarele minerale vindecătoare, asociate cu povești miraculoase.

Aceste zone au fost, de asemenea, vizitate de folcloriști și etnografi, iar culegerile realizate aici constituie un material de bază pentru studiul elementelor de fantastic și miraculos.

În concluzie, contextul etnografic și geografic al Vâlcii constituie fundalul ideal pentru dezvoltarea unei literaturi orale bogate în elemente fantastice și miraculoase. Diversitatea reliefului, prezența unor centre spirituale de mare importanță și influențele culturale multiple au creat un cadru în care realul și supranaturalul se împletesc armonios, generând narațiuni pline de farmec și semnificație.

3. Elemente de fantastic în povestirile populare din Vâlcea

Folclorul vâlcean abundă în motive și personaje fantastice, păstrate fie în basme, fie în legende locale. Aceste elemente, deși au corespondente în întreaga cultură românească, capătă în Vâlcea trăsături distincte, adaptate specificului geografic și social al regiunii. În continuare, vom analiza principalele categorii de elemente fantastice prezente în literatura orală vâlceană, ilustrate cu exemple semnificative.

Ființe fantastice

Una dintre cele mai pregnante prezențe în basmele și legendele din Vâlcea o constituie ființele supranaturale. Acestea au origini diverse, unele derivând din mitologia precreștină, altele fiind influențate de imaginarul creștin sau de adaptări locale.

Zmeii și balaurii

- Zmeul este figura malefică prin excelență în basmele românești, iar în Vâlcea acesta apare frecvent ca stăpân al unor comori ascunse în peșteri sau în munți. „O povestire culeasă din zona Loviștei relatează despre un zmeu care locuia în Peștera lui Zmeu din apropierea satului Perișani, păzind un tezaur fermecat”[1]. Legenda spune că, în timpul nopții, zmeul cobora la izvoarele din vale și făcea apa să se învolbureze, semn al prezenței lui malefice.
- Balaurii, variante reptiliene ale zmeilor, sunt asociați adesea cu locuri greu accesibile. În legendele din jurul Munților Căpățânii se povestește despre un balaur cu șapte capete care a provocat seceta într-un sat, fiind învins în final de un tânăr viteaz cu ajutorul unui inel fermecat.
- Ielele și spiritele pădurii. În zona montană a Vâlcii, pădurile sunt frecvent populate de iele – ființe feminine supranaturale, periculoase, cunoscute și sub denumirea de rusalii. În Olănești circulă o legendă despre „Poiana Ielelor, loc în care, se spune, cine pătrundea noaptea era luat în horă și nu mai găsea drumul spre casă”[2]. Ielele sunt descrise ca fiind frumoase, dar răzbunătoare, iar dansul lor lăsa în iarbă urme arse – motiv prezent în numeroase povești locale.
- Strigoii. Deși întâlniți în întreg spațiul românesc, strigoii au o prezență consistentă în poveștile spuse în serile de iarnă în satele vâlcene. Una dintre cele mai cunoscute legende provine din zona Brezoi, unde„se povestește despre o femeie care, după moarte, bântuia satul și cerea lapte de la casele gospodarilor, producând seceta vitelor. Pentru a o opri, sătenii au apelat la un „vraci bătrân”, care a descântat satul timp de trei nopți”[3].

Obiectele magice constituie un element central în desfășurarea acțiunii din basmele fantastice. În poveștile din Vâlcea întâlnim frecvent:

- Săbii fermecate – menționate în basme ca sabia cu flăcări albastre, ce avea puterea de a tăia orice obstacol.
- Inelul magic – cel mai adesea primit de erou din partea unui personaj misterios, în schimbul îndeplinirii unei sarcini grele.
- Cămășile fermecate – în special în basmele culease din zona Horezu, în care eroul reușește să scape de pericole îmbrăcând o cămașă de „foc nevăzut”[4].

Aceste obiecte apar invariabil ca daruri oferite eroului după ce acesta dovedește curaj, generozitate sau inteligență.

Transformările miraculoase. Un motiv fantastic frecvent întâlnit este cel al transformării. În poveștile vâlcene circulă teme precum:

- Oameni transformați în stane de piatră, ca pedeapsă pentru trădare sau lăcomie.
- Animale care vorbesc sau care se transformă în ajutători magici.

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[1]Ghinoiu, Ion, „Mituri românești. Dicționar”, Editura Univers Enciclopedic, București, 1997, p. 287.
[2]Bilțiu, Pamfil, „Legende românești din Transilvania și Oltenia”, Editura Ethnologica, Baia Mare, 2009, p. 192.
[3]Pop, Mihai, Ruxăndoiu, Paul, „Folclor literar românesc”, Editura Univers, București, 1978, p. 324.
[4]Propp, Vladimir, „Morfologia basmului”, traducere de Sanda Golopenția, Editura Univers, București, 1970, p. 95.

- O legendă din zona Călimănești menționează „o fântână fermecată unde o fată răutăcioasă a fost transformată în broască, rămânând astfel pentru a-i învăța pe ceilalți lecția bunătății”[5].

Locuri magice. Geografia Vâlcii a inspirat numeroase legende despre locuri magice, printre care: Peștera lui Zmeu din Loviștea, Poiana Ielelor din Olănești, Izvoarele tămăduitoare din Govora, considerate făcute de mâna lui Dumnezeu.

În multe dintre aceste locuri, tradiția populară recomandă evitarea trecerii pe timp de noapte, existând credința că ființele supranaturale le păzesc și se răzbună pe cei necuviincioși.

Una dintre cele mai cunoscute legende vâlcene cu elemente fantastice apare în Legenda Mănăstirii Frăsinei. Se spune că Sfântul Calinic, „ctitorul mănăstirii, a aruncat un blestem asupra locului, interzicând femeilor să pătrundă în incintă. Pentru a marca limita, Calinic ar fi înfipt în pământ un toiag, iar din acel loc ar fi izvorât un izvor miraculos, care curge până astăzi”[6]. Deși blestemul are un caracter religios, elementul fantastic constă în apariția supranaturală a izvorului la porunca sfântului. În conclzie, elementele fantastice din folclorul vâlcean îndeplinesc o funcție esențială în arhitectura narativă a povestirilor populare. Ele conferă farmec și tensiune narațiunii, fiind totodată purtătoare ale unor semnificații profunde: conflictul dintre bine și rău, încercările necesare maturizării eroului, victoria dreptății. În capitolul următor vom analiza modul în care miraculosul – în special cel religios – își face simțită prezența în legendele vâlcene.

4. Elemente de miraculos în legendele vâlcene

Dacă elementele fantastice vizează în special structura narativă a basmului și a poveștii de tip eroic, miraculosul are, în tradiția populară vâlceană, o orientare preponderent religioasă și morală. El este asociat cu intervenția divinității, a sfinților sau a forțelor providențiale asupra destinului uman. Spre deosebire de fantastic, care introduce o lume paralelă, miraculosul se manifestă în cadrul realității percepute, fiind acceptat de comunitate ca o formă firească a ordinii lumii.

Minuni și intervenții divine. Legendele vâlcene abundă în relatări despre minuni săvârșite de sfinți, icoane făcătoare de minuni sau izvoare cu puteri tămăduitoare. Astfel de povești contribuie la consolidarea sentimentului religios comunitar, dar și la explicarea unor fenomene naturale prin prisma intervenției divine.

Legenda izvorului tămăduitor de la Mănăstirea Dintr-un Lemn. Una dintre cele mai cunoscute legende ale zonei Vâlcii este cea legată de Mănăstirea Dintr-un Lemn. Se spune că „un cioban a găsit în trunchiul unui stejar secular o icoană a Maicii Domnului, care l-a îndemnat, în vis, să ridice o biserică dintr-un singur lemn”[7]. Icoana respectivă este considerată făcătoare de minuni, iar în jurul mănăstirii circulă povești despre oameni bolnavi care și-au recăpătat sănătatea după ce s-au rugat acolo. Un element de miraculos asociat mănăstirii este existența unui izvor care ar fi izvorât la scurt timp după apariția icoanei, considerat de credincioși ca având apă tămăduitoare[8].

Minunea izvorului cu lapte de la Govora. În zona Govorei există o legendă care relatează cum, în timpul unei secete cumplite, locuitorii au săpat în curtea mănăstirii, iar în loc de apă a început să curgă un lichid albicios, asemănător laptelui[9]. Preoții au interpretat acest fenomen ca o minune, văzând în el semnul hrănirii divine a poporului lipsit de resurse. Chiar dacă elementul narativ poate fi explicat natural prin prezența unor izvoare minerale calcaroase, în mentalitatea populară fenomenul este categoric integrat în sfera miraculosului.

Apariții ale sfinților și semne cerești. În tradiția orală vâlceană există numeroase relatări despre apariții miraculoase ale sfinților sau ale Maicii Domnului, care vin în ajutorul celor credincioși.

Legenda Sfântului Calinic la Frăsinei. Pe lângă blestemul asupra femeilor, legenda spune că Sfântul Calinic a fost văzut de mai mulți călugări plutind deasupra pământului în timpul rugăciunii[10].

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[5]Petrescu, Ion, „Povești și legende din Vâlcea”, manuscris nepublicat, arhiva Muzeului Județean Vâlcea.
[6] Stoica, Valeriu, „Legenda Mănăstirii Frăsinei”, în „Tradiții vâlcene”, nr. 5/2003, p. 44-45.
[7]Antonescu, Romulus, „Dicționar de mitologie generală”, Editura Univers Enciclopedic, București, 1998, p. 341.
[8]Ghinoiu, Ion, „Mitologie română”, Editura Enciclopedică, București, 2005, p. 225.
[9]Oișteanu, Andrei, „Grădina de dincolo: Mitologie și imaginar românesc”, Polirom, Iași, 2014, p. 168.
[10]Stoica, Valeriu, „Legenda Mănăstirii Frăsinei”, în „Tradiții vâlcene”, nr. 5/2003, p. 47.

Această imagine vizuală, păstrată în relatările orale, amplifică caracterul sacru al locului și îi conferă statutul de spațiu privilegiat pentru manifestările supranaturale.

Semnele cerești la Hurezi. În apropierea Mănăstirii Hurezi circulă o poveste despre „o stea luminoasă" care ar fi stat nemișcată deasupra construcției în timpul ridicării ei, ca semn divin al binecuvântării lucrării"[11]. Prezența semnelor cerești este o temă frecventă în legendele legate de ctitorii mănăstirești, indicând legătura directă dintre planul ceresc și cel pământesc.

Tămăduiri miraculoase. Miracolele de vindecare ocupă un loc central în narațiunile populare vâlcene. Spre deosebire de elementele de fantastic, unde puterea magică este adesea atribuită unor obiecte vrăjite, în legendele cu caracter religios tămăduirile sunt rezultatul credinței și rugăciunii.

Vindecarea orbilor la Olănești. Olăneștiul, renumit pentru izvoarele sale minerale, este înconjurat de povești despre „oameni orbi sau paralizați care și-au recăpătat vederea sau mersul după ce s-au spălat cu apa „izvorului cu ochi"[12]. În relatările populare, aceste tămăduiri sunt văzute ca minuni divine, mai ales pentru că ele aveau loc în urma participării la slujbe religioase sau după ce bolnavii făceau făgăduințe înaintea icoanei Maicii Domnului.

Blestemele și profețiile. Blestemele apar în nenumărate legende locale ca forme de pedeapsă divină asupra celor care încalcă poruncile sacre sau trădează credința. În multe cazuri, acestea iau forma unor profeții care se împlinesc după generații.

Blestemul mănăstirii din Valea Oltului. O poveste culeasă de etnograful Valeriu Stoica menționează o mănăstire dispărută, aflată cândva pe malul Oltului, despre care se spune că a fost scufundată în pământ ca pedeapsă pentru păcatele preoților[13]. Conform tradiției, în anumite nopți senine, cei ce trec pe mal ar auzi clopotele din adâncuri. Acest tip de legendă are corespondente în întreg spațiul românesc, însă varianta vâlceană pune accent pe ideea de pedeapsă divină iminentă, însoțită de semne auditive supranaturale.

Funcțiile elementelor miraculoase. Elementele de miraculos din legendele vâlcene nu îndeplinesc doar o funcție estetică sau narativă, ci una profund pedagogică și morală. Ele întăresc sentimentul apartenenței comunitare, legitimează importanța locurilor sacre și propagă valorile religioase tradiționale. Din punct de vedere structural, miraculosul servește adesea ca punct culminant al narațiunii, marcând intervenția providenței asupra destinului uman, acolo unde eforturile proprii nu mai sunt suficiente.

În concluzie, miraculosul, în contextul legendar vâlcean, este o formă de articulare a relației omului cu divinitatea. Fantasticul pune accentul pe excepțional și pe ieșirea din ordinea firească a lumii, miraculosul întărește ideea de ordine morală și de protecție a celor credincioși. Prin aceste narațiuni, comunitățile vâlcene și-au construit o identitate profund marcată de convingerea în intervenția directă a sacrului în viața lor de zi cu zi.

[11]Petrescu, Ion, „Legende din Vâlcea", manuscris arhivat la Biblioteca Județeană Vâlcea, p. 102.
[12]Bilțiu, Pamfil, „Folclor din Oltenia", Editura Ethnologica, Baia Mare, 2009, p. 234.
[13]Stoica, Valeriu, „Povești de pe malul Oltului", Editura Cetatea de Scaun, Târgoviște, 2010, p. 56.

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DETERMINISM AND CHANCE IN THE PROSE OF I.L. CARAGIALE

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Abstract: *The following article intends to demonstrate how determinism is an integral part of I.L. Caragiale's thoughts and prose. Drawing on testimonies, critical exegesis, and philosophical contextualisation, the study aims to prove that I.L. Caragialeț's thinking was profoundly shaped by beliefs in causality, chance, as well as the illusion of free will. Through close readings of selected prose, the article identifies a coherent fictional universe governed by deterministic forces, in which entropy governs over all, residing in the interaction between chance and necessity. This analysis cares to show that I.L. Caragiale's characters, whether conscious or unaware of the mechanisms that constrain them, are ultimately subjected to social and biological forms of determinism. By focusing on the pessimistic dimension of I.L. Caragiale's prose, this study aims to reposition the writer's works into philosophical inquiries into human limitation. As such, I.L. Caragiale's work lays the foundation for proving the illusory nature of freedom and the impossibility of escape from a universe ruled by causality and hazard.*

Keywords: *philosophy; determinism; pessimism; darwinism; hazard*

There are few testimonies and studies that explore the deterministic sphere of I.L. Caragiale's thinking, but even so, certain testimonies reveal that determinism was an integral part of his moral code. With this understanding, the universe of I.L. Caragiale's work takes on greater significance, becoming more confined to the reality of the prose writer's contemporaneity and his sphere of understanding. Caragiale's exegesis has meticulously gathered all the relevant testimonies about I.L. Caragiale's character, this work implicitly facilitating this study. Undoubtedly, when discussing the psychological profile of I.L. Caragiale in relation to the sphere of thought around which he revolved, in connection with his philosophical aspirations, we can glimpse a sufficient number of testimonies behind which we can formulate the following point of view: I.L. Caragiale's thinking was influenced by beliefs in causality, determinism and chance.

In an anthology of memories compiled by Ștefan Cazimir, we find a testimony from Luca I. Caragiale, one of I.L. Caragiale's children. In this testimony, Luca I. Caragiale insists on his father's perfectionism in relation to the final form of his work: "He hesitated over the position of an adverb, over the exact meaning of a word and even over the necessity of a comma."[1] . What is revealed here is I.L. Caragiale's hesitant nature in his role as an artist and creator. It is a nature that is aware of the implication of causality even within the written sentence. I.L. Caragiale is aware of how, from a linguistic point of view, each word determines another and how their inappropriate placement could change the entire meaning of the work. Open to interpretation, we could consider this memory of Luca I. Caragiale to be just a simple observation about his father's typical nature. Without Luca I. Caragiale's next observation, we would be inclined not to glimpse the deterministic conviction that I.L. Caragiale actually held. In this sense, Luca I. Caragiale continues with the following relevant statement: "I once spoke to him about this and he replied: 'Well, don't you understand that if I make a small mistake today, forget a comma tomorrow, and the day after tomorrow the audience has the right to boo me and I have to swallow it?'"[2] . This testimony reveals the essence of the deterministic thinking that filled I.L. Caragiale's mind. Contemplating a phrase in order to distil it to perfection and thus achieve artistic fulfilment did not come only from an exaggerated perfectionism, but from a consciousness that glimpsed causality and its effects. I.L. Caragiale, in his capacity as an artist,

[1] Ștefan Cazimir, *Amintiri despre Caragiale*, Ed. Minerva, București, 1972, p. 43.
[2] *Ibidem,* pp. 43–44.

opposed determinism, fought against it, tried to glimpse the possibilities of the future, and thus the causes and effects that lay before him. Through the attention he paid to his revised sentences, I.L. Caragiale defended himself against determinism, against a future in which causality came back in the form of an error, a mistake he himself had made. If I.L. Caragiale had allowed himself an error in his works, he would have found himself forced to lie in a permanent causality caused by his mistakes. In short, I.L. Caragiale sought to avoid these cause-and-effect relationships that underlie the deterministic philosophical system.

If the previous analysis convinces us that I.L. Caragiale viewed his craft of writing through a deterministic filter, the following testimony from historian V.A. Urechia will convince us that this deterministic vision that I.L. Caragiale seems to hold also reflects on his theorising about what humour is. In a dialogue on humour with I.L. Caragiale, V.A. Urechia recalls the following statement made by I.L. Caragiale: "Is that all you have to say about humour? Do you reduce a way of living your life to simply considering or describing it?"[3] . In these rhetorical questions that I.L. Caragiale throws at V.A. Urechia, we see the certainty of a humour theorist. The historian V.A. Urechia cannot understand, he could not have known humour in its distilled form as I.L. Caragiale did. There is no doubt that I.L. Caragiale had his own system, his own codes of understanding and formation when it came to humour. However, the question remains: what kind of philosophical or moral system influenced I.L. Caragiale's understanding of humour? This question is also answered by V.A. Urechia through the subsequent affirmation of these rhetorical questions he asked. Thus, according to V.A. Urechia's testimony, I.L. Caragiale theorises the following about humour: "Humour is par excellence a philosophy, and its sense determines the actions of those who possess it."[4] . Once again, I.L. Caragiale uses a statement taken from the philosophical system of determinism. I.L. Caragiale understands humour in a deterministic dimension, in the sense that the humour he advocated was a humour laden with causality, where his humour was the cause and, implicitly, the promoter of the effect. The verb chosen by I.L. Caragiale is important , as it is not a coincidence. Inevitably, such a deterministic understanding of humour is reflected in the universe of I.L. Caragiale's work, reinforcing the belief that he consciously applies deterministic philosophy in his works. Basically, I.L. Caragiale's perspective here is one of determinism, we could say, in which the humour consciously applied by the author serves as an external force that will determine the reader and the actions they will take. If I.L. Caragiale's vision of comedy remains one in which he seeks to save man from hypocrisy, then it is clear that this is in fact the determining character of humour, a determining character through which I.L. Caragiale wishes to correct morals.

Numerous volumes containing testimonies from prominent figures who were active in the Junimea society affirm the active involvement in the society of both I.L. Caragiale and the deterministic philosopher Vasile Conta. However, volumes such as Iacob Negruzzi's *Amintiri din Junimea (Memories of Junimea)* or George Panu's *Amintiri de la Junimea (Memories from Junimea)* do not discuss possible dialogues that I.L. Caragiale may have had. Nevertheless, we cannot overlook the fact that the "philosophical poet"[5] Vasile Conta and I.L. Caragiale were essentially active in a circle where, above all, they discussed ideas relevant to their contemporaneity. Despite the absence of any clear evidence, we cannot dispute the fact that the Junimea society engaged in debates and discussions on topics such as determinism, chance, existence (or, according to Vasile Conta), the absence of free will, Darwinism, etc. As a result, we cannot rule out the possibility that I.L. Caragiale took part in discussions on such topics, which may have subsequently led him to adopt or deepen a deterministic conviction. In one of the most in-depth studies on the biography of I.L. Caragiale, Șerban Cioculescu discusses the influence that Mihai Eminescu had on I.L. Caragiale. Recalling Mihai Eminescu's studies at the University of Vienna, we are led to reinforce the conviction that the debates within the Junimea society were not directed towards a philosophical basis. In this regard, Șerban Cioculescu provides the following relevant information: "Eminescu established his doctrine with perfect coherence. He also revealed an extensive general culture with a philosophical substratum,

[3] Ștefan Cazimir, *Op. Cit.*, p. 216.
[4] *Ibidem.*
[5] Iacob Negruzzi, *Amintiri din Junimea*, Ed. Humanitas, Bucharest, 2011, p. 120.

which gave Caragiale the opportunity to acquire new knowledge."[6] . What Șerban Cioculescu manages to glimpse here is an extensive source of philosophical knowledge to which I.L. Caragiale was open. Understanding Mihai Eminescu's predilection for Immanuel Kant, who debated the subject of determinism, we can turn to a possible debate on free will on that Mihai Eminescu could have had with I.L. Caragiale, influencing his thinking.

Moving on to the impression left by I.L. Caragiale on posterity, we observe how G. Călinescu's position as a historian and critic brings a new dimension to I.L. Caragiale's biography. Basing his investigation of the great prose writers on testimonies and lengthy studies, in G. Călinescu's *History*, we find another depiction of I.L. Caragiale's moral portrait. This time, from a philosophical point of view, G. Călinescu concludes as follows: "Caragiale feared the evil eye, bad luck, he believed in the predestination of character."[7] . The portrait that G. Călinescu will outline here about I.L. Caragiale seems, on the surface, to be that of a superstitious I.L. Caragiale, but the fallibilist foundation of determinism is, in essence, a superstition, as G. Călinescu will also point out. We will continue with another study by G. Călinescu, this time on the philosopher Vasile Conta. Regarding Vasile Conta's deterministic philosophical system and its influence on the Junimea society, G. Călinescu states the following: "it must nevertheless be considered in part as a sombre irradiation of Junimism, fallen into the superstition of a shallow and confused materialism..."[8] . If, according to G. Călinescu, the philosophical atmosphere of the Junimea society was reduced to the field of materialism, the connection between determinism and materialism must also be clarified. Vasile Conta's philosophical beliefs are close to the materialistic beliefs of the Junimea society in the sense that, if materialism claims that everything is based on physical laws and matter, this thinking implicitly suggests a deterministic perspective.

Finally, all these testimonies, as stated and detailed above, attest to several aspects relevant to the critical understanding of I.L. Caragiale. First, they confirm the biographical doubt that we raised earlier. We can see how I.L. Caragiale's thinking, in many instances, was guided by a deterministic philosophy, strongly influenced by thinking based on an awareness of the causal relationship in the universe. In other words, we cannot ignore the sphere of thought promoted by the Junimea society, within which I.L. Caragiale was active for a long time, I.L. Caragiale's contact with Mihai Eminescu and his philosophical debates reinforce the belief that I.L. Caragiale could have come into contact with determinism through members who were active in the Junimea society at the time when he was also actively participating. Let us not limit ourselves to Vasile Conta, but also remember Titu Maiorescu, whom G. Călinescu, in a comparison with Vasile Conta, polishes as a superior philosopher: "Romanian thought is older, and Bălcescu and Maiorescu are much more philosophers th ."[9] . Ultimately, it is difficult to deny the high probability that I.L. Caragiale had contact with determinism. It is even more difficult, given the testimonies of the Romanian playwright and prose writer's contemporaries, to deny that his thinking was strongly influenced by deterministic beliefs.

When discussing the universe of I.L. Caragiale's work, the statement of literary critic Florin Manolescu is relevant. Florin Manolescu observes, in the case of I.L. Caragiale's work, an atypical and even contested mixture of genres in the author's contemporaneity: "the mixture of forms and, implicitly, of literary styles, which is achieved in all stages and at all levels of the literature he wrote, represents for Caragiale a central principle of creation and organisation of a literary text."[10] . Florin Manolescu observes what literary criticism has commented on, strictly at the level of literary reception, as a disoriented and confusing universe. Florin Manolescu extends this statement and demonstrates that the reason for the lack of homogeneity in I.L. Caragiale's universe is the very foundation on which the work is built. Not only is the content of the prose laden with an air of misunderstanding, but so is the stylistic approach from which I.L. Caragiale starts. In other words, it

[6] Șerban Cioculescu, *Viața lui I.L. Caragiale*, ed. a III-a, Ed. Humanitas, Bucharest, 2012, p. 223.
[7] G. Călinescu, *Istoria literaturii române de la origini pînă în prezent*, ed. a II-a, Ed. Minerva, București, 1982, p. 500
[8] *Ibidem*, p. 442.
[9] G. Călinescu, *Op. Cit.*, p. 442.
[10] Florin Manolescu, *Caragiale și Caragiale*, Ed. Cartea Românească, Bucharest, 1983, p. 47.

is a universe that literary critic Iulian Boldea understands as: "the motley universe of the Balkans."[11]. This adjective attached to Caragiale's universe completes the idea of heterogeneity, but it is not a heterogeneous universe in the sense that there is an absence of ideas; rather, the heterogeneity stems from the multitude of ideas, opinions and thoughts which, once consciously superimposed, generate this state of confusion, of loss of self, both for the reader and for the characters. It is hard to believe that the author of *O scrisoare pierdută* (*The Lost Letter*) is the author of *Temă și* variațiuni (*Theme and Variations*) and, equally, of (*Inspection*). I.L. Caragiale's consciousness absorbed, as Florin Manolescu's previous quote suggests, a multitude of styles. We see how I.L. Caragiale's artistic mind incorporated into his intellect not only various styles, but also various ideas and principles. In other words, it is a process that literary critic Florin Manolescu notes as: "The process of crossing forms and establishing minor variants"[12]

Aware of this mixture of styles and ideas, Mircea Tomuș captures what he calls, in the case of I.L. Caragiale: "The text constructing itself from itself"[13]. I.L. Caragiale's work constructs itself in the sense that the expressiveness of the language and the uniqueness of the style make a Caragiale text, in its essence, a Caragiale work. Caragiale's work becomes a structure that is defined by its own internal mechanisms from which it is constituted. What is interesting about Caragiale's work is its power to undermine the audience's expectations. After his success in the field of drama, contemporaries would not have expected I.L. Caragiale to publish the volume *Momente și schițe* (*Moments and Sketches*), nor would they have expected to find, within this volume, works such as *Inspecțiune* (*Inspection*) or *Grand Hotel Victoria Română* (*Grand Hotel Romanian Victory*). The universe that I.L. Caragiale outlines is one that often speaks about the author, where, as Mircea Tomuș observes, "the author begins to become a character"[14] . With his distancing from drama, we find in I.L. Caragiale's universe a polymorphic narrator. Depending on the text, he is sometimes heterodiegetic and detached (*Păcat, O făclie de Paște - Sin, An Easter light*), sometimes homodiegetic (*Vizită - Visit*), or even autodiegetic (*Grand Hotel Victoria Română*). What is certain is that, as Mircea Tomuș observes, we find more of I.L. Caragiale in his prose than we would find in his dramaturgy. We see the author's pluralism of perspectives, his convictions. If his dramaturgy told us more about Romanian society, then his prose reveals more about the member of this Romanian society, I.L. Caragiale. We see I.L. Caragiale as an author-character who is concerned with hypocrisy, conceited people, upstarts, the prefigurations of the spiritual and moral decadence of Romanian society, and, ultimately, philosophical concerns.

Returning to the subject, we see how the universe of I.L. Caragiale's work is divided according to the genre he addresses. In his role as a playwright, I.L. Caragiale comes with the hope of correcting the morals of society by identifying them. When we find him as a prose writer, I.L. Caragiale becomes sometimes nocturnal, sometimes solar, revealing truths about his identity, about his true convictions, because in certain instances, the author approaches and identifies more and more with the narrator character. I.L. Caragiale's universe is, as Iulian Boldea observes: "one of 'clusters', non-homogeneous..."[15] , precisely because of the immense wealth of information possessed by the creator of this universe. I.L. Caragiale's prose reveals not only a mixture of styles and themes, but also the sprinkling of personal beliefs and the effective insertion of the author as a character within his works. Through these observations of the critics, we understand the universe of I.L. Caragiale's work as one dominated by feelings of loss, disorientation, and confusion. We enter the flow of the authorial consciousness, an ideational world transposed into the light of print.

Throughout this flow of authorial consciousness in I.L. Caragiale's prose, we distinguish certain particularities, in the sense that the universe remains an amalgam only in its image as a whole. A classification of I.L. Caragiale's prose could easily clarify this amalgam. In other words, I.L. Caragiale's prose can be and has already been classified according to its thematic approach. Beyond

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[11] Iulian Boldea, *Fața și reversul textului*, Ed. Ardealul, Târgu Mureș, 1998, p. 34.
[12] Forin Manolescu, *Op. cit.*, p. 49.
[13] Mircea Tomuș, *Caragiale după caragiale*, Ed.Media Concept, Sibiu, 2004, p. 319.
[14] *Ibidem*., p. 347.
[15] Iulian Boldea, *Op. cit.*, p. 20.

the space of sketches, specialist critics have also noted the naturalistic dimension of I.L. Caragiale's prose, but the subject of interest is those works which, as Nicolae Manolescu points out, "have in common with naturalist short stories only, perhaps, the idea of luck, fate, fatality, but which cannot be grouped together with *Momentele*. They have another peculiarity: they have given commentators a hard time."[16] .

In other words, the works we wish to focus on in this study are: *Inspecțiune*, *Două loturi*, *Păcat*, *Cănuță, om sucit* and *O făclie de Paște*. In this configuration, these works constitute a universe unified around deterministic beliefs, a universe based on the relationship between determinism and chance. A universe in which, depending on the case, certain characters become aware of the deterministic forces in whose clutches they find themselves (Anghelache in *Inspection*, Father Niță in *Sin*, and Lefter Popescu in *Two Tickets*) or who live unconsciously, deprived of any epiphanic manifestation (the eponymous character in *Cănuță, om sucit* and Leiba Zibal in *O făclie de Paște*). What these characters have in common is, as we mentioned, their place in a universe dominated by causal relationships that reign supreme over their existence. They are characters who are subject, again, depending on the case, either to social determinism (as in the case of Anghelache), biological determinism (as in the case of Cănuță), or even stylistic determinism, such as nominative determinism (the etymology of the names Anghelache and Lefter Popescu).

The engine of this universe of certain Caragiale prose is fuelled by what Maria-Ana Tupan calls, in her study of *Cănuță, om sucit* (*Cănuță, silly man*): "that combination of chance and determinism that physicists call 'complexity'."[17] . Determinism and chance become complementary elements and promoters of the characters' degradation. Faced with determinism and ill-fated chance, the characters never succeed, ending up losing their minds, dying, committing suicide, going mad, etc. I.L. Caragiale's universe is an unforgiving one, driven by Darwinian beliefs where weak individuals, unable to survive, fail to escape the tide of society that wants to swallow them whole. This world of I.L. Caragiale's prose is, according to Ion Roman: "shrouded in suffocating fog..."[18] . Ion Roman's vision is relevant in this sense, because I.L. Caragiale's characters navigate this fog, they have the impression that, since it is not a literal physical space, a wall, there is a chance to overcome, to prevail. First and foremost, a particularity of these characters is the illusory experience they initially live, unconsciously. I.L. Caragiale emphasises this idea of an illusory, false experience, an experience like a nightmare from which they cannot wake up or, if they do wake up, from which they cannot escape.

Based on this understanding, I.L. Caragiale's work takes on the meaning of a macrocosm, where each Caragiale universe coincides with another biographical aspect of the author. In our study, we are interested in a universe that literary critic Iulian Boldea has described as "homogeneous and entropic, chaotic and disjointed by Caragiale, in which the background, as if non-existent, is expressed through the extension of proliferating forms, any desire for individualisation is illusory..."[19] . This gloomy universe created by I.L. Caragiale is, as literary critic Iulian Boldea observes, one marked by entropy, where the trivial is the random factor, the hazard that always manages to destroy the paradigm in which the situation of the characters in the opening is presented to us. This universe is one in which hope is an illusion, in which triumph is, as in *Două loturi*, also an illusion. It is a belief that is close to that of his contemporary, Vasile Conta, who, as we recalled in the previous chapter, sees free will as nothing more than an illusion. As readers, traversing this universe constructed by I.L. Caragiale based on deterministic theses, we cannot help but ask ourselves the same question: does free will exist? In Anghelache and Father Niță, we see two individuals who come to realise the causal relationships that dominate them, but in trying to fight them, they lose themselves. What does all this actually mean? That Caragiale's universe is marked by the absence of free will? That, in the struggle with causal relationships, the already fragile mind will inevitably be lost? These rhetorical questions only serve to deepen the mystery, the mystery of the human psyche in this

[16] Nicolae Manolescu, *Istoria critică a literaturii române,* Ed. Paralela 45, Pitești, 2008, p. 430.
[17] Maria-Ana Tupan, "Ce-ți rămâne de făcut când s-a făcut totul?", în *Contemporanul*, nr. 9, 2012, p. 6.
[18] Ion Roman, *Caragiale*, Ed. Tineretului, Bucharest, 1964, p. 169.
[19] Iulian Boldea, *Op. cit.*, p. 26.

universe, a universe that includes Anghelache's suicide, which is best described by literary critic Șerban Cioculescu: "the author *of The Inspection* himself took pleasure in maintaining the secret in all its integrity."[20] . In short, this universe that I.L. Caragiale constructs is not meant to be revealed. It is a universe of shadows, fog, illusion and, above all, damnation.

Finally, I.L. Caragiale leaves his own characters as testimony, allowing the reader to see the effects of an already unstable psyche in the face of social phenomena, in the face of society, in the face of a clear vision that everything that happens to him is predetermined. The reader is not expected to find solutions ; I.L. Caragiale's universe shows the impossibility of escape precisely because of the entropic element mentioned by Iulian Boldea, due to this randomness. Like his characters, the reader can only lament this tragic fate. Like Anghelache's friends, the reader will never be able to reach a conclusion. I.L. Caragiale's desire is undoubtedly to render a universe of a different kind of labyrinth, a labyrinth not of the nocturnal space of Bucharest in which the characters in his plays often get lost, but a labyrinth of ideas, hopes and disappointments. This is the universe of I.L. Caragiale, outlined with the help of certain prose works, a counterpoint to his dramaturgy, because if, as a playwright, I.L. Caragiale wanted to correct certain problems, as a prose writer, I.L. Caragiale appears in his pessimistic guise, demonstrating that, in fact, it is impossible, that the labyrinth is not only physical, but also mental.

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[20] Șerban Cioculescu, *Caragialiana,* Ed. Eminescu, Bucharest, 1987, p. 64.

THE FANTASTIC FILM AND THE PLASTIC ART: THE ORDINARY MAN AND THE FANTASTIC HERO IN THE LITERARY AND CINEMATIC CREATIONS

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Abstract: *As far as the transcendence of the fantastic in art is concerned, the concept under discussion is cautious and speculative, opting for certain domains of reference: literature, cinematography or the arts of the performance.*

In the modern fantastic art, the forms of expression produce an existential estrangement that tends to anihilate the human personality, through the exacerbation of the human being's states of crisis.

Unlike the earlier epochs, the contemporary arts of fantastic inspiration, gradually impose the acceptance of the abnormal feature as it results from the spreading of such notions as: horrible, monstruous in the creations film adaptations of the cinematography, even in those of animated cartoons.

Starting with the XIXth century, the painting and the photography facilitate the development of the fantastic category by means of technology and the images from the cover pictures, subsequently culminating with the film art.

In the second half of the XIXth century, the aesthetic category of the fantastic adds a new dimension, that of the deviant and pathologic behaviour, generating horror and terror.

Keywords: *film; literature; art; fantastic; performance.*

În ceea ce priveşte transcederea fantasticului în artă, conceptul discutat este prevăzător şi speculativ, optând pentru anumite domenii de referință: literatură, cinematografie sau artele spectacolului.

În arta fantastică modernă, formele de expresie produc o înstrăinare existenţială, care tinde să anuleze personalitatea umană, prin exacerbarea stărilor de criză ale fiinţei. Acest fapt îl determină pe eseistul și criticul literar român Edgar Papu să observe faptul că în secolul al XX-lea cititorul este interesat mai degrabă de efectele artistice, decât de conţinutul operelor fantastice. Criteriul estetic domină epoca fantasticului modern, mai ales la nivelul creaţiilor cinematografice, unde interesul pentru tehnologii, pentru efectele generatoare de senzațional, de tipul 3d, 4dx, afectează personalitatea umană. Astfel se explică fenomenul de înstrăinare a creatorului, fie el prozator sau regizor, de fantastic, și prin aceasta, de propria-i natură umană, mergând până la identificarea sau suprapunerea cu personalitatea personajelor, ceea ce atrage, în mod inevitabil, efectul dezumanizării. Un rol similar este cel al actorului Adrien Brody, din filmul *The Pianist*, în regia lui Roman Polanski (2002), care, pentru a interpreta rolul lui Władysław Szpilman, un supraviețuitor al Holocaustului, s-a înfometat şi a făcut schimbări majore în viaţa personală. Actorul a afirmat că s-a simțit captiv într-o asemenea măsură, în rolul jucat, încât nu s-a putut desprinde de personajul interpretat, riscând să atingă limitele nebuniei. Cauza acestui transfer de personalitate, de autor-personaj, poate fi explicată prin selectarea următoarelor puncte de referință: climatul contextual, mentalul social sau experienţele individuale, cum ar fi reveriile nocturne sau imaginarul oniric, asociat subconştientului.

Efectul negativ al oniricului asupra fiinţei umane este neutralizat prin cunoaştere. Este cunoscut faptul că visele se pot transforma în obsesii, pot avea un efect traumatizant şi pot afecta omul, prin influența lor negativă, de aceea se recomandă evitarea interpretării acestora și eliminarea gândurilor asociate acestor stări iluzorii.

Spre deosebire de epocile anterioare, artele contemporane de inspiraţie fantastică impun, în mod gradat, acceptarea anormalului, aşa cum rezultă din vehicularea noțiunilor de *oribil, inuman, monstruos,* în realizările cinematografice, chiar şi în cele de tip *desene animate*.

Începând cu secolul al XIX-lea, pictura şi fotografia favorizează dezvoltarea categoriei fantasticului prin intermediul tehnicii şi a imaginilor ilustraţiilor de pe coperte, culminând, ulterior, cu arta filmului. Suprarealismul activează conotaţiile negative ale fantasticului, explorând deopotrivă

stările vulnerabile ale fiinţei, respectiv *angoasa, spleenul,* din perspectiva unei existenţe paradoxale, absurde, ilustrată plastic, prin tendinţe destructurante, groteşti, caricaturale.

Iniţial, fantasticul cerceta relaţia *cosmos-antropos*, misterul religios, miracolul creaţiei, culminând cu dorinţa omului de acceptare a oricărei modalități de receptare a absolutului divin. Multiplicarea formelor de expresie ale fantasticului se datorează creaţiilor plastice aparţinând artiştilor Giorgio de Chirrico, Enrico Baj, Dino Buzzati și Salvator Dali, care încearcă să asimileze conceptul de *fantastic,* asociindu-l experimentului, observaţiei, gândirii de tip geometric, fiind preocupați, totodată, de cunoaşterea ştiinţifică.

Critica de artă promovează interesul pentru categoria estetică a fantasticului, aşa cum rezultă din scrierile: *Arta fantastică*, de Marcel Brion, *Artele fantastice,* de Claude Roy, *Arta fantastică*, de René de Solier. Mişcarea suprarealistă activează imaginarul fantastic, uzând de tehnici plastice variate, cum ar fi acuarela, pentru a explora zonele abisale ale fiinţei umane, generând stări nedefinite, confuze, uneori angoasante. Profunzimea imaginilor portretizate şi a materiei explorate este captată de artistul plastic, tentat să proiecteze modelul real într-o dimensiune ireală, aşa cum este cazul tablourilor aparţinând artistului Giorgio de Chirrico.

Dacă arta plastică modernă propune interogaţii în legătură cu atitudinile şi categoriile estetice de tip negativ, arta anterioară oferă un demers ideatic, orientat spre dimensiunea antropos-cosmos, uman-divin, după modelele lucrărilor artiştilor din cultura picturii universale: Michelangelo, Raphael şi Botticelli. Dimensiunea inefabilă a imaginarului fantastic pare a fi accentuată de artiştii romantici, care intuiesc semnificaţiile miturilor, depozitate în subconştientul colectiv. Prin intermediul psihanalizei se încearcă descoperirea unor noi metode de creaţie, cum ar fi dicteul suprarealist, pentru a releva faptul că în esenţa artei fantastice există elemente comune cu fondul de gândire primară. Numai în acest context se poate forma un substrat nealterat al artei primitive. În ansamblul de figuri realizate în arta rupestră se regăsesc fiinţe fantastice, uneori cu formă hibridă, de om și animal, de pe coloanele peșterilor sau ale stâncilor, datând din perioada preistorică. Provenind din perioada artei rupestre, desenele reprezintă imagini codate, pe cât de real transpuse, în mod surprinzător asimilate, aproape supranatural, al unor timpuri ancestrale, care creează confuzie privitorilor slab informați. În adâncurile eului primar descoperim *rădăcinile* artei fantastice, prin mesajele receptate cu privire la energia spirituală, inspiraţia, forţa creatoare, necesare desfășurării procesului de creaţie.

Rezultatele artei fantastice au fost concretizate în forme şi specii literare variate, spre exemplu în prima jumătate a secolului al XIX-lea literatura fantastică engleză se exprimă prin intermediul povestirilor romantice, străbătute de anxietate, aşa cum este cazul scrierilor lui Hoffman, denumite *Fantezii* (*Fantasiestücke*), sau a celor patru volume, intitulate *Scrieri fantastice în maniera lui Callot*. Creaţia acestuia este apreciată şi promovată în epocă de Jean-Jacques Ampère, în paginile ziarului *Le Globe*.

În a doua jumătate a secolului al XIX-lea, categoria estetică a fantasticului adaugă o nouă dimensiune, cea a comportamentului deviant, patologic, generator de oroare şi teroare, cum se întâmplă în cazul scrierilor lui Edgar Allan Poe sau ale autorilor suprarealişti. S-ar putea afirma faptul că literatura *science-fiction* are ca punct generator proza scriitorului american menţionat mai sus, producătoare de spaimă, violenţă, anxietate, cu personaje imprevizibile, oscilante, confuze, care suferă de boli psihice grave. Această stare, asociată unui rău existenţial, dezvoltă sentimentul senzaționalului prin fantastic și construieşte un imaginar al temerilor inexplicabile şi incontrolabile, greu de fixat la nivel textual, sugerat prin tehnicile artei cinematografice. Printre filmele ecranizate după nuvelele scriitorului Edgar Allan Poe, remarcăm preferința pentru folosirea anumitor motive, cum este filmul *The Raven*, din anul 2012, al cărui subiect tratează cazurile de crimă ale unui psihopat, care acţionează printr-un joc morbid al omorurilor pe care le săvârşeşte în diferite moduri. Oroarea acestei minţi bolnave, maniera în care operează, este creionată într-un mod sumbru în scrisoarea pe care criminalul i-o trimite logodnicului iubitei răpite, Emily Hamilton.

Tematica redundantă a prozei lui Poe vizează stări obsedante, morbide, dar şi înclinaţia pentru dimensiunea intuită a altor existenţe. Caracteristicile acestui univers ar putea fi exprimate cu ajutorul unui câmp lexical al descompunerii, al obsesiei dublului, a spaţiilor nesigure, oscilante, în care

persistă o atmosferă tulburată de rău. Florina Rogalski defineşte proza lui Poe ca fiind acea: „lucire fantasmagoreică, ce-i luminează figurile nedesluşite, dar înspăimântătoare."[1]

Toposul fantastic mediază trecerea dinspre spaţiul real, al lumii fenomenale, spre cel intuit, invizibil, dinspre lumea materială, spre o existenţă atemporală şi aspaţială. Funcţia subversivă a fantasticului este evidenţiată cu ajutorul efectelor cinematografice, deoarece se poate observa un transfer între elementele realului şi cele ale imaginarului, ceea ce conduce la obţinerea unor sugestii şi stări generatoare de straniu, mister şi tensiune. Printre recentele ecranizări de tip *mystery* sau *science-fiction,* oferim ca exemplu filmul *Arrival,* în regia lui Denis Villeneuve, din anul 2016, care tratează contactul cu alte civilizaţii, prin decodarea mesajelor primite din spațiul cosmic. Filmul se inspiră din nuvela scriitorului Ted Chiang, *Story of Your Life*.

Având în vedere evoluţia genului, putem observa fenomenul clasicizării treptate, urmată de modernizarea fantasticului, prin stilizarea efectelor și prin acutizarea tendinței dezumanizante.
Artele plastice sunt concentrate într-o antologie a imaginilor, provenind din domenii variate, cum se întâmplă în studiul lui Roger Caillois, *În inima fantasticului*, care conține o selecție de reproduceri tematice ale autorilor, după picturi, gravuri și ilustrații.

Sincretismul artistic transmite energia de bază, prin revenirea la forma de cunoaștere primară, pornind dinspre *tradiţional,* printr-un proces tranzitoriu, înspre tiparele artei fantastice. Arta dublează experienţele inefabile ale eului creator, care comunică sau se justifică în mod involuntar.

Într-o formă sau alta, creaţiile omului modern sunt replici ale interogaţiilor dintâi. Artistul actual încearcă să imite Creatorul, fiind încântat de încadrarea în tiparul de *geniu* al propriei lumi, chiar dacă rezultatul operelor este unul destructurant, de cele mai multe ori. Arta reprezintă expansiunea umană, prin care universul, extras din zona realului şi proiectat în zona obscură a inconştientului, se transformă. Aceste procese ale spiritului liber creator sunt activate în perioada romantică.

În construcția fantasticului, subconștientul rămâne activ, astfel încât teritoriul naraţiunilor fictive este alimentat, în mod constant, de fluxul conştiinţei şi de memoria involuntară. Creaţiile fantastice exprimă ritmul sensibilităţii sufleteşti, prin care complexitatea emoţională se exteriorizează, se defulează, sub forma constructului estetic, imaginar, asociat categoriilor de *bizar, straniu, inuman*, la care se adaugă și alte registre lexicale: *ambiguitate, angoasă, anxietate, bizar, ciudat, contradictoriu, coşmar, frică, teamă, teroare, nevroză.*

Instanţele textului fantastic resimt nevoia echilibrării emoţionale, încercând să se salveze din punct de vedere psihologic, prin situarea într-un spaţiu purificat, cu deschidere spre înalt. Autorii operelor fantastice, literare şi cinematografice, propun familiarizarea treptată a receptorului colectiv, cititor sau spectator, cu termeni utilizaţi frecvent, aparţinând câmpului lexical al unui univers antiuman.

În opinia scriitorului Adrian Marino, o altă trăsătură a definirii *fantasticului* o reprezintă categoria numită *antiestetic*. Roger Caillois consideră că există o sobrietate a fantasticului, impusă de stările de *neliniște* și de *ruptură*, de care se lasă cuprinși atât personajul, cât și cititorul, prin trăirea acelui sentiment care induce frica, nedumerirea, imposibilitatea de a verbaliza percepţia evenimentelor care se derulează aproape panoramic, subiectul afectat lăsând impresia unui compus din ceară, păstrându-și, în mod sugestiv, trăsăturile chipului și gesturile. Stările de scindare sunt generate de receptarea fidelă, deloc critică, a unor mituri, creaţii folclorice, basme, legende, texte şi ritualuri idolatrice. Totodată, senzația de chin interior este asociată unei fantezii debordante, aflată în proximitatea celei de alienare a personajului. Mentalul dus la extreme, descompus, dezechilibrat, evidențiază consumul psihic al personajului, care își neagă propriile repere ontologice. Acestea îi produc consumatorului de artă fantastică, cititor sau cineast, pierderea simţului critic și percepţia obiectivă asupra existenţei, riscând astfel să devieze către mecanismele infraumane, prezente în mentalul colectiv, într-un mod latent, după cum afirmă scriitorul Sfântul Ignatie Briancianinov, cu privire la această formă de înșelare: „Starea oamenilor aflaţi în înşelare demonică e foarte felurită, potrivit cu patima de care a fost omul amăgit şi înrobit, şi potrivit cu măsura în care omul a fost înrobit

[1]Florina Rogalski, *Evoluția fantasticului. Aspecte ale genului în proza lui Mircea Eliade,* București, Editura Corint, 2002, p.21.

de patimă. Toţi însă, care au căzut în înşelare demonică, adică au intrat, prin dezvoltarea amăgirii de sine, în comuniune cu Diavolul şi în robie faţă de el, se află în înşelare, sunt temple şi unelte ale demonilor, jertfe sortite morţii veşnice, petrecerii în închisorile iadului."[2]

Dublul fantastic se produce în momentul în care apare starea de nesiguranţă, când nu se primesc răspunsuri adecvate la întrebările existențiale, când receptorul este marcat de inconsecvenţa propriilor explicaţii, legate de binomul cauză/efect, ale fantasticului. Teroarea cosmică, generatoare de frustrare, apare în momentul în care realul este invadat de pătrunderea nejustificată a supranaturalului în cotidian, care nelinişteşte fiinţa umană.

Fantasticul este perceput ca o destructurare a eului, prin starea de criză instaurată la nivelul personajului, cât şi a cititorului, însă această indispoziție patologică, acest exces nu afectează dimensiunea estetică a operei, fiind vorba despre un comportament maladiv, exprimat într-o formă plastică, seducătoare, dar pe atât de înșelătoare, a anomaliei fantastice. Prin urmare, fantasticul propune o gamă variată de afecte, trăiri interioare, intense stări febrile, emoţii puternice, tulburări excesive, confuzii, la nivel senzorial. Subiectul intuiește, prevede, chiar dacă nu își explică în mod logic, rațional, ştiinţific, o posibilă răsturnare de situaţie, în sensul că reperele cronotopice, fundamentale, privind percepţia existenţei, sunt modificate. Timpul este receptat în inversul său, suferă transformări de fond: îngheaţă, se dilată, se suspendă, iar spaţiul este permisibil. În acest moment critic, toate senzaţiile şi viziunile anunţă o profunzime a temerilor, prin provocarea unui dezechilibru major. Dacă emoţia estetică din arta tradițională, îndeosebi cea a poeticului, oferă o stare de armonie cu sine şi cu universul, cea a operei literare fantastice acţionează în sens opus, producând disoluţii la nivel mental şi moral. Menţionăm faptul că fantasticul nu se relevă întotdeauna cititorului într-o formă care șochează, optând pentru modalități de expresie aparent inofensive, ceea ce creează un surplus de dificultate pentru lectorul care trebuie să apeleze la propriul discernământ şi la cunoştinţele acumulate, pentru a se proteja de riscurile la care se expune. Sentimentul fricii devine un criteriu în structurarea fantasticului, astfel încât jocul cu emoțiile negative implică mai multe trăiri: straniul şi neliniștea, coşmarul, nevroza, anxietatea, care, odată reunite la nivel textual, se intensifică. Pentru a se activa caracterul persuasiv al discursului, pentru a se anima, jocul de tip fantastic incită, deoarece teroarea cosmică şi cea terestră nu sunt esenţiale, părând afectate de banalitate. În legătură cu relaţia care implică atât actul ludic, cât şi cel fantastic, Marina Cap-Bun, în lucrarea intitulată *Între absurd şi fantastic. Incursiuni în apele mirajului,* susţine faptul că acest *joc al coşmărescului* se referă la criteriul de amuzament, chiar dacă operează cu elemente neludice, care sperie, tulbură, zdruncină interiorul ființei. Howard Phillips Lovecraft, scriitor american de la începutul secolului al XX-lea, relatează, în lucrarea *Supernatural Horror în Literature* (*Fantasticul horror în literatură*), informații despre existenţa unei atmosfere necesare, care generează producerea fantasticului, minimalizându-se, astfel, mecanismul narativ, fapt pentru care intriga devine una insignifiantă. În aceeaşi direcţie se situează observaţiile lui Eugen Simion: „Atmosfera e, deci, elementul cel mai important al literaturii fantastice şi el mizează pe iraţionalitatea raţionalului, pe supranaturalul, straniul, misterul lumii reale."[3]

Există o dinamică subtilă a posibilităților de sintetizare a fantasticului în operă, prin intermediul proceselor oponente, de apariție-dispariție, intensificare-diminuare, evoluție-regres. În momentul când reuşeşte să genereze angoasă, teamă, frică, fantasticul își împlinește menirea. Se retrage şi revine mecanic, având un impact pronunțat asupra receptorului. Având în vedere capacitatea acestuia de a se adapta la gândirea modernă, la cerințele, aspirațiile publicului, dar și intereselor de tip comercial, metamorfozele fantasticului pot fi sugerate prin intermediul mitului păsării Phoenix.

În studiul intitulat *Omul. Tratat de antropologie creştină,* Petre Țuțea proiectează ființa umană într-o altă dimensiune, într-un univers metafizic, în care acționează legi diferite de cele ale fantasticului. În viziunea filozofului, proiecția omului în transcendent, gândirea teocentrică, îl ajută să-și recâștige condiția, să restabilească conexiunea cu planul divin, prin intermediul religiei. Este acceptată ideea salvatoare a adevărului etern, prin care este recunoscut singurul Creator al materiei,

[2]Sfântul Ignatie Briancianinov, *Despre înșelare,* Editura Schitului Românesc Lacu, Sfântul Munte Athos, 1999, p.10.
[3]Eugen Simion, *Sfidarea retoricii. Jurnal german,* Editura Viitorul Românesc, București, 1999, p.57.

Dumnezeu: „(…) teologia se situează în lumea transcendentă a adevărului unic, al cărui mod de a crea lumea și viața depășește înțelegerea umană, acest adevăr unic - Dumnezeu - nefiind demiurg, ci Creator *ex nihilo*."[4]

Prin starea lui de reflecție omul își reface natura alterată, datorată prăbușirii morale. Astfel, se reface legătura dintre Creator și creația Lui. Metafizica presupune conexiunea cu lumea absolută a ideilor, ceea ce îl apropie pe om de existența imediată, spre deosebire de fantastic, care îl îndepărtează de realul absolut, de latura divinului.

Literatura şi cinematografia de inspiraţie *science-fiction* sau *fantasy* propun omului modern scheme narative, clişee verbale, toposuri comune, familiare, des utilizate, care aparţin laturii tehnologice, fapt care conduce la eliminarea autonomiei de gândire și comportament ale ființei, mai ales în cazul unor tineri a căror formare intelectuală prezintă carenţe. În *Dicţionarul de idei literare*, Adrian Marino consideră că fantasticul are o funcţie distructivă, acţionând negativ asupra stării de echilibru, preexistent ontologice. Orice vector de direcție ar deține fantasticul, tinzând chiar spre categoria estetică a comicului, nu își neagă natura originară, deoarece, în caz contrar, s-ar autoanula. Ruptura din contextul fantastic nu poate fi un proces satisfăcut în totalitate, astfel că iluzia prin care lectorul nu ar mai avea acces la misterele descoperite, s-ar spulbera. Este propus conceptul de *iluzoriu*, fiind respins de *adevărul revelat*.

Există o diferenţă sesizabilă între tipologiile umane cu care se identifică lectoratul, în funcţie de epocile istorice şi curentele culturale parcurse, de exemplu o parte din consumatorii de artă aparţinând societăţii contemporane empatizează cu arta fantasticului, tinzând să copieze sau să mimeze reacţiile personajului din proza sau filmul *science-fiction*, mai mult decât ar alege să-și înțeleagă propria existență: „Cititorul, dacă se identifică cu personajul, se exclude el însuşi din real."[5]

Cititorul acceptă, astfel, scenariul propus, cu riscul de anulare a stării de echilibru, de armonie anterioară și, implicit, de amplificare a dezacordului ontologic. Atitudinea şi reacţiile spectatorilor aflați în faţa ecranelor sălilor de cinema sunt, o parte dintre ele, de acomodare, ajungând, la un moment dat, la o stare de dependenţă cinefilă privind trăirile induse de personajele şi evenimentele fantastice, iar altele exprimă dezacordul sau incompatibilitatea cu mesajul primit, prin intermediul acestor ecranizări: „Cititorii reacţionează ambiguu: uneori fac impresia că preferă tipul de operă cu care s-au obişnuit, alteori că aleargă după noutate."[6]

Altfel, povestirea fantastică combină două tipuri de mentalităţi, două categorii binare, respectiv cei care participă la fuziunea fantasticului cu realul, iniţiaţii, şi cei care vor să înţeleagă procesul, scepticii, deci receptarea fantasticului este diferită, pe cât de complexă este această categorie. Tocmai de aceea fantasticul este considerat un *locus,* un concept care descentrează și anulează legile fizice ale spaţiului real. Autorul concret al operelor fantastice manifestă o atitudine reținută în momentul când concepe universul fictiv, deci trebuie să aibă conştiinţa sinelui și să păstreze distanţa afectivă faţă de instanţele textuale, respectiv narator, personaje, cititor. Autorul este pus în conjunctura de a imagina secvenţe terifiante, cu personaje înspăimântătoare, spectre şi vampiri, istorii teribile, însă trebuie să se ferească a-și construi un crez fondat pe baza existenţei lor, păstrându-şi luciditatea. Scriitorul devine creatorul propriei lumi fantastice, preferând, în plin real, echidistanţa afectivă faţă de constructul artistic de tip fantastic. Cititorul se lasă absorbit de mecanismele fantasticului, după care intervine inevitabila cădere în gol, de pierdere a eului. Umanul nu se poate împotrivi în totalitate fantasticului, după o anumită limită fiind absorbit de acesta, ajungând până la eliminare. Fantasticul este, în acest mod, receptat cu o anumită suspiciune, iar conştiinţa lectorului riscă să fie afectată până la seducţie, cu un aer extrem de firesc. Există situaţii în care lectorii informaţi resping mesajul fantastic şi încearcă să îi demonteze mecanismele generatoare de fals. Fantasticul intrigă cititorul, probând o stare de rivalitate sau dispută cu acesta. Se anulează, astfel, transferul de informaţie dinspre autor spre receptor, mai ales în situaţia în care autorul unui nucleu narativ fantastic se substituie pe sine, ca pe un posibil cititor al propriei creații, în așteptarea cititorului abstract.

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[4]Petre Țuțea, *Omul. Tratat de antropologie creștină*, Editura Timpul, Iași, 1992, p.51.
[5]Tzvetan Todorov, *Introducere în literatura fantastică*, Editura Univers, Bucureşti, 1973, p.200.
[6]Paul Cornea, *Introducere în teoria lecturii*, Editura Polirom, Iași, 1998, p.160.

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THE CASTLE. THE SIGNIFICANCE OF THE CASTLE IN FILM ADAPTATIONS

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Abstract: *The Black castle vs the White castle (Mordor vs Minas Tirith, the novel and the film adaptation of the Lord of the Rings): the castle can be associated with a bipolar image, equally edenic and infernal. The road to the black castle outlined through the desolated imaged of the towers and the constructions from Mordor, a place of damnation, cannot be identified precisely, more than that, the movement through an acvatic place (the marshes or the swamps) having a role of demarcation from the other lands, which becomes practically impossible, because there is not a fixed line (bridge or foot-bridge) that should make accesible the traversal of this route. This is the prototype of the deserted castle, where there is no other possibility of freedom and where there are unhappy, captive human beings, who have lost their hope of being forgiven or set free.*

The white castle, represented in the same novel, through the image of the castle Minas Mirith, is exactly the opposite because it attracts and reflects the solar light, becoming thus a cronotop with beneficial functions.

The tower of the castle, the world's axis – Cair Paravel, the series The Chronicles of Narnia: both in the novel and in the film adaptations of the Lord of the Rings and also in the narnian land, there are edifices with a symbolic value, which include the motive of the tower (the one in Mordor, where the Big Eye is watching, represented by Sauron's spirit or the towers from the castle Cair Paravel).

Keywords: *castle; tower; road; height; white; black.*

Imaginea castelului, transpusă în plan oniric, poate schița o sublimare a primei cetăți a Edenului, supranumită *Epithumia* [(ἐπιθυμία, care înseamnă dorință, dor[1], un topos de lumină liniștit, sau poate face trimitere la sentimentul de armonie și echilibru, o stare de mulțumire, așa cum o numește Iisus în momentul când le comunică ucenicilor săi faptul că aceasta va fi ultima adunare, cu sensul de masă sau cină, la care cu toții vor participa, în vremea sărbătorii creștine a Paștelui (*Noul Testament, Evanghelia după Luca, Sărbătorirea Paștilor*, 22:15-16)].

În legătură cu semnificația polisemică a diferitelor construcții de acest fel observăm faptul că în scrierea alegorică intitulată *Istoria Ieroglifică*, Dimitrie Cantemir amintește de simbolul cetății eterne, construcție care își găsește justificarea prin trecerea anotimpurilor, a timpului repetitiv și ciclic.

Prima imagine a castelului medieval se regăsește în creația cinematografică *Robin Hood* (1922), aparținând regizorului Allan Dwan, avându-l în rolul principal pe Douglas Fairbanks.
În legătură cu simbolistica substantivului *castel* ca formă de înălțare a spiritului uman, *Dicționarul cultural al Bibliei* menționează următoarele precizări: „În tradiția lumii occidentale, care își are rădăcinile în Grecia antică, termenul desemnează creația tipică geniului uman. (…) În semnificația lui teologică, cuvântul se referă nu la opera omului, ci la aceea pe care Dumnezeu a pregătit-o pentru lume, prefigurată de Ierusalim."[2]

Cetatea lui Dumnezeu, simbolizată prin imaginea Ierusalimului, reprezintă cea mai veche formă de atestare a termenului, care putea fi confundat cu templul: „Și am văzut cetatea sfântă, noul Ierusalim, pogorându-se din cer de la Dumnezeu, gătită ca o mireasă, împodobită pentru mirele ei."[3] (Noul Testament, Apocalipsa Sfântului Ioan Teologul, 21:2)

Cu timpul, cetatea sau templul lui Dumnezeu, în termenii actuali biserica, și-a pierdut semnificația de bază, în zilele noastre existând o separare a celor două sensuri, care poate fi descrisă

[1]Lambros Peţiniş, *Dicţionar grec-român*, Bucureşti, Editura Vox, 1995, p.208.
[2]Danielle Fouilloux, Anne Langlois, Alice le Moigné, Francoise Spiess, Madeleine Thinbault, Renée Thébuchon, *Dicționar cultural al Bibliei*, București, Editura Nemira&CO, 2006, p.56.
[3]*Biblia,* tipărită sub îndrumarea Patriarhului Bisericii Ortodoxe Române Teoctist, București, Editura Institutului Biblic, s.a., p.1410.

în felul următor: castel sau cetate vs catedrală, biserică, capelă. Cetatea mai poate însemna acurateţea sufletului, partea bună şi pozitivă din om, care învinge întotdeauna, după cum Iisus afirmă, în Noul Testament, Evanghelia după Matei, Sarea pământului şi lumina lumii, şi anume faptul că omul, căruia Domnul i-a dat lumină şi forţa de a stăpâni pământul, trebuie să-şi exprime judecata şi să-şi arate măreţia în tot ceea ce întreprinde, folosindu-se de calităţile cu care a fost învestit.

Sensurile cuvântului *castel* au fost corelate cu puterea politică a timpului sau cu simbolul coroanei. Castelul reprezintă acel tip de construcţie care evocă expansiunea socială, manifestată prin dorinţa de înălţare şi de păstrare a puterii. Există situaţii în care cei izgoniţi din castel, implicit de pe tronul regal, se întorc pentru a reface echilibrul şi pentru a corecta nedreptatea. Castelul devine, astfel, un cronotop al mărturiilor, proiectat într-un univers dominat de mister sau care ascunde secretul unui personaj enigmatic, care poposeşte în acest loc pentru o anumită perioadă de timp, cu scopul de a-şi reface forţele sau a restaura ordinea. Castelul reprezintă un tărâm utopic, situat la limita dintre reverie şi coşmar, spre exemplu imaginea castelului în ruină exercită o formă de atracţie asupra oricărui vizitator care este, astfel, tentat să pătrundă în edificiu. Simbol polisemic, acest tip de construcţie reprezintă proiecţia aspiraţiilor, fiind deopotrivă atrăgător sau respingător, tenebros sau luminos, accesibil sau greu de cucerit, un loc dezolant sau care inspiră speranţă.

Din punct de vedere simbolic, imaginea unui castel, cu toate elementele de arhitectură specifice, poate sugera aspiraţia către înălţime, dorinţa evaziunii, a depăşirii propriilor limite, fiind totodată expresia voinţei de putere a structurii politice, aferente monarhiei, ca formă de organizare statală.

Imaginea castelului, în plan oniric, poate varia, în funcţie de amplasament, de cele mai multe ori apărând ca o construcţie în ruină, dacă se află pe pământ, ceea ce ar sugera idealul neatins al fiinţei umane, neîmplinirea, sau poate fi un edificiu luminat, aproape orbitor, în care se remarcă culoarea albă, care exprimă: „ (…) viaţa liniştită, lupta spirituală şi o interiorizare puternică.”[4]

Acestea reprezentări ale construcţiei, fie pozitive, fie negative, sunt forme aproape ireale, care pot duce la deteriorarea morală a fiinţei umane, fapt pentru care înţelepciunea patristică dezavuează orice încercare de a ne încrede în mesaje înşelătoare, precum sunt visele şi vedeniile. După cum Sfântul Ignatie Briancianinov ne informează, în studiul intitulat *Fărâmiturile ospăţului* (Cluj-Napoca, Editura Renaşterea, 2014), visele reprezintă o necesitate pentru sufletul care poate cădea cu uşurinţă într-o stare de înşelare, în a cărui capcană nu este bine să ne lăsăm atraşi, deoarece această neatenţie poate înseamna încrederea în forţele malefice şi îndepărtarea de adevărul absolut, pe care numai Dumnezeu îl deţine. La rândul său, Sfântul Părinte Ilie Cleopa delimitează perimetrul viselor, care include apariţiile ireale, înşelăciunile, de semnele manifestate de Creator, pe care le numeşte *daruri binecuvântate*. (*Despre vise şi vedenii*, Bucureşti, Editura Anastasia, 2002)

Imaginea castelului este asociată unei lumi fictive, cât şi unei gândiri profunde, marcată de abundenţa unor reverii fluide, schimbătoare şi repetitive. Acest tip de construcţie reprezintă mai mult decât o locuinţă, este spaţiul în care se pot manifesta cele mai stranii şi inexplicabile vise.

Motivul castelului sugerează o formă inconştientă a desprinderii de terestru, deoarece poate fi situat fie într-o zonă înaltă, munte sau deal, fie în adâncime, între depresiuni şi păduri ascunse, proiectată sub formă de ziduri, care permit o interpretare semiotică. La polul opus seriei de construcţii circumscrise imaginarului filmic se situează construcţiile de mici dimensiuni, numite *colibe* sau *căsuţe,* lipsite de atributele grandorii, ale opulenţei şi ale fastului.

Motivul pădurii şi al căsuţelor sunt elemente recurente atât la nivelul textului scris, cât şi al scenariului de film, cu ajutorul procedeelor proprii viziunii estetice a regizorului. Pentru tinerii cinefili, pădurea reprezintă un tărâm al posibilităţilor, al aventurii şi al aspiraţiilor. De cele mai multe ori, copiii sunt atraşi de spaţiile inacesibile din vecinătatea lor, misterioase, dorindu-şi a fi iniţiatorii unor călătorii exotice, întreprinse în adâncul unui locuri care presupun probe, încercări, cum ar fi marea sau pădurea. Rătăcirile personajului central într-un spaţiu silvestru sunt considerate firești, chiar necesare maturizării protagoniştilor poveştii. Pădurile sunt în general atemporale, astfel că

[4]Veronica Tamaș, *Marele Dicţionar al viselor*, Editura Miracol, București, 1997, p.39.

personajul, intrând în acest spațiu, are acces la eternitate, datorită faptului că în acest loc indicii cronotopici își pierd coordonatele terestre. Pădurea implică o căutare a sinelui, care se realizează într-un singur sens, linear, drept. Această cercetare interioară se produce mai cu seamă în interiorul personajului, în funcție de opțiunile pe care le are la dispoziție, dar și de experiența acumulată. În labirintul pădurii personajul se desprinde de spațiul și timpul cărora le-a aparținut, pe măsură ce se afundă în imensitatea locului.

Structura labirintică a pădurii permite acumularea unei polisemii simbolice, deoarece devine un *centrum* și un *axis mundi*, loc al opțiunilor și al nesiguranței, care declanșează spaimele ancestrale, proiectate pe fundalul unui peisaj sumbru. Odată ajuns în pădure, personajul filmului trăiește sentimentul izolării, al separării de restul comunității, ceea ce impune o nouă rânduială a lumii și, implicit, a existenței acestuia.

Plasarea castelului presupune o apropiere de comunitățile care i se subordonează, astfel că, în funcție de formele de relief, castelul poate fi edificat pe o stâncă, un munte sau pe țărmul mării. Viziunea spațiului castelului este una bipolară, în funcție de persoana care îl stăpânește, spre exemplu castelul poate fi privit din afară, de la înălțime, din turn sau dintr-un spațiu plat, cum ar fi țărmul mării sau zonele din apropiere. După lunga domnie a lui Denethor, care conducea cetatea *Minas Tirith* alături de fiii său, Boromir și Faramir (romanul *Stăpânul Inelelor*), cât și în urma stâpânirii ținutului narnian de către Vrăjitoarea Albă (romanul *Cronicile din Narnia*), pământul devine arid, lipsit de fecunditate, *Copacul Alb* este afectat, fiind distrus de o ființă centrată pe sine și nu pe oamenii sau tărâmurile de care ar fi trebuit să se îngrijească. Regatul cunoaște o stare de sărăcie, care presupune atât manifestarea unui declin moral, cât și material, prin urmare cele două spații, transpuse în filme, impun o percepție ambivalentă, în funcție de atitudinea și comportamentul celor învestiți cu autoritate, cărora le revine întreaga responsabilitate cu privire la menținerea sau distrugerea locului respectiv. Astfel, legătura dintre ființă și teritoriul pe care aceasta îl stăpânește devine una contradictorie, astfel încât locuitorii acestor regiuni, conștienți de pericolul în care se află, încearcă să înfăptuiească binele, în numele regelui lor.

La nivel cromatic, jocul de lumini și umbre corespunde conflictului dintre cele două principii antinomice. Inițial, castelul alb, luminos, având rolul unui *centrum mundi*, este condus de un rege respectat de către supușii săi, însă, prin delăsarea acestuia, locul se va transforma într-un spațiu carceral, sufocant, din care mulți vor încerca să se sustragă (Aragorn ia drumul pribegiei, dar și Faramir, care este marcat de indiferența și aparenta lipsă de iubire a instanței parentale).

Castelul negru, amplasat în ținutul *Mordor*, este perceput asemenea unui loc în care predomină forțele negative, compus din cenușă și material ars, care nu se încadrează în tipologia celor patru construcții de acest fel, specifice basmelor populare: *de cleștar, de aur, de argint și de aramă*. În finalul ecranizărilor, echilibrul existențial se va restabili, deoarece elementele primordiale ale creației se întorc împotriva falsului conducător al *Pământului de Mijloc* sau al *Narniei*, care vor sfârși tragic, în timp ce Aragorn, respectiv cei patru copii Pevensie, își vor dobândi tronul regal, aflat în centrul lumii.

Palatul locuit reprezintă un topos al grandorii, opus celui abandonat și pustiu, care tinde să se tranforme într-o ruină. În romanul *Stăpânul Inelelor*, acest spatiu, reprezentat prin imaginea castelului *Minas Tirith*, cândva echilibrat, ordonat, se transformă într-unul al nefericirii, al neîmplinirii, în care predomină stările dezolante, involuția și neîncrederea în viitor.

Spațiul utopic devine unul al distopiei, cauzată de indiferența și delăsarea stăpânului castelului (*Denethor)* atât față de loc, cât și față de cei care îi traversau pragul sau se adăposteau aici (exemplificatoare este vizita lui Gandalf și a lui Peregrin Took).

Imaginea Iadului se suprapune castelului din ce în ce mai solitar, al cărui stăpân se aseamănă, în mod straniu, cu animalul scăpat de sub control, cu ochi sângerii (edificatoare este nuvela *Metzengerstein*, a scriitorului Edgar Allan Poe). Flăcările care cuprind castelul, odată cu apariția cuplului format din ființa monstruoasă (calul) și monstrul (călărețul), transformă spațiul terestru într-unul supranatural, în fața căruia slujitorii manifestă uimire: „Când flăcările au răbufnit, putând fi văzute, focul cuprinsese aproape întregul palatul, încât orice efort de a salva o parte a lui ar fi fost cu totul zadarnic. (…) De-a lungul întinsei alei de stejari bătrâni, care ducea din pădure până la intrarea

principală a palatului Metzengerstein, un cal purtând pe el un călăreț cu capul descoperit și cu hainele în neorânduială se apropia în galop, mai cumplit decât Demonul Furtunii."[5]

Transformarea spațiului sugerează ideea imperfecțiunii, astfel că cel care se lasă cuprins de haos sfârșește prin a nu se putea desprinde din această stare de neîmplinire și epuizare, fiind considerat o ființă căzută, atât moral, cât și fizic. Personajul masculin Denethor, fiu al lui Ecthelion, conducătorul acestui oraș, deși trăiește într-un spațiu luminos (reprezentativ rămâne arborele regesc *Copacul Alb,* amplasat în centrul acestui ținut), îl resimte ca fiind unul întunecat, ceea ce îi provoacă un sentiment al involuției și al nesiguranței, deși acesta este în continuare respectat de slujitorii palatului.
Existența castelului și a sufletelor captive în acest areal, care mediază între cele două lumi, este una precară, condiționată de evoluția ulterioară a personajelor. Acestea primesc șansa izbăvirii de forțele răului dacă apelează la instanțe protectoare, care slujesc binelui, cum ar fi apariția luiGandalf cel Alb, care va sosi la palat însoțit de hobbitul Peregrin Took.

Denethor reprezintă un personaj care eșuează lamentabil, care se lasă învins prin faptul că acceptă îndepărtarea de planul divin, în care nu mai crede. Comportamentul conducătorului inadaptat dezvăluie faptul că acesta nu este o ființă dezumanizată în totalitate, fapt care se proiectează asupra spațiului în care trăiește, respectiv castelul, care poate fi considerat un simbol axial ce face legătura între terestru și cosmic. În plan simbolic, acest tip de castel este asociat inconștientului, memoriei confuze, dar și stării de reverie, de aspirație și de elevație a călătorului care ajunge în acest spațiu. Asemenea personajului feminin din poemul romantic *Luceafărul,* de Mihai Eminescu, castelul sugerează un spațiu al solitudinii, al așteptării și al dorinței de împlinire nu numai erotice, ci și spirituale, care are nevoie de o completare, de un echilibru în plan superior. Dacă în poemul menționat palatul reprezintă spațiul ideal: „Colo-n palate de mărgean/Te-oi duce veacuri multe,/Și toată lumea-n ocean/De tine o s-asculte"[6], în ecranizarea *Stăpânul Inelelor* acest edificiu este asociat tenebrelor, necunoscutului, fiind consacrat ca un loc concentraționar, în care atât conducătorul, cât și curtenii vor fi încercați, în permanență, de o stare de neliniște și de tumult interior.

Ulterior momentului deteriorării ținutului și a castelului, urmat de căderea în dizgrație a locuitorilor, locul respectiv devine unul sumbru, arid, neprimitor, generator de angoasă și suferință reprimată.

Castelul negru vs castelul alb (*Mordor* vs *Minas Tirith*, romanul și ecranizarea *Stăpânul Inelelor*): castelul poate fi asociat unei imagini bipolare, deopotrivă edenică sau infernală. Drumul spre castelul negru, prefigurat prin imaginea dezolantă a turnurilor și a construcțiilor din Mordor, loc al damnării, nu poate fi identificat cu exactitate; mai mult, trecerea unui spațiu acvatic (mlaștinile sau smârcurile), cu rol de delimitare de restul ținuturilor, devine imposibilă, deoarece nu există nicio linie fixă, pod sau punte, care să facă accesibilă parcurgerea acestui traseu. Acesta este prototipul castelului pustiu din care nu există nicio posibilitate de eliberare, în care se află ființe nefericite, captive, care și-au pierdut speranța de a fi iertate sau eliberate. Un topos similar toponimului analizat este drumul în Infern, pe care îl urmează Dante, în care castelul *Limbului* va reprezenta, în acest caz, un spațiu al nefericirii și al absenței divine: „Sosirăm la o nobilă cetate/cu șapte ziduri 'nalte-mprejmuită,/de o frumoasă gârlă apărate. Mulțimi de umbre cu privire gravă erau aici; păreau de vază mare, vorbeau arar cu vocea lor suavă."[7] (*Infernul,* Cantul IV, 105-111)

Castelul alb, reprezentat, în același roman, prin imaginea castelului *Minas Tirith*, reprezintă opusul, deoarece atrage și reflectă lumina solară, devenind un cronotop cu funcții salutare.

Castelele misterioase, poziționate în locuri tainice, necunoscute oamenilor, nu sunt accesibile oricui sau sunt greu accesibile, imposibil de cucerit. Unele dintre acestea dezvoltă proprietatea de a deveni invizibile, au o funcție fantomatică, de aici rezultând caracterul lor supranatural, apărând sau dispărând ca un miraj, fiind observabile de la distanță sau de pe marginea drumului, locuri în care ajung eroii, spre exemplu Aragorn, Legolas și Gimli (romanul și ecranizarea *Stăpânul Inelelor*), care reușesc să treacă de poarta interzisă celor vii, în locul numit *Împărăția Morților.* În aceeași situație

[5]Edgar Allan Poe, *Scrieri alese*, București, Editura pentru Literatură Universală, 1968, p.10.
[6]Mihai Eminescu, *Poezii*, București, Editura Adevărul, 2011, p.159.
[7]Dante Alighieri, *Divina comedie*, Cluj-Napoca, Editura Dacia, 1998, p.23.

se află personajele care aleg o cale mai puțin cunoscută, ceea ce presupune existența unui risc, datorită faptului că, intrând în labirintul pădurii, cei doi hobbiți, Meriadoc Brandybuck și Peregrin Took sunt urmăriți de orci. Cei care traversează etapele purificării și ale inițierii, parcurgând spațiul dintre cele două tipuri de castel, sunt transportați într-un plan superior de cunoaștere, fiind asistați, în căderea și înălțarea lor, de către o forță divină (spre exemplu vrăjitorul *Gandalf cel Sur,* care, în urma confruntării cu balrogul din Minele Moria, adoptă un nou statut, devenind *Gandalf cel Alb*).

Turnul castelului, axă a lumii – *Cair Paravel,* seria *Cronicile din Narnia*: atât în romanul și ecranizarea *Stăpânul Inelelor*, cât și în ținutul narnian există edificii cu valoare de simbol, care includ motivul turnului (cel din Mordor, de unde veghează *Marele Ochi,* reprezentat prin duhul lui Sauron, sau turnurile castelului *Cair Paravel*). În plan simbolic, diferența dintre turn și pământ subliniază relația axială, transpusă între orizontal și vertical, terestru și cosmic, sugerând, totodată, intersectarea sincroniei cu diacronia. Turnul poate fi comparat cu arborele drept, trunchiul de copac, butucul sau bușteanul, indici care au rolul de a centra coordonatele lumii și de a-i asigura eternitatea în plan cosmic, prin rădăcinile viguroase, stabile și fixe, adânc înfipte în pământ. Personajele claustrate în acest topos al încercărilor sugerează un blocaj interior, un refuz al evaziunii către planul cosmic, fără a implica aderența corpului uman (Sauron). Totodată, cei care sunt ținuți prizonieri în turn apelează la conștiință, la capacitățile vizionare ale sinelui, abandonându-și atributele fizice în favoarea celor morale sau imorale, în cazul personajelor negative, care îi vor ghida corespunzător. Simbolistica și rolul turnului, al închisorii sau al locurilor tăinuite sunt polisemice, aparent paradoxale, comportând funcții contrarii, pozitive sau negative.

În mod normal, turnul, considerat un axis mundi, face legătura între planul terestru și cel cosmic, sugerând un nivel superior de trăire, deoarece în interiorul acestei construcții sunt primiți cei puternici, care pot suporta condițiile claustrării, dar și cei aleși, în scop purificator, în general ființe inocente, care vor urma un detaliat proces al inițierii. Putem dezvolta puncte de vedere referitoare la teoria luminii, asociată personajului Arwen din romanul și ecranizarea Stăpânul Inelelor, a cărei prezență este sugerată în film în momente critice, de cumpănă, spre exemplu atunci când hobbitul Frodo este atins, în confruntarea cu călăreții negri, de un pumnal Morgul. Dacă personajul feminin apare învăluit într-o lumină puternică, acest simbol sugerează, în primul rând, identificarea sau atracția către obiectul sau persoana aflată în această stare specială.

Lumina elfilor, care pare că se împrăștie în eter pe timpul nopții sau chiar pe timpul zilei, reușind să alunge spaimele și angoasa, corespunde momentului în care aceștia întreprind călătoria spre Limanurile Cenușii, tărâmuri ale nemuririi. Această lumină devine una corespondentă înaltului sau înălțimilor, atunci când omul se încrede în planul cosmic, dar și a desăvârșirii ființei, care va fi ascultată, iertată și va primi răspunsul la toate căutările și întrebările sale. Oricare ar fi caracteristicile luminii, acest fir călăuzitor salvează personajul aflat în dificultate, așa cum se întâmplă și cu hobbitul Frodo Baggins, care va fi vindecat de leacurile elfilor de pădure, odată cu deplasarea lui Arwen, care îl poartă pe hobbit pe calul său, către ținutul *Lothlórien.*

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EPISTEMOLOGICAL DILEMMAS: THE IMPACT OF ARTIFICIAL INTELLIGENCE ON THE RELATIONSHIP BETWEEN KNOWLEDGE AND INTERPRETATION IN THE HUMANITIES

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Abstract*: The rapid advancement of artificial intelligence (AI) presents profound epistemological challenges for the humanities, particularly regarding the relationship between knowledge and interpretation. Traditional humanistic scholarship relies on reflexive, context-sensitive, and hermeneutic approaches to understand cultural and social phenomena. In contrast, algorithmic knowledge is reductionist, data-driven, and formalized, capable of identifying large-scale patterns but unable to apprehend intentions, values, or the nuanced ambiguities inherent in human experience. This epistemic divergence raises critical questions about the role of interpretation and the potential for AI to reframe cultural understanding.*

Moreover, the integration of AI introduces ethical and epistemic concerns related to bias. Algorithms, dependent on preexisting datasets, can inadvertently reproduce or reinforce existing power structures and cultural hierarchies, necessitating a critical-reflexive stance from researchers. Despite these challenges, AI offers opportunities to construct hybrid epistemologies that integrate computational analysis with hermeneutic interpretation. Such approaches allow researchers to formulate novel questions, validate hypotheses rigorously, and extend perspectives on cultural phenomena without sacrificing interpretive depth.

By combining algorithmic efficiency with humanistic reflection, researchers can navigate the tensions between quantitative analysis and qualitative meaning-making, ensuring that AI functions as a transformative tool rather than a reductive substitute. This synthesis redefines the role of the humanistic researcher as both interpreter and analyst, fostering epistemic innovation in the digital era. Ultimately, AI can enrich humanistic inquiry by enhancing methodological rigor, expanding analytical scope, and supporting nuanced interpretations that respect the complexity of cultural and social realities.

Keywords*: epistemology; artificial intelligence; hermeneutics; algorithmic knowledge; humanities; interpretation; algorithmic bias; digital methodologies*

Introduction

Artificial Intelligence (AI) represents one of the most transformative technologies of the twenty-first century, with profound implications for the ways in which knowledge is produced and validated. In the humanities disciplines characterized by qualitative, interpretive, and hermeneutic approaches the emergence of AI generates significant epistemological challenges. Whereas traditional humanistic inquiry relies on the contextualized interpretation of texts, culture, and history, AI introduces a statistically driven and algorithmic mode of knowledge production rooted in patterns, predictions, and large-scale data analysis (Floridi, 2014).

This divergence raises fundamental questions: *Can a machine perform hermeneutic interpretation? What role remains for the humanistic researcher?* The purpose of this paper is to explore how AI reshapes the relationship between knowledge and interpretation within the humanities, highlighting emerging epistemic tensions, potential benefits, and the risks inherent in this technological transition.

In this context, the humanities traditionally grounded in interpretive, hermeneutic, and reflexive methodologies encounter new epistemological pressures as computational systems are increasingly used to analyze texts, cultural artifacts, and social phenomena (Floridi, 2014). While humanistic knowledge is constructed through the contextualized interpretation of meanings and cultural values, AI offers a form of knowledge grounded in statistical patterns and large-scale information processing. This shift prompts essential questions: How does AI transform the nature of interpretation, and what epistemic authority remains with the human scholar?

1. The Traditional Epistemological Paradigm of the Humanities

The humanities have historically developed under the assumption that meaning and knowledge are situated and contextual, dependent on the interpreter's experience (Gadamer, 2004). Unlike the natural sciences, where reproducibility and variable control are central, humanistic knowledge is interpretive and subjective, grounded in the analysis of meaning, intentionality, and cultural values. Hermeneutics, in particular, has functioned as a core epistemological model, highlighting the circularity of interpretation: understanding a part of a text depends on understanding the whole, while the whole becomes intelligible through its constituent parts (Gadamer, 2004). Such an approach requires empathy, reflection, and sensitivity to authorial intent and cultural context dimensions that AI does not naturally possess.

The humanities thus constitute a distinctive epistemic field devoted to understanding human complexity through philosophical reflection, cultural analysis, and historical inquiry. Over the centuries, the traditional paradigm has provided a stable conceptual framework oriented toward interpretation, continuity, and universal values. This paradigm foregrounds authority, textuality, hermeneutics, and the evaluative study of cultural and moral phenomena.

1.1.Authority and Textual Tradition

One of the foundational pillars of the traditional paradigm is the valorization of authority and canonical sources. In Ancient Greece, the works of Plato and Aristotle were not merely objects of study but epistemic foundations offering methodological and conceptual principles for philosophical inquiry. Plato (1894) emphasized the distinction between *doxa* (opinion) and *episteme* (truth), establishing a cornerstone of classical epistemology.

During the Middle Ages, scholastic thinkers such as Thomas Aquinas integrated Aristotelian philosophy with Christian doctrine, maintaining that reason was subordinate to theological authority (Aquinas, 1920/1947). In this framework, knowledge validation involved not only intellectual rigor but also fidelity to tradition and universal truth.

1.2.Hermeneutics and Contextual Interpretation

The traditional paradigm strongly relies on hermeneutic methodology. Initially developed for the interpretation of sacred and literary texts, classical hermeneutics expanded in the seventeenth through nineteenth centuries to encompass historical and cultural analysis. Schleiermacher (1998) described hermeneutics as the "art of understanding the author" and recovering the original meaning within its context. Dilthey (1989) argued that understanding human experience requires empathetic, context-dependent interpretation. Knowledge in the humanities thus becomes a reflexive, active process of uncovering the deeper meanings embedded in cultural phenomena.

1.3.The Axiological and Teleological Dimensions of Knowledge

The traditional paradigm is also characterized by its orientation toward universal values and aesthetic, moral, or ethical judgments. Literature and art function not merely as subjects of study, but as vehicles for understanding human existence and reflecting on cultural values. Dante Alighieri's *Divine Comedy* (2006), for example, synthesizes knowledge, morality, and human experience, presenting the text as a means of apprehending universal order.

In philosophy, Kant (1781/1998) emphasized that human experience is mediated through universal conceptual structures, granting knowledge a normative and reflexive character. Humanistic inquiry thus diverges from the natural sciences by foregrounding value-laden interpretation and teleologically oriented understanding.

1.4.The Axiological Dimension of Knowledge

Axiology the philosophical study of values occupies a central place in the humanities. Knowledge is not value-neutral; the selection of research topics, analytical frameworks, and interpretive strategies inherently reflects normative, cultural, or ethical perspectives. Ricoeur (1990) argued that interpreting cultural phenomena requires evaluating meanings and prioritizing them according to symbolic or

social relevance. This dimension also involves acknowledging the researcher's own assumptions and values, reinforcing critical reflexivity as a prerequisite for interpretive legitimacy.

1.5.The Teleological Dimension of Knowledge

Teleology in the humanities implies that knowledge is inherently goal-oriented. The aim of humanistic inquiry extends beyond data accumulation to include understanding meanings and assessing their cultural, social, or existential impact. Knowledge becomes an intentional act aimed at clarifying social values, fostering critical reflection, and informing ethical or cultural decisions. This teleological orientation integrates normative, educational, and civic dimensions into scholarly practice.

1.6.Integrating Axiological and Teleological Dimensions

These two dimensions are mutually reinforcing: orienting values shape research goals, while research goals can reaffirm or revise underlying values. As a result, humanistic knowledge cannot be reduced to descriptive or explanatory tasks; it possesses normative and formative roles, contributing to the complex understanding of cultural and social phenomena. Historical or literary studies, for instance, not only recount events but also examine the meanings communities assign to them and the implications these meanings have for present and future social life.

1.7.Limitations of the Traditional Paradigm

Despite its merits, the traditional paradigm has significant limitations. Emphasis on authority and historical continuity can generate methodological rigidity and marginalize alternative perspectives. Classical hermeneutics risks excessive subjectivity, relying heavily on the interpreter's intuition. Foucault (2002) and Derrida (1976) demonstrated how power structures and cultural discourses condition interpretation, challenging the notion of absolute truth. These critiques stimulated modern paradigms including structuralism, poststructuralism, and cultural studies, which promote interpretive plurality and critical engagement with tradition. The traditional epistemological paradigm thus remains foundational for the humanities, providing a reflective and nuanced approach to human experience. Despite its limitations, it continues to play a crucial role by balancing interpretive continuity with the need for methodological innovation and critique.

2. Algorithmic Knowledge and Epistemic Differences in the Humanities

Recent technological advancements—particularly the development of artificial intelligence have dramatically reshaped the production, interpretation, and application of knowledge across disciplines. In this context, *algorithmic knowledge* refers to the capacity of computational systems to process, analyze, and generate outputs based on formal rules and large datasets, independent of traditional forms of human reasoning. In contrast, humanistic epistemology has long emphasized reflexive, hermeneutic, and value-based modes of inquiry.

This section examines the nature of algorithmic knowledge, its impact on humanistic epistemology, and the tensions arising between computational and interpretive methodologies, with examples from literary studies, history, and philosophy (Floridi, 2014; Berry, 2012).

2.1.Algorithmic Research in the Humanities: The Need for Reflexivity and Critique

Algorithmic research in the humanities represents a significant methodological development, offering tools capable of handling large sets of cultural, linguistic, and social data, as well as detecting patterns and connections that would be difficult or impossible to identify through traditional methods. However, integrating algorithms into humanistic research also raises epistemological and ethical concerns that demand reflexive and critical engagement. Algorithmic tools are not neutral; they operate on predefined models that embed assumptions, values, and conceptual limitations capable of shaping research outcomes (Berry, 2011).

Reflexivity requires scholars to understand the conditions under which data are collected, processed, and interpreted. In the humanities, data are not neutral objects but culturally and socially

constructed entities laden with meaning. For instance, a text-mining algorithm that calculates term frequencies in a literary corpus may yield quantitative results, but without contextual interpretation such data remain culturally and symbolically impoverished. Reflexivity therefore demands both technical and interpretive awareness, including examination of how algorithms may amplify biases, omit marginalized perspectives, or reshape complex cultural meanings (Kitchin, 2014).

Critique involves evaluating the limitations and potential errors inherent in computational models. Algorithms process datasets that may contain historical or cultural biases; ignoring this fact risks reinforcing stereotypes or generating misleading interpretations. Transparency and methodological accountability are essential for ensuring the scientific validity of digitally assisted humanistic research (Gitelman, 2013). The humanistic researcher must thus act not merely as an algorithm operator but as a critical interpreter of the epistemic implications of computational tools.

Without reflexivity and critique, algorithmic research risks devolving into a depersonalized technical process that sacrifices interpretive depth and cultural meaning in favor of quantitative efficiency. Integrating reflexive and critical perspectives allows scholars to transform algorithmic power into genuinely humanistic knowledge.

2.2.Algorithmic Knowledge: Definition and Characteristics

Algorithmic knowledge refers to a form of procedural knowledge derived from the application of logical or statistical rules to large datasets. It includes the ability of algorithms to identify patterns, generate predictions, and produce results with high levels of consistency and efficiency (Mayer-Schönberger & Cukier, 2013). Unlike humanistic inquiry, algorithmic knowledge does not engage with meaning, value-based interpretation, or historical contextualization; it prioritizes formal correctness, reproducibility, and speed.

A representative example is the use of *text mining* algorithms in literary analysis. These tools enable researchers to detect term frequencies, correlations, and lexical patterns across extensive textual corpora, offering insights unattainable through conventional methods (Jockers, 2013). However, such analyses cannot replace critical interpretation of literary meaning or authorial intention, which remains central to humanistic scholarship.

2.3.Epistemic Differences Between Algorithmic Knowledge and the Humanities

Traditional humanities rely on the interpretation of human phenomena within their cultural, social, and historical contexts. Dilthey (1989, p. 22) emphasizes that understanding human experience requires a hermeneutic approach involving empathy and contextual analysis. In contrast, algorithms operate on quantifiable data and formal patterns, lacking the capacity to access the intentions, emotions, or cultural meanings of social actors (Berry, 2012, p. 34). This epistemic divide reflects two fundamentally different modes of knowing: a reductionist, data-driven, formal paradigm, and a reflexive interpretive one grounded in the understanding of meaning. In practical terms, algorithmic knowledge excels at identifying large-scale patterns and trends, yet it cannot account for why certain cultural or social phenomena hold significance or value for individuals and communities.

Reflexive–interpretive knowledge constitutes one of the foundational dimensions of the humanities, marking a clear contrast with the predominantly empirical or experimental methods used in the natural sciences. At the core of this approach lies an active awareness of the cognitive process and the cultural, social, and historical context in which research unfolds. This form of knowledge requires not only the observation and description of cultural or social phenomena but also a critical examination of how interpretation is shaped by the researcher's assumptions, epistemological positions, and contextual environment.

This reflexive interpretive orientation is grounded in hermeneutic and phenomenological traditions, which argue that understanding human reality can never be fully objective but is mediated by subjective experience and by the systems of meaning produced within cultural communities. In this sense, knowledge is not limited to the accumulation of facts or data; it involves interpreting them within a conceptual framework that values nuance, ambiguity, and complexity. The humanities researcher is therefore engaged in a dual process: on the one hand, describing and explaining

phenomena, and on the other, reflecting on the conditions of their own knowledge production and how these shape research outcomes.

Methodologically, reflexive interpretive knowledge is expressed through qualitative techniques such as textual analysis, case studies, semi-structured interviews, and participant observation. These methods enable the investigation of the meanings and values attributed by cultural or social actors to the phenomena under study and facilitate the understanding of the complex processes through which knowledge is produced and circulated. Furthermore, reflexivity involves a critical sensitivity to discourses of power, social structures, and cultural paradigms, highlighting the relationship between knowledge and its ethical and social context. The importance of this perspective lies in its capacity to generate a deep and nuanced understanding of cultural, social, and symbolic phenomena. It allows for the identification of interpretive diversity, conflicting meanings, and the mechanisms by which knowledge is produced, transmitted, and legitimized. In an era marked by data proliferation and the digitalization of research, reflexive–interpretive knowledge remains a crucial foundation, ensuring that humanistic analysis preserves its connection to the subjective, ethical, and symbolic dimensions of reality.

In conclusion, reflexive–interpretive knowledge constitutes an epistemological and methodological framework that defines the humanities through its sustained attention to meaning, context, and perspective. By integrating critical reflection and nuanced interpretation, humanistic research becomes able not merely to describe the world but to understand it in the depth of the relations, values, and meanings that constitute it. This approach reaffirms the central role of reflexivity and critical interpretation in knowledge production, consolidating the epistemological distinctiveness and relevance of the humanities in the face of contemporary research challenges.

2.4.The Example of Digital Literature

Digital literature provides a concrete example of the intersection between algorithmic knowledge and humanistic epistemology. Quantitative text analysis, conducted through algorithmic methods, enables the detection of thematic or stylistic evolutions across extended historical periods (Jockers, 2013, p. 137). Yet, quantitative analysis cannot identify stylistic subtleties, irony, or cultural nuances that contribute to a text's deeper meaning.

For instance, algorithmic analysis of Shakespeare's poetry may reveal the frequency of specific words or syntactic structures, but it cannot replace the critical interpretation of dramatic motifs, symbolic elements, or the aesthetic effects experienced by readers. This limitation underscores the need to combine algorithmic methods with hermeneutic approaches so that raw data can be integrated into a meaningful and value-oriented interpretation.

2.5.Implications for the Epistemology of the Humanities

The integration of algorithmic knowledge into the humanities generates both opportunities and challenges. Algorithms enable the quantitative analysis of cultural phenomena such as the distribution of literary themes, social networks, or linguistic evolution thus expanding researchers' capacity to manage complex data (Berry, 2012, p. 78). However, there is a risk that cultural experience will be reduced to statistical models, thereby marginalizing the axiological and subjective dimensions essential to humanistic epistemology (Floridi, 2014, p. 91).

To reconcile these epistemic differences, scholars argue for the development of a hybrid epistemology that combines algorithmic efficiency with hermeneutic reflection. In such a framework, algorithms may serve as tools for preliminary analysis and pattern discovery, followed by contextualized critical interpretation by the humanist researcher, thus preserving the semantic and value-oriented integrity of the object of study (Jockers, 2013; Berry, 2012).

2.6.Limits and Challenges

Despite its advantages, algorithmic knowledge exhibits significant limitations. Its reliance on structured data can exclude marginal or non-standard perspectives, and algorithms may reproduce or amplify biases embedded in the datasets (Floridi, 2014, p. 104). Moreover, reducing cultural

complexity to numerical metrics risks diminishing the understanding of human phenomena as subjective and value-laden experiences.

Contemporary critics such as Foucault (2002) and Derrida (1976) remind us that all systems of knowledge including algorithmic ones are conditioned by structures of power and cultural discourses. Consequently, algorithmic research in the humanities must be reflexive and critical, avoiding the reduction of complex human knowledge to simplistic computational models.

Conclusion

Algorithmic knowledge represents a methodological revolution in the humanities, offering new tools for analyzing and uncovering cultural and historical patterns. The epistemic differences between algorithmic methods and traditional humanistic inquiry highlight the tension between formal efficiency and value-oriented interpretation. Rather than replacing reflexive and hermeneutic knowledge, algorithms should be integrated into a hybrid paradigm that values both quantitative analysis and qualitative interpretation. Such an approach enables the humanities to benefit from digital technologies without compromising epistemological depth or their essential role in understanding the human condition.

In light of the arguments presented, algorithmic knowledge can be considered not merely an auxiliary instrument but an active agent of epistemological transformation in the humanities. This methodological revolution manifests through algorithms' capacity to process vast quantities of cultural, linguistic, and social data; detect subtle patterns and invisible relationships; and generate novel interpretive perspectives. By introducing computational methods, humanistic research moves beyond the constraints of physical archives and close reading, enabling systemic and multidimensional approaches to cultural phenomena. Nonetheless, the adoption of algorithmic knowledge requires a critical reassessment of the relationship between human and machine, between interpretive judgment and algorithmic objectivity. Each model or algorithm carries implicit epistemic assumptions and limitations that shape data interpretation and, consequently, knowledge construction. The humanities researcher must therefore cultivate reflexive awareness of computational parameters and biases, transforming the use of algorithms into both an analytical and critical practice. This intersection between humanistic interpretive sensitivity and the methodological precision of digital technologies confers a distinct epistemic value upon algorithmic knowledge, positioning it as a vector of interdisciplinarity and scientific innovation.

Ultimately, the algorithmic revolution signals a paradigmatic shift in the humanities: a transition from linear, qualitatively centered research methods to integrated approaches capable of synthesizing complex data and exploring deep connections among texts, practices, and cultural contexts. Algorithmic knowledge redefines the role of the researcher, who becomes simultaneously an interpreter, analyst, and architect of digital structures of understanding. In this way, the future of the humanities emerges as a space where human and computational intelligence intersect, generating knowledge that is broader, more systematic, and more profoundly attuned to the complexity of cultural and social realities.

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TEACHING ROMANIAN LANGUAGE IN MULTICULTURAL CONTEXT. WORKSHOPS FOR ROMANIAN AND FOREIGN MEDICAL STUDENTS

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Abstract: *The current research is focused on one fundamental aim of foreign language teaching (Romanian language for foreign students, in our case), which is to develop student's ability to communicate effectively and appropriately in different situations. Thus, teaching culture is needed because 'language use has its own social grammar of roles, settings, rules of speaking, and norms of interpretation' (Kramsch, 1998). Moreover, foreign language learners need to be aware of the norms and social meanings of the language used. The foreign medical students need to use the Romanian language as a mean to achieve communicative needs, that is to say, that functional effectiveness and appropriateness of the language are needed more than structural accuracy and correct grammar rules. Besides, in order to be able to communicate inter- culturally, the learners must know about some historical and geographical facts of the target society. There is a tradition in our university to organize workshops and conferences for Romanian and foreign students and to enhance cultural communication and motivate them to acquire cultural knowledge regarding the country where they are going to study for the next 6 years.*

Keywords*: Romanian language*; *teaching*; *cultural knowledge*; *foreign students*; *communication*

Interferențe lingvistice și culturale în învățarea limbii române

Trăim într-o lume diversă și diversitatea este cea care ne face atât de interesanți ca specie. Diversitate de nații, limbi, culturi, obiceiuri, stiluri de viață. etc., există și în universitatea noastră, Universitatea de Medicină și Farmacie 'Victor Babeș' din Timișoara unde învață studenți din toate colțurile lumii în cadrul secțiilor cu predare în limba română, limba engleză și limba franceză.

Învățarea limbilor străine constituie, prin excelență, domeniul în care cunoștințele sunt abordate dintr-o perspectivă diversă, interculturală. Fără excepție, învățarea limbii române de către studenții străini este locul ideal pentru a achiziționa și înțelege cultura românească.

În afara cursurilor practice de limba română pentru studenții străini, au fost introduse cursuri de mediere culturală în cadrul cărora studenții se familiarizează cu diverse aspecte culturale ale țării în care au venit să se formeze ca viitori medici. Cu siguranță medicul are nevoie de o cultură vastă și pe lângă atribuțiile și calitățile strict profesionale, pentru care se formează de-a lungul unui drum lung, este nevoie de o comunicare fluentă, corectă și avizată cu pacienții, cu personalul din spital, cu colegii în cadrul conferințelor și congreselor medicale.

Scopul acestei lucrări este de a demonstra că învățarea unei limbi străine, în cazul de față, a limbii române, nu trebuie făcută doar după regulile tipizate de predare și învățare generate de didactica predării limbilor străine, se pot intercala elemente de cultură și civilizație prin metoda de predare comunicativă prin intermediul căreia se introduc aspecte gramaticale dar și celelalte competențe lingvistice pe care un student trebuie să le dobândească și facem referire la tehnicile de ascultare, comunicare, scris, citit. Procesul de predare a unei limbi străine nu a inclus mereu această componentă culturală, deși, așa cum afirmă Brown (2000: 177), „limba este parte a culturii, iar cultura este o parte a limbii. Cele două se întrepătrund atât de complex încât nu pot fi separate fără a se pierde semnificația uneia dintre ele".

Grigorian, Bekaryan și Melkonyan (2018: 2861) întăresc această ideea conform căreia actul comunicării nu va avea succes decât în situația în care competențele lingvistice se bazează și pe cele culturale, pentru a evita astfel neînțelegerile care pot apărea în timpul conversației. Trebuie avut în vedere că, în cultura interlocutorului, o propoziție, chiar dacă este corectă din punct de vedere lexical și gramatical, poate fi interpretată într-un mod diferit față de ceea ce se dorește a fi transmis. Rolul profesorului care predă o limbă străină nu se limitează numai la formarea deprinderilor de citit, scris,

înțeles și vorbit prin prisma aspectelor gramaticale, fonetice și de vocabular, ci și la dezvoltarea abilităților de interacțiune interculturală, a spiritului respectului pentru diversitatea culturală.

Întâlniri interculturale. Scop și adresabilitate

Necesitatea aplecării din punct de vedere științific asupra aspectelor culturale în predarea limbii române ca limbă străină derivă din diversitatea culturală a colectivului de studenți. Dacă la programele de studii în limba română studenții internaționali sunt integrați unui colectiv alcătuit preponderent din studenți români, în secțiile străine participanții la procesul de predare-învățare au fiecare un profil cultural diferit, care presupune o mai mare atenție acordată modalității prin care sunt livrate aspectele culturale în procesul predării limbii române.

Scopul organizării de-a lungul timpului a unor manifestări destinate studenților medicinești este de a promova multiculturalitatea dar și valorile naționale, de a se cunoaște și altfel, de a-și testa aptitudinile de comunicare într-o limbă străină, limba română fiind limba pe care o învață în țara în care au venit să studieze, într-un cadru mai puțin formal, de prietenie, colegialitate, lucru în echipă, de susținere reciprocă. Aceste workshop-uri și conferințe studențești au un scop primordial de a aduce împreună studenții străini și cei români, de a se forma o punte de comunicare și relaționare între aceștia, limbile română, engleză sau franceză fiind folosite ca mijloace de cunoaștere într-un cadru instituțional.

Obiective propuse. Participanți în cadrul workshop-urilor

Prin organizarea acestor activități se urmărește îmbogățirea noțiunilor de limbă română pentru studenții străini care studiază în secțiile cu predare în *limba română* (studenți din Republica Moldova, Serbia) de la Medicină dentară în anul I și Medicină generală în anii I și II. Din secțiile cu predare în *limba franceză* au participat studenți de la Facultatea de farmacie din anul I din țări precum, Maroc, Tunisia sau Algeria, sau cu predare în *limba engleză* am avut participanți studenții de la Medicină dentară din anul I și Medicină generală din anul I și anul al II-lea, din Italia, Franța, Germania, Turcia, Grecia, Palestina, Siria, Nigeria, Egipt, Irak, Iran, Canada, Iordania, Emiratele Arabe, Israel. Aceste manifestări se adresează, deopotrivă, atât studenților străini, cât și studenților români care beneficiază de oportunitatea de a conversa în limbile engleză și franceză cu vorbitori nativi (C2) sau cu vorbitori cu un nivel avansat de limbă străină (B2-C1), îmbogățindu-și, astfel vocabularul achiziționat în cadrul cursurilor practice de limbă străină. Astfel, au posibilitatea de a învăța tehnici noi de comunicare, de a valorifica și a pune în practică ceea ce au achiziționat în anii preclinici la cursurile de limbă sau de participa activ și a relaționa cu studenții străini veniți din toate colțurile lumii.

Descrierea evenimentelor adresate studenților medicinești

Crossing Cultural Boundaries este un workshop internațional care se derulează anul în cadrul Conferinței naționale studențești *Conference and Workshops for students and academics,* care se adresează studenților străini și români, un eveniment cu o tradiție în Universitatea de Medicină și Farmacie „Victor Babeș" din Timișoara care a debutat în anul 2006 și anul acesta a marcat cea de-a X-a ediție. În acest an conferința s-a bucurat de participarea studenților din alte doua centre universitare din țară, și anume, Universitatea de Medicină și Farmacie „Iuliu Hațieganu", Cluj-Napoca și Universitatea din Craiova.

La această ediție aniversară au participat studenți medicinești din 17 țări din cadrul facultăților de Medicină, Medicină Dentară și Farmacie, din secțiile cu predare în limba română, engleză și limba franceză, înregistrându-se un număr record de participanți, peste 350 de studenți străini și români din cele trei universități.

Am pornit împreună într-o călătorie de cunoaștere și chiar de autocunoaștere, studenții participanți propunându-ne proiecte extrem de interesante, captivante despre cultura țărilor lor (Italia, Tunisia, Maroc, Algeria), traversând un pod peste timp, ne-au încântat cu lecții de istorie (Iran, Turcia, Serbia, Iordania), incursiuni în civilizații vechi (Egipt), ne-au descris tradițiile și obiceiurile din țările lor (România, Siria, Iran, Maroc), ne-au plimbat într-o călătorie imaginară în cele mai frumoase locuri, insule, golfuri, plaje, atracții turistice unice (Grecia, Italia, Turcia, Tunisia, Franța) și nu în

cele din urmă, ne-am imaginat gusturi, mirosuri și arome, privind imagini din gastronomia fiecărei țări.

Am asistat chiar și la adevărate lecții de etimologie, studenta de la medicină dentară din secția engleză ne-a amintit de renumitele ***sarmale*** pe care le-au menționat și studenții de la secția română atunci când au prezentat regiuni din țara noastră, specificând faptul că sarmalele fac parte din gastronomia românească. Etimologia cuvântului ***sarma*** este un împrumut din limba turcă *sarmak* unde are sensul de a înfășura, a învelii. Pe parcursul prezentărilor l-am identificat și în mai multe țări din bazinul Mării Mediterane: Serbia, Palestina, Iordania, Grecia, Siria.

Am aplaudat studenții străini care s-au pregătit temeinic să vorbească în limba română, de exemplu, studenții din Serbia ne-au încântat cu o română aproape de perfecțiune, iar prezentările lor au avut o mare încărcătură emoțională, pe care am resimțit-o cu toții, vorbind cu patos și fiind foarte mândri de originile lor. Studenții din Republica Moldova ne-au încântat cu o limbă moldovenească autentică, cu accente tipice regiunii, presărată cu multe arhaisme și regionalisme care au necesitat o căutare a sensurilor, exercițiu semantic benefic pentru studenții români.

Prezentări în limba română au realizat și studentele de la medicină generală, din anul I, care ne-au plimbat prin Iordania, au vorbit cursiv pe baza imaginilor extrem de edificatoare despre orașe antice, precum Petra, orașul de piatră și una dintre cele 7 minuni ale lumii. Ne-au informat despre rolul femeilor în societate, lecții importante despre stilul de viață, cultură și civilizație, despre vestimentația acestora, am învățat despre semnificația unui *hijab, burka* și *niqab*, dar și despre modelele tradiționale ale vestimentației femeilor din cultura arabă.

Un alt proiect care ne-a tăiat respirația, la propriu, a fost acela despre Egipt, prezentat în limba română de două studente de la Medicină dentară. Au susținut o lecție de istorie, cultură și civilizație, abordând moștenirile culturale din Egiptul antic prin oglinda invențiilor și inovațiilor utilizate în mod regulat în zilele noastre. Și făcând o trecere spre medicină, au enumerat faptul că egiptenii au inventat periuța și pasta de dinți, menta pentru respirație și deodorantul sub formă de tămâie. Stomatologia a fost dezvoltată și de egipteni, la fel și practica medicului de a lua istoricul pacientului în vederea diagnosticării bolii.

Workshopu-ul cu studenții din secția franceză de la Facultatea de farmacie a fost unul memorabil pentru că am traversat un pod spre o lume tradițională, autentică, plină de iubire și implicare din țările francofone. Am învățat că în Maroc tradiția conduce țara, marocanii țin foarte mult la cultura și tradițiile lor, iar ca semn de patriotism studenții au adus steagul cu ei și l-au afișat cu mândrie în fața tuturor. Ne-au vorbit despre faptul că marocanii beau mult ceai iar prepararea acestuia este o adevărată artă. Studentele au cântat și ne-au încântat cu piese vestimentare specifice de o frumusețe inimaginabilă.

Studenții din Tunisia ne-au predat o adevărată lecție de marketing turistic, invitându-ne să vizităm aceste locuri mirifice, o țară a culorilor și contrastelor, a parfumurilor și aromelor. Ne-au plimbat prin Sahara, ne-au povestit despre istoria tulburătoare a Cartaginei, am admirat colosseumul din El Jem, o variantă mult mai completă și mai bine păstrată decât cu cel din Roma.

Studenții români, la rândul lor au excelat prin prezentări video și chiar audio despre România, susținute în limba română sau engleză, purtându-ne într-o călătorie inițiatică pe care studenții străini au primit-o cu mare entuziasm, acumulând informații utile despre istoria, tradițiile și obiceiurile țării în care vor studia în următorii ani. Au învățat despre legenda lui Vlad Țepeș, au călătorit pe tărâmul magic al Maramureșului, au luat Iașul la picior, au fost drumeți prin Munții Apuseni și au urcat pe Bucegi, chiar și o plimbare cu barca pe canalele Deltei le-a trezit interesul de a vizita țara noastră. Sub titlul *România culturală*, studenții de la medicină generală din anul al II-lea ne-au furnizat informații neprețuite într-o engleză de nivel avansat (B2-C1) despre nume emblematice în arta și cultura românească, prezentând operele lui Brâncuși în imagini. Amintim câteva din titlurile care au încântat publicul din sală: – *Tracing the Mystery of the Castles, The beautiful and historical places of Hunedoara County, Iulia Hașdeu Castle. How a father's devotion to his daughter bridged the gap between Life and Death, The legacy of C-tin Brâncuși, Traditions from Oltenia, World's famous Romanian people, Romanian film and art, Romanian women who made history, The Land of the Merry Cementery, Bucovina, the magnificent realm, The stone land, Corvin Castle, Hunedoara*

Castle, Queen Mary of Romania, People living in the forrest land, Traditional Romanian costumes, The land beyond God's bridge.

Și după zece ani povestea continuă...

În cadrul acestor întâlniri studenții medicinişti au acumulat astfel, informații lingvistice valoroase, au pus în practică tehnici de comunicare într-o limbă străină, au colaborat cu alți colegi pentru a elabora un proiect bine documentat și nu în ultimul rând s-au simțit minunat într-un cadru extrem de prietenos. La prima vedere pare un proces complex și extrem de elaborat, însă o dată aplicată, metoda de învățare prin comunicare oferă atât profesorului, cât și studentului, o libertate în exprimare și o diversitate de comunicare care conduc spre îmbogățirea vocabularului, dobândirea de cunoștințe interculturale. Metoda de predare comunicativă promovează interactivitatea, interacțiunea între cursanți fiind una productivă din punct de vedere al achizițiilor lingvistice, culturale și gramaticale. Studenții nu se simt forțați să învețe reguli sau să își rememoreze tabele sau liste de cuvinte, ei au posibilitatea de a înmagazina informații gramaticale, fonetice, sintactice sau stilistice prin intermediul discuțiilor cu caracter cultural. Această abordare presupune implicit și schimburi culturale, ajutând astfel participanții la dialog să dobândească nu numai abilități de comunicare, ci abilități de comunicare interculturală. Ne-am bucurat de un feed-back pozitiv din partea studenților participanți și suntem motivați să continuăm aceste evenimente și în anii următori.

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ROMANIAN AND HUNGARIAN FOLK TERMINOLOGY RELATED TO THE NAMES OF THE MILKY WAY

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Abstract: *In this study, we will review the folk names of the Milky way in Romanian and Hungarian, attempting to identify phenomena of parallelism or interference. We attempt to make a synthesis of international research in the field, then we take a look at the list of folk names accounted for by Romanian and Hungarian specialists. We also emphasize the fact the Hungarian specialists have delved into the matter of Romanian cosmonyms in the early 19th century. Different semantic phenomena are identified, among which calque translations play a significant role. We spot the main differences but also the mutual influences between the denominational practices in the two languages, as far as the folk names of the Milky way are concerned.*

Keywords*: Milky way; Romanian; Hungarian; calque; semantic phenomena*

Introducere

Studiul denumirilor populare ale stelelor și formațiunilor cosmice a fost și a rămas un subiect de cercetare pentru pasionați și lingviști deopotrivă. În acest sens amintim contribuțiile lui Otescu (1907), Pamfile (1915), Bojan (1970), Fochi (1976), Mladenova (1998), Ioniță (2005, 2006) sau Florescu (2023). Același interes se observă și în cultura maghiară, printre autorii preocupați de această temă îi menționăm pe Kálmány (1893), Kabos (1897), Erdődi (1970), Szabó T. Attila (1957), Bödök (1997) și alții.

În acest studiu vom trece în revistă denumirile populare ale Căii lactee în limbile română și maghiară, încercând să surprindem fenomene de paralelism sau interferență. Denumirile Calea Lactee utilizate în limbile europene provin din grecescul γαλαξίας κύκλος / galaxías kýklos și echivalentul său latin (creat prin calchierea modelului grecesc), Via lactea „Calea Lactee" și au fost create prin calc, precum variantele în limba engleză *Milky Way*, germană *Milchstraße*, franceză *Voie lactée*, italiană *Via lattea*, română *Calea Lactee*, maghiară *Tejút*, poloneză *Droga Mleczna*, etc. Funcțiile Căii Lactee în diferite culturi sunt multiple: ghidează păsările în drumul lor către țări mai calde, era folosit nu numai ca reper calendaristic, ci și ca punct de referință temporal, fiind interpretat aidoma unui ceas, a fost folosit atât pentru prognoze meteorologice pe termen scurt, cât și pe termen lung (Kuperjanov, 2020). Aceste funcții sunt reflectate și în denumiri, alături de elemente ce țin de mitologie, religie și/sau evenimente istorice.

Încercare de sinteză privind cercetările la nivel international

Primul care a folosit numele populare ale stelelor pentru concluzii etnologice a fost Grimm; în lucrarea sa *Mitologia germană* el a abordat numele *Via lactea* și noțiunea de *cale de paie*. Mándoki trece în revistă, pe scurt, și ceilalți contributori timpurii, cum ar fi Andree (1878) sau Potanin (1883) sau alții[1].

Denumirea prin referentul *lapte* este o practică prezentă nu doar în cultura grecească, ci și în culturile fino-ugrice și diferitele etnii din Siberia (Lebeuf 199; Kuperjanov 2020) În Estonia denumirea curentă este *Linnutee* sau „Drumul Păsărilor", dar și forma *Piimatee* „Calea Laptelui" este cunoscută, probabil ca o influență germană (Kuperjanov 2020:53).

Printre denumirile uzuale din culturile fino-ugrice Kuperjanov (2020) menționează următoarele: *Calea cerească, Calea păsărilor, Calea sufletelor, Calea urmelor* (percepție în care Calea Lactee e reprezentată ca o scenă mitică de vânătoare). *Calea cerească* și *Calea păsărilor* au ca

[1] Dintre sursele sale selectăm: Andree , R . 1878. Ethnographische Parallelen und Vergleiche. Stuttgart.
GLadyszova , M. 1960. Wiedza ludowa o gwiazdach. Wroclaw . Mélusine. Recueil de mythologie, littérature populaire, traditions et usages. Publié par H. Gaido z et E. Rolland . — Paris

referent drumul pe care păsările migratoare călătoresc primăvara și toamna, conduse de o pasăre albă, asemănătoare cu o lebădă, cu capul unei fecioare frumoase de care toate păsările de pradă precum șoimii sau vulturii se tem. Pe lângă popoarele fino-ugrice, credința de mai sus este bine documentată și în rândul popoarelor turco-altaie și al unor popoare slave (Lebeuf 1996: 150; Kuperjanov 2020: 53).

Calea Lactee ca drum al sufletelor celor decedați este un motiv întâlnit în multe culturi și religii, de exemplu vechea mitologie germană, cultura vechilor tătari sau cultura amerindienilor (Lebeuf 1996: 150, Harva 1959). Calea Lactee este percepută, în acest context, ca drumul pe care sufletele și/sau pasărea sufletului îl urmează către lumea de dincolo. Pentru popoarele fino-ugrice, pasărea sufletului este o rață, un scufundător sau o gâscă. (Lebeuf 1996: 149; Kuperjanov 2020: 53). În interpretarea creștină Calea lactee este percepută ca un loc al pelerinilor, un drum al pelerinilor sau al sufletelor. Ea este calea pe care Fecioara Maria a urmat-o către ceruri (Kuperjanov 2020: 53). În culturile necreștine, caracterul de pelerinaj, de drum sacru este prezent, calea lactee fiind reprezentată ca: drumul spre Meca la tătari sau drumul sufletelor către Valhalla la nordici, respectiv drumul pe care a mers Dumnezeu la iacuți sau drumul vânătorului celest în cultura hanti sau drumul Omului Pădurii la voguli, aceste reprezentări nefiind nimic altceva decât simbolul strămoșilor mitici sau simbolul sufletelor morților în straturile arhaice ale tradițiilor eurasiatice și americane (Lebeuf 1996: 150). Calea Lactee ca arborele lumii este o viziune caracteristică nu numai cosmologiei fino-ugrice, ci aproape tuturor popoarelor (Kuperjanov, 2020: 55).

Într-un studiu dedicat denumirilor Căii Lactee în Peninsula Balcanică, Darina Mladenova (1998) precizează că există două arii de răspândire, și anume: „1) aria centrală, mai recentă, cu interpretări ale Căii Lactee ca „paie împrăştiate"; 2) aria periferică, arhaică, în care interpretările ca „paie" lipsesc" (Maldenova 1998: 43). Aria sud-est europeană a reprezentărilor Căii Lactee ca paie are o zonă centrală, una de sud, una de nord, una de vest și una de est. După Harva (1959), tipul de cosmonim care conține lexemul *paie* a fost cunoscut de turcii caucazieni, osmanlii și multe popoare balcanice și este de origine persană, lucru amintit și de Potanin (1883 apud Mándoki 1965: 119).

Aria centrală curpinde arealul lingvistic bulgar şi sârbocroat, partea de vest a teritoriului românesc, dialectele aromân şi megleno-român, limba maghiară, albaneza de nord, turca şi o parte din dialectele greceşti. „În afara Peninsulei Balcanice, această reprezentare există în Sardinia, Asia Mică, regiunea munţilor Caucaz, partea de sud-vest a Asiei, Peninsula Arabică, Africa de Nord şi de Est, caracterizând unele limbi turanice, iranice şi semitice, armeană (unde este atestată cel mai devreme - în sec. VII) și unele limbi caucaziene şi africane" (Maldenova 1998: 43).

În partea centrală a Peninsulei Balcanice predomină legendele și denumirile privind paiele furate de un fin de la nașul său și împrăștiate apoi pe drum. Acest areal central cuprinde întregul teritoriu lingvistic bulgar şi pe cel sârbocroat, dialectele albaneze de nord, dialectele greceşti din Epirul de Nord şi din insula Corfu (Maldenova 1998: 43). În zona de sud Mladenova identifică legendele legate de figura unui „popă hoţ, după care Calea Lactee s-a format din paiele pe care un popă le-a furat şi, ducându-le, le-a împrăştiat în drumul său. Această interpretare este caracteristică mai ales pentru greci - ea este atestată în Macedonia, Epir, Elada Centrală şi Peloponez [...]Din greacă, acest model onomasiologic, împreună cu legenda respectivă, a pătruns în dialectele bulgare de sud-vest (şi tot aşa în unele localităţi din Bulgaria de Nord)" (Maldenova 1998: 43). În zona de nord paiele sunt furate de figura unui țigan, variantă răspândită în unele dialecte maghiare de sud-vest şi altele pe teritoriul României, în Banatul de Nord, Crişana şi Transilvania. La vest paiele sunt legate de imaginea Sfântului Petru (Maldenova 1998: 44). Aria arhaică, în care imaginea paielor împrăștiate lipsește, este reprezentată, crede Mladenova (1998 44) la nord de denumirile românești *Drumul robilor, Calea lui Troian,* la sud de modelul onomasiologic grecesc al *râului Iordan*[2] şi la vest de denumirile slovene cu sintagma *Cale romană*.

Tehnica calchierii este prezentă și în cosmonimia din limbile turcice, arată Gyarmati (1993), dar în aceste limbi influența termenilor greci sau latini este absentă (cu excepția lexemului *Südyolu*

[2] Aici ar trebui studiat modelul sinonimic Iordan (Iorgovan)-Troian din legendele și descântecele românești

din Azerbaidjan, calchiat destul de recent probabil după rusescul Млечный Путь „Calea Lactee” (Gyarmati 1993: 225).

Dintre numele Căii Lactee folosite de popoarele turcice, cele mai frecvente sunt cele care descriu forma sau culoarea acestui fenomen ceresc, Gyarmati (1993) aduce ca exemple, printre altele următoarele lexeme: *Yolaq* „Calea Celestă” din limbile ciagatai și uigură, *Kök yolu, Gök yolu* „Calea Cerului” din limba turcă osmanlie, *Gök kapusu* „Poarta cerului”, *Gök yarugu* „Fisura/Crestătura Cerului”, *Gökdere* „Pârâul cerului” - lexeme dialectale turcești, *Qar yol'i* „Calea zăpezii” din dialectal teleut, *Xro coli* „Calea brumii”, „Calea înghețată” din limba altaică (Gyarmati 1993: 226). Aceste denumiri se bazau pe aspectul vizual general și pe asemănarea exterioară, parametrii fizici speciali, aspectul și culoarea Căii Lactee evocând imagini ale unei „căi” sau „căi înzăpezite” și pentru vechii observatori nomazi din populațiile turcice. În același grup semantic pot fi încadrate și variantele din limba kazahă *Aq maya joli*, turkmenă *Aqmä yanin Yol'i* „Calea cămilei albe” și kirghiză *Koy jolu* „Calea oilor”, toate însemnând „Calea lactee” și toate create prin analogie semantică și extensie de sens: „calea celor mai de preț animale”. (Gyarmati 1993: 226)

Multe denumiri populare ale Căii Lactee au caracter mitologic. Yakovleva (2023) explică acest caracter mitologic prin faptul că imaginea Căii Lactee formează structura modelului mitopoetic al lumii, denumirile ei reprezentând verbalizarea ideilor omului arhaic despre acest obiect cosmic ca un fel de loc de graniță care separa lumea „proprie” de cea „străină”.

Există câteva denumiri de largă circulație. Una dintre ele este cea care integrează lexemul *paie*, răspândit din zona Africii de Nord, a Mediteranei până în Caucaz. (Ioniță 2006, Mándoki 1965). Gyarmati (1993) subscrie la ideea lui Mándoki (1965) privind denumirile cu referentul *paie* în contextul unor civilizații de tip agricol.

În limbile turcice, la fel ca în alte limbi, numele care încep cu cuvântul „paie” pot fi adesea găsite ca nume ale Căii Lactee, de exemplu: *Saman oyr'isi* în limbile ciagatai și azeră, lexemele turcești *Samanogrusu* ~ *Samanugrusu* ~ Tur. Dial. *Samanugrisi* (lexem turcesc dialectal, cuvântul tătar *Saman uyrisi* „Hoț de paie”, *Samanyolu* (limbile găgăuză și turcă), *Saman yoli* (limba uigură), *Saman yoli* (limba taranci), *Sàmân yôli* (limba uzbegă), *Samanyulï* (tătară crimeeană), *Samanci fol, Samancïnïn folu* (limba kirghiză), Kaz *Saban fol'i* (limba cazahă) cu sensul „Calea paiului”, lexemul dialectal turcesc *Samanyalagi* ~ *Samanyolagi* însemnând „Poteca paiului” și *Samandölcen* „Paiele împrăștiate”. În limbile turcice, denumirile „Calea paiului” sau „Poteca paiului” au fost create prin calc, modelul putând proveni din limba arabă. (Gyarmati 1993: 229). Strămoșii acestor popoare, care probabil se ocupau cu agricultura, cultivarea porumbului pe câmpiile fertile ale râurilor, observau fenomenele cerului cu sute de mii de stele acumulate în acest mod ciudat al cerului și le amintea de paiele căzute și împrăștiate pe drumuri. Aceste nume sunt larg cunoscute în și întreaga Mediterana, dar rădăcinile lor nu pot fi clar și inechivoc stabilite, conchide (Gyarmati 1993). Este de notat, totuși, că varianta care conține lexemul *paie* pare a fi cea mai veche din punctul de vedere al atestării: cea mai veche atestare cunoscută până în prezent datează din secolul al VII-lea și poate fi găsită în cosmogonia scriitorului armean Sirakaci, care arată că, în timpul unei ierni reci, Vaggn, strămoșul armenilor, a furat paie de la Varsama, strămoșul asirienilor, de aceea Calea Lactee este numită în mod tradițional urma hoțului de paie.” (Sirakaci 1962, 69 apud Mándoki 1965: 139).

Pe baza denumirilor Căii Lactee utilizate în limbile turcice, prezentate de către Imre Gyarmati (1993) creionăm următorul model:

1. Denumiri autohtone, creații proprii ale limbilor turcice, precum cele de tipul „Calea Cerului”, „Drumul Cerului”, „Poarta Cerului”, „Pârâul Cerului”, care se bazează cel mai probabil pe forma, aspectul exterior al Căii Lactee așa cum este văzută de observatorii de pe Pământ. Tot aici se integrează Denumirile „Albul”, „Calea înzăpezită”, „Calea înghețată” exprimă culoarea fenomenului ceresc examinat. Denumirile cu referent animalier („Calea cămilei albe”, „Calea oilor”), pot fi explicate prin faptul că nomazii își plasau animalele preferate pe calea cerului. Aceste denumiri își au originea în culturile turcice și probabil nu sunt influențate de alte culturi și limbi. Nomazii cunoșteau foarte bine cele mai evidente caracteristici ale cerului înstelat chiar înainte de a adopta. religia musulmană.

2. Denumiri care reflectă influențe ale popoarelor învecinate sau de contact. Limbile fino-ugrice au catalizat apariția unor denumiri cu sensul „Calea păsărilor” și „Calea gâștelor sălbatice”, care reflectă interese economice; migrația păsărilor de la nord-vest la sud-est a jucat un rol economic important și în viața populațiilor turcice. Denumirile cu lexemul *paie* reflectă influențe persane, iar denumiri de tipul *Der ti* (limba tuvană) *Xalläп sigä* (limba yakută) însemnând „Cusătura cerului”, „Marginea cerului” sunt calcuri din limba mongolă.
3. Denumiri care reflectă influență islamică. Formarea numelor „Calea Pelerinilor” (*Äji yolu* din limba nogai, *Haciyolu* din limba turcă), „Calea Kaabei” (lexemele dialectale turcești *Kâbeyolu ~ Kabeyolu*), regionalismul turcesc *Mekkeyolu* „Calea care duce la Mecca” sau *Hicazyolu* „Calea care duce la Hijäz” poate fi legată de răspândirea conceptului de lume musulmană.
4. Denumiri mitologice precum expresia yakută *Ayl uolun xayisarin suola* „Urma cerului spiritului bun masculin”

Denumiri populare românești ale Căii lactee

În varianta online a *Dicționarului explicativ al limbii române* denumirile populare ale Căii Lactee sunt următoarele: *Calea-Laptelui, Calea-Robilor, Drumul Robilor, Brâul-Cosânzenii , Brâul-lui-Dumnezeu, Brâul-Popii, Calea lui-Troian, Calea-Orbilor, Calea-Șchiopilor, Calea-Țiganului, Drumul-Laptelui, Paiele-Țiganului, Calea-Orbilor.*

Diversele denumiri populare ale Căii-Lactee constituie obiectul studiului semnat de Maria Bojan, *Numiri populare pentru Calea Lactee* și a articolului semnat de Vasile C. Ioniță, *Între metaforă şi metonimie. Cu privire la astronime*. Daniela Butnaru, în schimb, analizează un text din fondul de *Manuscrise* al Bibliotecii Academiei Române din București, text care a fost trimis ca răspuns la apelul făcut și chestionarul trimis de Nicolae Densușianu cu scopul de aduna informații și materiale privitoare la „tradițiunile istorice și anticitățile țerilor locuite de Români” (Butnaru 2024), chestionar cunoscut mai ales sub denumirea *Chestionarul istoric* (în două părți, 1893 și 1896). În 1896 a mai fost demarată o acțiune de documentare în privința cosmonimelor populare românești, acțiune gândită și organizată de profesorul Ion Otescu, autorul volumului *Credințele țăranului român despre cer și stele*.

Butnaru (2024) identifică denumirile *Calea albă* și *Drumul robilor*. Pamfile (1915) menționează următoarea serie de sinonime pentru Calea laptelui: *Calea rătăcită, Calea rătăciților, Calea robilor, Calea țiganului, Calea șchiopilor.* Bojan (1970) menționează o listă mai lungă: *Drumu Robilor; Calea Robilor; Calea Ţiganului; Paicle Ţiganului sau Ţiganilor ; Cărarea Ţiganilor ; Drumu Ţigăieşilor ; Urma Ţiganului; Ţiganii cu Paiele ; Drumu Naşului ; Drumu Mocanului; Drumu lu(i) Traian; Calea lui Traian; Drumu lu Trăian ; Calea lu Trăian; Cărarea lu Trăian ; Drumu lu Troian;Calea lu Troian ; Cărarea lui Troian ; Troian(u); Drum(u) (de) pe; Calea de pe Cer; Drumu Cerului; Drumu Ţării ; Drumu de Fier ; Drumu Mare ; Drum(u); Calea Laptelui ; Drumu Laptelui; Drum(u) cu (de) Paie(le); Caru cu (de) Paie); Cărarea de Paie sau Paielor; Calea (e) de Paie; Paie; Drumu Orbilor; Cringu Cerului; Drumu Rătăciţilor; Coromislă; Rariţ.* În afară de aceste denumiri mai există soluții sintagmatice descriptive sau explicative precum: *Dumnezău o cărat paie cu caru ; drumu un[d]e a pierdul țiganu fînu; se vede dîra (1/26); o furat finu dă la nănașu paie şi-o făcut urmă după el ; drumu pe ceri pe unde o mers caru cu paiele ; drumu țiganilor cînd o dus pleava ; Trifan mere cu caru cu paie ; drumu mocanului (când o furat fin ş-a dat la oi); drumu robului; paiele țiganilor (d-aceie n-au țîganii paie); Ceaţă pă ceri* (Pamfile 1915). Bojan (1970) adaugă la această listă denumirile: *Calea Şchiopilor; Briul Rătăcit* şi *Calea Rătăcită, Briul Luminos. Micul dicționar academic*, coordonat de Ion Coteanu, (2010) menționează și denumirea de *crug*[3] pentru Calea Lactee, lexem atestat în 1508 *în Liturghierul slavonesc*. Tot acolo este listată varianta *Drumul nașului*[4], *calea* (sau *drumul, cărarea) mocanului*[5]. Aceeași sursă menționează și variantele

[3] https://dexonline.ro/definitie/crug/definitii
[4] https://dexonline.ro/definitie/na%C8%99/definitii
[5] https://dexonline.ro/definitie/mocan/definitii

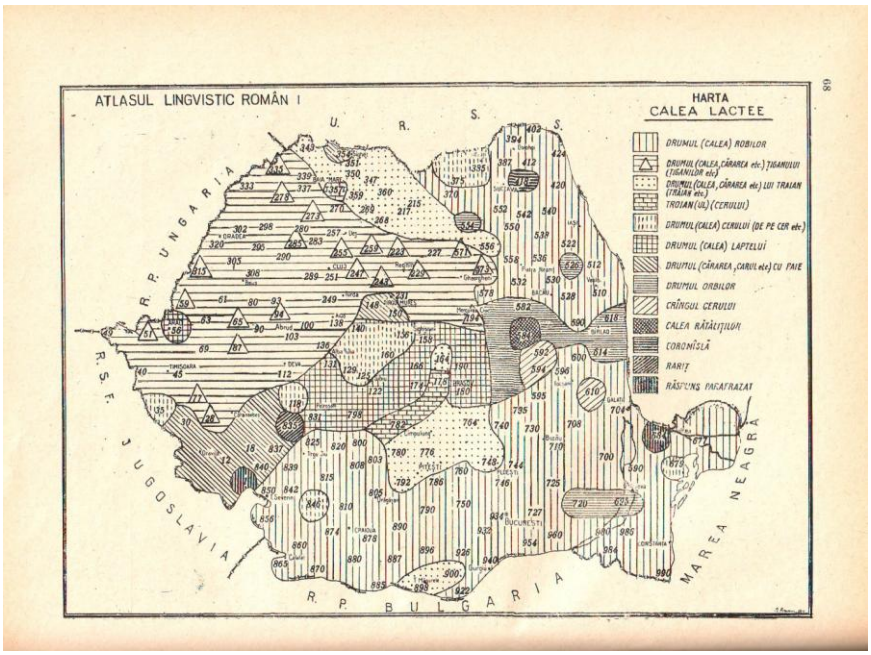
regionale *Calea orbilor sau orbul cerului*[6] sau *razele nopții*[7], precum și *urma-țiganului*, tot cu circulație regională[8].

Denumirile populare românești ale Căii Lactee s-au format pe baza unei analogii cu valoare de metaforă, concretizată prin combinarea unui lexem cu referent fizic-geografic, exprimat prin substantive în nominativ *cale, cărare, drum, urmă, fişie, crîng, briu, car, troian* și a unuia cu referent mitologic, popular sau legendar, exprimat printr-un substantiv la genitiv sau acuzativ: *al robilor, al lui Traian, al ţiganului, al naşului,, al mocanului, al laptelui, al paielor, al orbilor, al şchiopilor, al rătăciţilor, al cerului, de fier, de paie* (Bojan 1970; 70). „În multe cazuri, elementele legendei de la care s-a pornit formează denumiri corelate semantic. Astfel, din legenda lui Traian, care a dusâ la Roma pe robii daci, desprindem denumirile *Drumul Robilor* şi *Drumul lui Traian*. La fel, din legenda hoțului de paie se desprinde corelaţia de termeni din cadrul denumirilor amintite: car, paie, țigan, urmă, cărare etc. Semnalăm şi faptul că transferul metaforic nu s-a oprit la un singur cuvint din limbă, ci a trecut şi asupra sinonimelor lui: de la ideea de „cerc", la crîng (în v.sl. cu sensul de cerc") şi la brîu; de la drum, la cale, cărare, urmă. Toate aceste elemente s-au cristalizat în sintagme, primind, functional şi valoric, calitatea de substantive proprii" (Bojan 1970; 70).

Tudor Pamfile motivează expresia Calea Laptelui sau Lactee prin elemente de mitologie: „Drumul robilor a fost făcut de Dumnezeu spre a arăta celor scăpați de robie calea întorsului acasă. Unii din acești robi se zice că au fost luați de tătari, alții că ar fi fost răpiți de căpcăuni, alții că au fost luați de Traian, alții că au fost duși spre miazăzi " (Pamfile, 1915: 191).

Bojan (1970) grupează denumirile Căii Lactee după răspândirea geografică în trei mari categorii:

1) termeni cu arii mari de răspîndire şi relativ compacte (*Drumul Robilor, Drumul Ţiganului*)
2) termeni cu arii mici de răspîndire şi aproximativ egale (*Drumul lui Traian, Drumul Orbilor* şi *Calea Laptelui*)
3) termeni care nu formează arii importante, fiind uneori denumiri izolate (*Drumul Cerului, Troianul, Drumul Paielor, Calea Rătăciţilor*).



Tabel 1. Răspândirea denumirilor populare ale Căii Lactee (Bojan 1970).

Denumirea cu cea mai mare frecvență de utilizare și cu cea mai mare răpândire geografică este ***Calea Robilor***, explicat de Fochi (1976:70) ca însemnând: „ drumul celor robiţi, adică al celor

[6] https://dexonline.ro/definitie/orb/definitii
[7] https://dexonline.ro/definitie/raz%C4%83/definitii
[8] https://dexonline.ro/definitie/%C8%9Bigan

care au făcut fapte rele"; „pe el merg cei răi la iad, să muncească veşnic" (Fochi 1976:70), oamenii luați în robie de către turci şi de tătari (Fochi 1976: 69), sau drumul celor duși în robie de romani (Otescu 1907:43). *Drumul (Calea) Robilor,* este cunoscută și folosită în Muntenia, Oltenia, în Moldova şi Dobrogea, cu precizarea că în sudul Moldovei varianta *Calea Robilor* e folosită alternativ cu *Drumul, Calea* sau *Cărarea lui Traian, Trăian sau Troian* şi cu *Drumul, Calea* sau *Cărarea Ţiganului* (Ioniţă 2006). V. Bogrea (1924) aliniază variantele *Calea Robilor* și *Calea Țiganilor* pe fondul sinonimiei dintre *țigan* și *rob* în anumite perioade istorice. Revista *Albina,* a publicat în martie 1928 o poveste din mitologia românească, despre formarea Galaxiei Calea Lactee (*Drumul Robilor*)[9] Vasile Bogrea (1924) explică variantele *Calea robilor* și *Calea orbilor* printr-un proces de etimologie populară dublată de o contaminare semantică bazată pe un obicei istoric atestat: acela de orbire a robilor, „Iară, decinde de apa Gherului, sânt Tătarăi ce le zicu Împărați si sânt Tătarăi cei buni și mulți, cei ce socotesc pre ceialanți că le sânt lor robi; si aceștiia lăcuesc di spre Răsărit, spre troianul ce au făcut robii tătărești, care s'au batut cu Tatarăi." (Bogrea, 1924: 419), lexemul *rob* catalizând apariția formei *orb*: „robii tataresti*= odraslele, fiii celor orbi s. orbiți" (Bogrea, 1924: 419). Seria sinonimică *Calea robilor, Calea orbilor* sau de *Calea Tiganului* respectiv *Paiele Tiganului*, continua Bogrea (1924), se bazează pe același proces semantic de contaminare, lexemele *rob* și *țigan* având seme commune, printre care și acela de [+PRIVAT DE LIBERTATE].

Dicționarul lui Șăineanu (1929) vorbește de denumirile *Drumul robilor* și *Calea lui Troian,* după numirea geografică *Calea Troianului*. Substantivul *troian* face parte din mai multe toponime: „Muntele Traianul (Troianul, în denumirea locală) din hotarul Săcelului, în amintirea împăratului care stăpânea o parte din Dacia (Filipașcu 1940: 17). La sud de Moisei se află „muntele Traian, de unde izvorăște pârâul Dragoș" (Demeter, Marin, 1935, 99). Legenda spune că pe muntele Troian din Lăpuș trăiau mai demult uriașii. „Spuneau că pe Șes, pe Troian, între Groși și Suciu erau niște oameni foarte mari, față de cum suntem noi, cei de astăzi" (Bilțiu 1999: 146). „Cimitirele tumulare propriu-zise apar în nordul Transilvaniei abia în bronzul târziu. Un astfel de cimitir se afla pe terasa înaltă, lungă de câțiva km și lată de mai multe sute de metri, numită Troian, din stânga râului Suciu (Țibleș), la aproximativ 1,5 km nord-est de localitatea Suciu de Sus" (Marmația 2003: 123)."[10]

În literatura etnografică românească, drumul și șanțul lui Traian ca denumire populară pentru Calea Lactee a fost atestată frecvent. În 1896, profesorul Ion Otescu a început să colecteze cosmonimele populare românești cu ajutorul dascălilor din mediile rurale. Rezultatele cercetărilor sale au fost sintetizate într-un studiu voluminos în 1907. Denumirile Căii Lactee asociate cu Traian, precum „Troianul" apar și în cronicile moldovenești din secolul al XVII-lea. Hermann (2024) arată că sintagma „Calea lui Traian" în Maramureș, dar apare și un alt nume: „Drumul Robilor", care, în narațiunile populare culese la începutul secolului trecut, este asociat, direct sau indirect, cu împăratul roman care a cucerit Dacia. Prima mențiune a acestei structuri defensive Calea Troianului ca numele Căii Lactee se găsește, crede Hermann (2024) , la József Lugossy care, la începutul anilor 1840, a cules și a documentat numele Calea Traianului și Aeruke Traianului/Arca Traianului printre românii

[9] „„Cică în vremuri vechi veneau pe la noi, dincoace de la Răsărit, tătarii, să dea foc la sate, să jefuiască; și pe cine prindeau, cu cârdul îi duceau robi în țara lor. Și erau urâți la chip tătarii ceia: aveau ochii ca de câine, purtau coadă, mâncau carne crudă și toate spurcăciunile și umblau mai mult călări.

În țara tătărească, dacă îi duceau pe bieții creștini de-ai noștri – spuneau cei ce au scăpat de acolo – îi batjocoreau și-i puneau la tot felul de munci grele.

Între robi erau odată doi frați, un flăcău și o fată. Într-o zi tătarii plecară după jaf și lăsaseră acasă numai o babă, mama lor. Tătăroaica se puse să ardă cuptorul și a trimis pe fată și flăcău să aducă niște lemne de la pădure. S-au dus ei la pădure... și duși au fost. Iacă și tătarii acasă. Făcând ei numărătoarea robilor, au găsit lipsă o pereche: flăcăul și fata. Au încălecat tătarii iute pe cai și goană după ei, pe drumul dincotro aduseseră robii aceia.

Dar flăcăul și fata nu țineau drumul, ci tot prin păduri și locuri neumblate își căutau cale, luându-se după stele și mergeau numai noaptea, de teamă să nu fie găsiți de tătari.

Lui Dumnezeu i se făcu milă de bieții fugari și a poruncit stelelor să se aprindă mai tare și mai întinse atunci pe cer și o fâșie alburie, ca o cărare de lumină în lungul drumului de pe pământ ce duce spre Țările Românești.

Flăcăul și fata s-au luat după drumul cel alb însemnat pe cer până au ajuns acasă.

Cică de atunci dunga albicioasă de acolo de sus s-a numit Drumul Robilor, până în ziua de azi, pentru că le-a arătat drumul în vremea de demult celor care fugeau din robie.

Și, Doamne, ce de robi au fost! Câte stele sunt pe cer. Și așa povestesc bătrânii și așa sfârșesc ei povestea asta: Atunci n-are să se mai vadă pe cer Drumul Robilor când n-o mai fi robie pe pământ"."

[10] https://dexonline.ro/definitie/troian/definitii

din Maramureș ca nume transferate de la fostele structuri terestre la mediul celest, referindu-se la constelația Căii Lactee, informație publicată apoi în volumul din 1855, înainte deci de atestarea din culegerea făcută de profesorul Otescu. .

Conform *Dicționarului de regionalisme și arhaisme din Maramureș* (Ștef 2011) *Drumu lui Troian* cu sensul de Calea Lactee este depistabilă în mai multe puncte din Maramureș (Ieud, Rozavlea, Săcel) sau Cărarea lui Stroian (Giulești). În România se găsesc sate cu numele de Traian în judeţul Bacău, Brăila, Constanţa, Galaţi, Ialomiţa, Iaşi, Mehedinţi, Olt, Satu Mare, Teleorman, Tulcea, Neamţ. Toponimele care conțin lexemul Troian sunt considerate a fi legate de împăratul roman Marcus Ulpius Traianus, cuceritorul Daciei. ideea de șanț sau dig respectiv ideea de drum, cărare, drum de picior[11].

Ciorănescu (2007) arată că troian are sensurile:

„**1.** Dig de protecție săpat într-o perioadă nedeterminată de-a lungul unei linii aproximativ paralele cu lunca Dunării, atribuit greșit împăratului Traian. –

2. Cantitate mare de zăpadă, nămete, noian. –

3. Grămadă, morman, teanc. –

4. (Olt.) Potecă într-o fîneață. –

5. (Olt.) Urma saniei pe zăpadă. Sl. *trojanŭ* (Cihac, II, 423; Șeineanu, *Semasiol.,* 179; Tiktin), cf. sb. *trojan.* Der. directă din lat. *Trāĭānus* (Tagliavini, *Arch. Rom.,* XII, 218) nu este posibilă fonetic. Apare în doc. din sec. XV. Amintirea lui Traian nu s-a păstrat în obiceiurile populare rom.; și că numele său s-ar fi perpetuat în sl. în legătură cu această construcție defensivă, nu este semnificativ, căci este vorba de o tradiție fără temei și cu siguranță tîrzie. – Der. *tro(i)eni,* vb. (a se îngrămădi zăpada; a fi drumurile blocate de zăpadă).” (Ciorănescu 2007:805)

Micul dicționar academic (Coteanu 2010) descrie lexemul ca fiind unul vechi, atestat la Grigore Ureche și listează următoarele sensuri:

„1. întăritură primitivă făcută de popoarele antice, constând dintr-un dig lung de pământ, cu șanț de apărare.

2. (Olt) Închisoare.

3. Cantitate mare de zăpadă (adusă de vânt și) așezată în formă de valuri sau de dune Si: *nămete,* (reg) *omăt.*

4. În ~iene În straturi mari.

5. Cantitate mare de diverse obiecte sau materii Si: *grămadă,* (pop) *morman.*

6. Pajiște.

7. Stradă.

8. Cărare făcută de animale.

9. Urmă lăsată de sanie sau de car.

10. Urmă făcută de apa care se scurge.

11. Model de cusătură în formă șerpuitoare.

12 (Ast; reg; *~ul-cerului*) Calea lactee.”[12]

Mladenova (1998) explică relațiile dintre cosmonimul *Calea lui Troian* și valurile, șanțurile de apărare care poartă același nume: „Compararea ariilor de răspândire a denumirilor Căii Lactee, legate de împăratul Traian, cu valurile cu şanţ (printre care şi cele două foarte cunoscute Brazda lui Novac de nord cu numele popular Troian, şi Brazda lui Novac de sud cu numele populare Brazda lui Iorgovan, Valul lui Traian, Troianul, arată că aria meridională de astronime urmează linia celor două valuri. Aceasta dovedeşte proveniența astronimelor de la toponimele respective. Deosebit de convingător este faptul că astronimul *Troianul, Troianul cernlui* se întâlneşte numai în aria de sud, adică acolo unde se găsesc valurile numite Troianul. Această coincidenţă în răspândirea astronimelor şi toponimelor se observă şi în cazul astronimelor Troianul. *Drumul lui Troian,* folosite pe malul Oltului - drumul pe malul Oltului s-a numit *via Traiana* şi acum este păstrat cu numele *Calea*

[11] https://dexonline.ro/definitie/troian/definitii

[12] https://dexonline.ro/definitie/troian/definitii

Troianului. Mecanismului formării astronimului de la toponim constă în asemănarea Căii Lactee cu drumul terestru sau cu valul pe care este şi un drum pentru soldaţii de gardă. La această asemănare contribuie şi orientarea vest-est a valurilor Troian. care coincide cu orientarea preponderentă a Căii Lactee. Denumirea Căii Lactee prin transferul numelui unui drum terestru este larg răspândită" (Mladenova 1998: 46 47).

În ceea ce privește sensul variantei *Calea lui Troian*, Ioniţă (2006) menționează paronimia *Traian* (Trăian) ca antroponim și apelativul *troian*, care însă aduce în discuție și un alt posibil sens, acela de „îngrămădire de zăpadă". Ioniță (2006) diferențiază variantele *Drumul (Calea, Cărarea) lui Traian*, la care rticolul precedând substantivul confirmă ideea că termenul Troian este înţeles şi utilizat ca nume propriu respective variantele *Troianul* şi *Troianul Cerului*, înregistrat de I. Otescu, care nu mai operează ca un antroponim: „ Cuvîntul apare fie fără determinări (Troianul), îie într-o construcţie morfologică specifică substantivelor comune (Troianul Cerului), în ambele cazuri, cu articol enclitic. Aceasta ne îndreptățește să credem că formele Troianul şi Troianul Cerului au avut la bază un alt criteriu semantic. Ele trebuie să fi pornit chiar de la cuvîntul românesc (de origine slavă) troian, cu sensul de „îngrămădire de zăpadă ete.", sub influența căruia s-a produs şi transformarea, lui a neaccentuat (din Traian), în o." Ioniță (2006)

Atât Bogrea (1924) cât și Lazăr Șăineanu (1887) fac o analiză diacronică a evoluției sensurilor lui *troian*, ambii acceptând o etimologie legată de numele împăratului roman. Astfel, Bogrea (1924: 420-422) îl citează pe Dimitrie Cantemir, care vorbește în *Descriptio Moldaviae* de "fossa Traiani Imperatoris", descriind detaliile evoluției semantice a termenului, de la contaminările cu termeni slavi însemnând „trei" la apariția sensului „șanț", „val de tranșee" și acela de „drum militar" sau „ Heerstrasse" respectiv „model de cusătură": „ Adevărata descendență a drumului lui Traian, *via Traiana* (coborând, de la Porolissum-Moigrad in jos, pe valea Oltului), -e Calea Troianului, nume oltean existent până azi (v. Șăineanu, Semasiologie, p, 254; P. Cancel, Despre ‚Rumân" si despre unele «probleme lexicale vechi slavo-romane, p. 80 sqq.). Ca „Strada 'lastricata da Traiano imperator", ea figureaza si 'n harta lui Del Chiaro (v. noua editie a,|storiei* acestuia, de N. lorga): e aceiasi cu „cardarmaua* cântecului popular, caldarâmul despre care vorbeam altă dată (Dacoromania, II, 653113), — Troian se zice, insă, si azi, in Banat, o uliță", ‚strada" (comunicat de dl. Daicovici): troian= via strata e, de altfel, atestat in Anonimul bănățean (ed. Crețu, p.. 375). Chiar *urma lăsata pe teren de nămetii de zăpadă*, troiene ei înșiși, ca *valla nivea* ce sânt (cf. a troieni), se chiama troian (Rev. Pădurilor, XXXV [1923], p, 20), cum si *o cusătura şerpuita de linicuri* (sic) împrejurul căreia se fac florile (Codin, O seamă de cuvinte din Muscel, p. 74), „anumite ornamentații,. cusute pe pânza (acelasi, Ingerul Românului, p, 339)." Bogrea (1924: 422). De altfel, Bogrea (1924) citează și sinonimele arhaice ale lexemului troian, așa cum ele apar în letopisețul lui Miron Costin, *hindichiul*, definit în DEX ca un regionalism penru „tranșee", „șanț"[13], enumerând o serie de toponime în care apare lexemul *Traian, Troian* , „atâtea alte ruine sau accidente topografice, care nu aveau a face nimic cu el" (Bogrea 1924: 422).

În *Cronica anonimă a Moldovei* lexemul *hindichi*[14] se referă la hotarul Moldovei: „Şi au mersu de au îmblat scriind hotarul Moldovii, care să începe de la hindichiul lui Traian, împăratul Rîmului, şi miarge până. la Nistru, cum să vede şi astădzi" (CAM 1975). În textul acestei cronici, atribuită de Bogdan Petriceicu Hașdeu lui Nicolae Milescu Spătarul, „se vorbește despre Traian Ulpie , că pe unde mergea , drumuri mari de peatră şi şanţuri groaznice tragea, pe unde și ambla, precum și până astăzi se vĕd și la noi aici în țară, cărora încă trocănuri le zicein, rămăind de atuncea de în om în om acel nume, carele se trage și până astăză , măcar că foarte puțină sînt, care să știe drept ce le zic troïanuri ? iar acesta este adevărul, că de oştirea acelui mare împărat, Traian Ulpie, sint ridicate și nu numai aici , ci și printr'alte țări așa aŭ făcut, cum s'aŭ zis, pentru ca să rămâie neamului omenesc pomenire de mari și de puternice faptele lui . Cuvintul luat obicinuit în sens de *morman, nemete*

[13] https://dexonline.ro/definitie/hindichi

[14] Hindichi are la bază un lexem turcesc, hendek, care la rândul să provine din limba persană, handag (cf. Rajki 2007) cu același sens de „șanț", „întăritură". Lexemul apare și în limbile albaneză, dar este de văzut dacă lexemul maghiar hant, atestat din 1211 (https://uesz.nytud.hu/index.html) nu are același etimon.

adică *grămadă de pământ* sau *de zăpadă* se aplică la figurat pentru *grămadă* în genere", precizează Șăineanu (1887: 179).

În volumul *Incercare asupra semasiologiei limbei române*, Lazăr Șăineanu stabilește sensul lexemului troian ca fiind „val de pământ" sau „şanţ", sau, prin extensie de sens, „zidiri sau ziduri mari": „ Vorba troïan a devenit româneşte un nume comun pentru orice grămadă de pământ, pentru orice întărire mai înălţată, pentru orice nemete saŭ movilă de omăt. Intr'un document slavon de la Ştefan cel Mare din 1489, *troian* figurează între cele căteva cuvinte românești intercalate în textul slavic, ca *bucată, rĕdiu, limbă - dulce, Rumăr* și se ia drept delimitare hotarnică (Hasdeŭ, Arhiva ist . I, 1. 155)." (Șăineanu 1887: 179).

Făcând apel la o axiomă istoriografică conform căreia narațiunile populare pot păstra faptele istorice de-a lungul secolelor dacă sunt „actualizate" de către cercetători și la idea eliadescă a distingerii istoriei reale de istoria imaginară (care trăiește în conștiința comunităților tradiționale), Hermann (2024) încearcă să urmărească relația formelor *troian* și *traian* din denumirile Căii Lactee. Așadar, substantivul neutru *troian, troiene* are puțin de-a face cu faptele împăratului roman Traian în Dacia, arată Hermann (2024), aducând în sprijinul afirmației sale pozițiile similare ale unor lingviști români. Primul lingvist la care face apel este Alexandru Cihac, care identifică o etimologie slavă menționând sensurile „morman de zăpadă", „cantitate mare, îngrămădire de zăpadă" precum și semnificația „pășune îngrădită" folosită în Transilvania (Cihac 1879: 423). Hermann (2024) subliniază că Cihac folosește ortografierea cu litere mici, „troian de pe ceriu", semn că substantivul comun troian nu este identic cu numele propriu Traian, indicând deopotrivă că este identic cu Calea Sfântului Iacob („chemin de St. Jacques") cunoscută de francezi și Calea Lactee („voix lactée").

Densușianu (1901) și Alexandru Philippide (1923) confirmă etimonul slav și consideră varianta cu majuscule „Calea Traianului" o modificare deliberată și recentă a variantei – „calea troianului". Ambii conchid că *trojanŭ* ar fi putut pătrunde în limbile slave balcanice din latină, dar pe baza argumentelor fonetice ei resping cu fermitate ideea că acesta ar fi putut pătrunde în limba română ca o urmare directă, nemijlocită a prezenței împăratului Traian sau a romanilor în Dacia (cf Hermann 2024). Alexandru Rosetti (1978) arată și el că lexemul românesc *troian* cu sensul de „șanț", „un val de apărare", nu este un derivat direct din numele împăratului Traian (Traianus), ci prin intermediar slav. Hermann subliniază că nici unul din lingviștii menționați nu neagă legătura lexemului *troian* cu numele împăratului Traian, căci, de exemplu, cuvântul bulgar *trojanŭ* este forma slavă a numelui Traian, arată Densușianu (1901), menționând că popularitatea lui Traian printre slavii sudici a făcut ca el să intre în mitologia lor (aspect semnalat și de Șăineanu 1887). Numele său apare adesea în denumirile localităților din Peninsula Balcanică, în special în asociere cu „văile" care brăzdează regiunea. Hermann respinge, prin urmare, legătura semantică inechivocă dintre substantivul troian din denumirile populare ale Căii lactee care conțin acest lexem și numele împăratului roman, dar subliniază paralelismul dintre mecanismele de asociere a cosmonimului popular referitor la Calea Lactee și mitul etnogenezei la români și la maghiari, Cercetătorul lansează ideea cele două mituri istorice despre origini, și anume credința că secuii sunt descendenți ai sciților și hunilor (reflectat în denumirea *Csaba útja*) și că românii sunt descendenți ai romanilor (reflectată în denumirea *Calea lui Troian*) să fi fost asociate cu mitul Căii lactee cam în aceeași perioadă și în mod similar, dar pe căi separate (Hermann, 2024: 192). Etnogeneza a trecut astfel din istoriografie în discursul culturii populare, devenind astfel parte a conștiinței naționale și parte a mitului național.

Lexemul ***paie*** în denumirea Căii Lactee este o practică răspândită în mai multe zone din Asia, Europa și Africa, are ca sursă cultura arabă și în România cunoaște o răspândire accentuată în zona Banatului, în zona centrală a Transilvaniei și în Maramureș (Ioniță 2006). Lexemul ar fi putut veni dinspre limbile slave din sud sârbă sau croată Ioniţă (2006) sau din limba turcă, prin intermedierea graiurilor sârbo-croate (Bojan 1970: 69).

Structurile care conțin lexemul *paie* îmbogăesc inventarul de denumiri calchiate, cu o istorie lungă și bogată: „Peste denumirile tradiţionale s-au suprapus cele împrumutate şi au continuat să circule în paralel: romanii au împrumutat grecescul *Kiklos Galaktikos*, traducându-1 în Circulus Lacteus, dar înainte de a face acest împrumut aveau denumirea lor: Via Caeli Regia „Drumul împărătesc al Cerului". Via Lactas sau Via Lactea nu sunt altceva decât calchieri ale denumirii

originare greceşti. Dar, pentru că limba latină era limba ştiinţifică a Europei, denumirea a fost preluată prin traducere şi introdusă şi în alte limbi ale continentului; cf. engl. Milky Way, genn. Milcstrasse, fr. Voie Lactee, it. Via Lattea". (Ioniţă 2006: 21)

Dincolo de împrumutul din limba latină, cercetărorii români acceptă și ideea că denumirea Calea Laptelui să fie de sorginte autohtonă: „Dar […] nu excludem eventualitatea ca denumirile să se fi născut independent una de alta. Aşa, de exemplu, denumirile româneşti similare, Drumul (Calea) Laptelui, pot să nu fie traduceri cărturăreşti ale denumirii savante, latine. Ele sunt, de fapt, puţin răspândite: în Carpaţii sudici şi la nord de aceştia, la poalele munţilor, în depresiunea Petroşanilor, în zonele Sibiului şi ale Braşovului şi, izolat, în cea a Aradului. Faptul că Drumul (Calea) Laptelui coincide cu zone intens păstorite şi cu vechi tradiţii păstoreşti este o dovadă în plus că denominatorii au fost păstorii acestor regiuni (v. Bojan 1970, 68). Ioniţă (2006: 22)

Ioniţă (2005: 208) menționează denumirea de Calea Albă: „ Prin mijlocul crângului trece Calea-Albă, una dintre numeroasele denumiri ale Căii Lactee". Denumirile populare *Crângul* sau *Brâul (Luminos) al Cerului*, atestate numai în câteva puncte din sudul Moldovei, reflectă latinescul *circulus*, cu sensul de cerc din denumirea latină a Căii Lactee, *Circulus Lacteus* sau *Orbis Lacteus*, „constituindu-se însă pe un element de provenienţă slavă, în cazul lui crâng, şi autohtonă, în cazul lui brâu" (Ioniță 2006: 68). Crângul cerului se leagă de dubletul calea robilor/calea orbilor, este de părere Mladenova (1998), care arată că denumirea *Calea robilor* și *Calea orbilor* se bazează pe o simplă relație de metateză, ambele fiind formate pe teren românesc după model slav, ca și denumirea *crângul cerului*: „ astronimul Calea orbilor, răspândit mai ales în Moldova de sud şi Muntenia de est; de astronimul Orbu cerului, atestat o singură dată în satul Horgeşti, judeţul Bacău, ca şi de astronimul Crângul cerului - înregistrat în patru localităţi din Moldova. Iată ipoteza noastră: în latină, după modelul vechi grecesc, s-au folosit în unele denumiri ale Căii Lactee lexemele *Circulus, Circus, Orbis [lacteus*]. Ca nume ale Căii Lactee, aceste lexeme nu s-au păstrat în limbile romanice. Însă, după părerea noastră, în primul component al astronimului Orbu cerului se ascunde chiar lat. orbi..'> „cerc" şi deci forma internă a astronimului este „cercul cerului". Nouă ni se pare că evoluţia semantică „boltă cerească"-> „Calea lactee", propusă în DA pentru Crângul cerului. nu este foarte convingătoare. După părerea noastră, cuvântul crâng păstrează aici sensul slav inițial „cerc" şi astronimul este un calc făcut de dacoromâni după denumirea cu formă internă: cercul cerului" din limba populaţiei romanizate, pe care o reconstruim ca •orbis caeli. Forma Orbu cerului, în loc de forma aşteptată •orbe (< lat. orbi.'> „cerc"), se explică prin confuzia între orbis „cerc" şi orbus „lipsit de ceva; orb", înregistrată încă din latină. […] Calea orbilor e transformată de slavi, ca rezultat al metatezei licvidei, în Calea robilor (pentrn slavi, protoslav. •orbii „rob" a coincis cu orb din Calea orbilor). (Mladenova 1998: 47-48)

După trecerea în revistă a principalelor forme populare ale denumirii Căii lactee tindem să credem că sensul lexemul *troian* din *Troianul cerului*, sinonim al Căii Lactee este acela de „drum", „cărare" sau „zid/șanț/construcție de apărare". Acest sens transpare și din texte literare din secolul al XIX-lea, precum în câteva poezii semnate de Alecsandri, Bolintineanu, etc: *troieni lungi de nori, troieni de ninsori*. Lexemele cu referent mitologic sau istoric au formă de plural când se referă la ideea de colectivitate (*Robilor*) și lexemele cu referent popular, folcloric au formă de singular (*Tiganului, Naşului*). Observăm că lexemele *troian*, cu sensul de grămadă și lexemul *paie* se aliniază din punct de vedere semantic în seria sinonimică *movilă, grămadă, morman, troian, mâglă, cladă, gireadă respectiv șiră de grâu sau de paie*[15], legând la nivel semantic denumirea prin referentul *paie* de denumirea prin referentul *troian.*

Denumiri populare ungurești ale Căii lactee

În limba maghiară există următoarele denumiri: *Tejút* „Calea lactee", *Hadak útja* „Calea triburilor/hadelor", *Országút* „Drumul țării", *Angyalok útja* „Calea îngerilor", *Részeg ember útja* „Drumul omului beat", *Tündérek útja* „Calea zânelor", *Szépasszonyok útja* „Calea ielelor", *Rabok útja* „Calea robilor", *Lelkek útja* „Calea sufletelor"[16], la care se adaugă *Tündérfátyol* „Vălul zânelor",

[15] https://dexonline.ro/definitie/movil%C4%83/definitii

[16] https://www.arcanum.com/hu/online-kiadvanyok/Lexikonok-magyar-neprajzi-lexikon-71DCC/tty-73D7D/tejut-lat-via-lactea-73E58/

Harmatos Út „Drumul cu rouă“, *Angyal Útja* „Drumul îngerului”, *Barát Útja* „Drumul călugărului”, *Cigányok Útja* „Calea Țiganilor”, *Csillagösvény* „Cărarea stelelor”, *Éjszakai Szivárvány* „Curcebeul nopții”, *Isten Útja* „Drumul Domnului”, *Szalmahullajtó* „Locul paielor împrăștiate”, *Szépasszony Vászna* „Țesătura ielelor”[17]. Zsigmond (1997) adaugă și varianta transilvăneană *Csaba útja* „Calea lui Csaba” și *Szarvasnyom* „Urma cerbului”.

Dicționarul de istorie culturală coordonat de Kőszeghy (2004) indică numele *Istenútja* „Drumul lui Dumnezeu”, *Jézus útja* „Drumul lui Isus”, *Szt. Mihály útja* „Drumul sf. Mihail”. *Dicționarul de sinonime* listează variantele *Tejút* „Calea laptelui” *Hadak útja* „Calea hadelor”, *Hadút* „Calea oștirii”[18], *Országút* „Drumul țării”, *Tündérek útja* „Calea zânelor”, *Isten úttya* „Drumul lui Dumnezeu”, *Jézuskának az útja* „Drumul micului Isus”, *Angyalútja* „Calea îngerului”, *Árvákútjuk* „Calea orfanilor”, *Barátútja* „Calea călugărului”, *Égútja* „Calea cerului”, *Halottakútjuk* „Calea morților”[19]. Atlasul coordonat de Deme-Imre (1980) consemnează variantele: *szekérút* „Calea căruței” , *ég útja* „calea cerului”, *hadak útja* „calea hadelor”.

Judit Kozma (2009) face o analiză comparativă a cosmonimelor populare maghiare cu cele germane. Clasificarea pe care o propune ne dă prilejul să selectăm lexemele legate de Calea lactee, organizate pe segmente tematice. Astfel, în limba maghiară există denumiri ale Căii lactee în următoarele câmpuri semantice:

- Categoria obiectelor de uz casnic, în care intră două denumiri legate de stofe și îmbrăcăminte: *Szépasszony vászna* „Țesătura ielelor”, *Isten palástja* „Mantaua lui Dumnezeu”
- Dromonime sau sintagmele care conțin lexemul *drum, cale: Angyal útja* „Calea îngerului”, *Jézusútja* „calea lui Isus” *Öregisten országútja* „Drumul bătrânului Dumnezeu”[20], *Szent Pétör útja* „Drumul sf. Petru”, *Búcsújárók útja* „Drumul pelerinilor”, *Ég (ország)útja* „Calea țării cerului”, *Éjjeli kegyelet útja* „Calea smereniei nopții”, *Halottak úttyik* „Drumul morților”, *Lelkekútj*a ”Calea sufletelor”, *Tündérút* „Calea zânelor”, *Cigány uttya* ”Drumul țiganului”, *Csaba (király) útja* ”Drumul crăișorului Csaba”, *Ezüst út* „Drumul argintiu”, *Fáradt emberek útja* „Drumul oamenilor obosiți”, *Hadak útja* „Drumul hadelor”, *Harmatos út* „Calea cu rouă”, *Madarak útja* „Drumul păsărilor”, *Nagy (fehér) út* „Marele drum alb”, *Országút* „drumul țării”, *Polyvás út* „drumul cu paie”, *Pozdorgyás út* „Drumul cu păiuș”, *Rabok útja* „Calea robilor”, *Részegember útja* „Drumul omului beat”, *Retecsit út* „Calea rătăcită”[21], *Seregek útja* ”Calea cetelor”, *Szalmahullató út* „calea paielor împrăștiate”, *Szegények útja* „Drumul săracilor”, *Színásszekér út* „Drumul carului cu paie”, *Tejes út* „Drumul cu lapte”, *Udvari út* „Drumul bătăturii”, *Zárvák úttyik* „Drumul orfanilor”, *Fejérköz* „Plaiul alb”, *A Tündérek fordulója* „Întorsura zânelor”, *Tündérek járása* „Ocolul Zânelor”
- Oronime de tipul *șanțului*: *Csörszárka* „Șanțul diavolului”[22], *Fejérárok* „Șanțul alb”, *Hunárok* „Șanțul hunilor”, *Istenbarázdája* „Brazda lui Dumnezeu”, *Hajnali hasadék* (Plaiul zorilor”), *Hajnalszakadék* „Cheile zorilor”(similar cu denumirea *românească rariță , brazdă, canal*)
- Denumiri legate de lumea cerurilor, de paradis: *Mönnyég* „Cerul paradisului”
- Denumiri legate de anotimpuri: Tél háta („Spatele iernii”).

Erdődi 1970) respectiv Zsigmond (1997) fac o categorizare a cosmonimelor maghiare în patru clase (vom selecta doar exemplele care se referă la Calea Lactee):

1) Denumiri din mitologia populară maghiară precreștină: *Hadak útja* „Drumul neamurilor/hadelor”, *Csaba útja* „Drumul lui Csaba”, *Tündérek fordulója* „Întorsura zânelor” (lista ar putea conține și *Tündérek járása* „Ocolul Zânelor”, *Hunárok* „Șanțul hunilor”,

[17] https://www.csillagaszat.hu/csilltort/magyar-csillagaszattortenet/magyar-nepi-csillagnevek/nepi-csillagneveink-beturendben/
[18] De remarcat sensurile multiple ale substantivului *had* „hadă”: neam, familie, trib, tagmă, ceată, oaste,etc.
[19] https://www.magyarhaz.ch/images/2020D%C3%B3ra/magyar%20nyelv/TAMOP-4_2_5-09_Szinonimak_rokon_ertelmu_szavak_adatbazisa.pdf
[20] Sintagma *Öreg Isten, Öregisten* este o reminiscență din perioada precreștină, fiind identificat ca denumirea zeului suprem al maghiarilor de dinainte de creștinare, fiind sinonim perfect cu Dumnezeu Tatăl https://www.arcanum.com/hu/online-kiadvanyok/Lexikonok-a-pallas-nagy-lexikona-2/o-14164/oreg-isten-14208/
[21] Transcriere după românescul *rătăcit*
[22] Sistem de șanțuri de apărare cunoscut sub numele de *Limes Sarmatiae*, similare valurilor lui Traian

Öregisten országútja „Drumul bătrânului Dumnezeu” , *Szépasszony Vászna* „Țesătura ielelor, etc.)

2) Denumiri bazate pe tradiții clasice antice, influențe astrologice *Tejút* „Calea Laptelui”
3) Denumiri de origine creștină medievală: *Szent Péter útja* „Drumul Sfântului Petru”
4) Denumiri moderne *Pável bicsiklétája* sau „Bicicleta lui Pavel”, denumire folosită în comunitățile ceangăiești din Moldova, o creație lexicală mai recentă, cu circulație locală, cu siguranță.

Cercetările acestor cosmonime vechi au fost făcute nu doar de lingviști sau etnografi sau oameni de știință[23], ci și de poeți, printre care Fazekas Mihály[24].

Varianta ***Hadak útja*** înseamnă în limba română 1. Drumul oștilor, 2. Drumul neamurilor. În literatura de specialitate primul sens este cel citat, însă substantivul *had*, atestat din 1055 sub forma *hodu*, are depotrivă sensul de neam[25]. Ba mai mult, substantivul a fost împrumutat și de limba română sub forma de *hadă*, cu sensurile **1** Ceată. **2** Droaie. **3** Familie. **4** Neam. **5** (Fig) Tagmă. Sinonim, prin urmare cu „fel”, „grup”, „castă”[26]. Sintagma *Hadak útja* a fost atestă în 1405 în glosarul cunoscut drept *Schlägli szójegyzék* sub forma *Hadi út* și majoritatea opiniilor converg spre a considera expresia numele străvechi unguresc al Căii Lactee, există și opinia conforma căreia ar fi calchierea expresiei germane *Heerstrasse* („drum militar”)[27]. József Erdődi susține în mod eronat că acesta este folosit în prezent doar în Ținutul Secuiesc. Date mai recente demonstrează că este cunoscută în tot arealul lingvistic maghiar (printre care județele Hajdú, Heves, Zala, Győr-Sopron, Pest, Békés și Nógrád dar și Transilvania și chiar zonele ceangăiești din Moldova)[28].

Varianta *Hadak utja* este, de asemenea, veche, în literatură însă infiltrându-se târziu, în secolul al XIX-lea. Construcția în sine *hadi ut* cu sensul de *via militaria* este mult mai veche: *hodu utu* (1055), *hodút* (1211), *hadút* (1417), *hadi út* (1472).[29]

Varianta ***Országút*** a fost atestată în Kolozsvári glosszák /Glosele clujene în 1577 sub forma Orzag úta cu sensul de *via lecta* (Pálfi 1907: 54), apoi în glosarul lui Szikszai Fabricius (1590) sub forma „Ország uta”, purtând același sens.

Varianta ***Szalmásút*** are o serie de variante precum Cigányok útja „Drumul țiganilor”, Cigányok szalmázása „Drumul de paie al țiganilor”, Szénatolvaj útja „Drumul hoțului de paie”, Szent Péter útja „Drumul Sfântului Petru”, Takarodó út „Drumul retragerii” sau „Drumul orei de culcare”.

Mándoki László este de părere că originea termenului *szalmásút calea cu paie* poate fi trasată până la culturile agricole mediteraneene, de unde a fost introdus în zona lingvistică maghiară de către alte popoare. Migrația romilor prin Ungaria a avut loc aproximativ în aceeași perioadă (secolele XIV-XV), de unde și amestecul de nume. Varianta *Angyalok útja* cu sensul de „Calea îngerilor” are o circulație relativ restrânsă[30] .

Imre Gyarmati (1993) arată că printre popoarele fino-ugrice, ale căror zone de locuire sunt învecinate cu cele ale popoarelor turcice, structura „Calea păsărilor/gâștelor sălbatice” este cunoscută în general și poate fi găsită în tot arealul lingvistic fino-ugric, cu excepția limbii maghiare, afirmă Gyarmati (1993: 227). József Erdődi afirmă, în schimb, că la sfârșitul secolului al XIX-lea, locuitorii din Vágújhely foloseau denumirea de calea păsărilor pentru Calea Lactee, deci reminiscențe ale denumirii „Calea Păsărilor” existau încă în limba maghiară[31],

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[23] Pe https://mek.oszk.hu/06400/06440/06440.pdf se poate consulta bibliografia maghiară legată de literatura cosmologică din 1538 până în prezent

[24] Scrierile Csillagóra „Ceasul stelelor” (Debreczen 1826) și Csillagos éggel való ismerkedés „Întâlnirea cu cerul înstelat” (1827)

[25] https://uesz.nytud.hu/index.html

[26] https://dexonline.ro/definitie/had%C4%83

[27] https://www.arcanum.com/hu/online-kiadvanyok/Lexikonok-magyar-neprajzi-lexikon-71DCC/tty-73D7D/tejut-lat-via-lactea-73E58/

[28] https://www.arcanum.com/hu/online-kiadvanyok/Lexikonok-magyar-neprajzi-lexikon-71DCC/tty-73D7D/tejut-lat-via-lactea-73E58/

[29] https://uesz.nytud.hu/index.html?displaymode=web&searchmode=exact&searchstr=had

[30] https://www.arcanum.com/hu/online-kiadvanyok/Lexikonok-magyar-neprajzi-lexikon-71DCC/tty-73D7D/tejut-lat-via-lactea-73E58/

[31] Idee care transpare și în studiul lui Gyarmati (1992: 228) care arată că în cazul multor populații turcice schimbarea de paradigmă în stilul de viață a însemnat și schimbări în privința denumirii Căii Lactee: astfel, islamizarea

Trebuie remarcat că multe denumiri sunt legate de evenimentul istoric al descălecatului și de lungul drum al triburilor maghiare din Asia spre Europa: *Hadak útja* „Drumul neamurilor", *Szarvasnyom „*Urma cerbului" (trimitere la legenda cerbului miraculous, animalul totemic al etnogenezei maghiare sau de memoria venirii hunilor în Europa, *Csaba útja* „Drumul lui Csaba", *Csillagösvény* „Cărarea stelelor", toate păstrate în legenda crăișorului Csaba.

Confluențe și paralelisme

Szabó T. 1957 și Zsigmond (1997) menționează următoarele denumiri ale Căii Lactee, folosite de către comunitatea maghiară din România *Angyal útja. Barát útja, Cigányok útja, Csaba útja, Égnek az útja, Fáradt embereknek az úttyik Hadak útja, Halottak úttylk, Hétfejű sárkány, Éjjeli kegyelet, Tündérek fordulója, Szépasszony Vászna Kálejá cséruluj, Kálejá luj Traján, Pásztor útja, Polyvás út, Retecsit út, Seregek útja, Szegén útja, Tejút, Tündérek útja, Udvari út, Zárvák úttyik*. Azi mai sunt folosite sintagmele care cuprind lexemul *cale* și lexemele *szalmás, tejes, hadaké, cigányoké, szenté, hétfejű sárkányé, tündéreké, raboké, angyaloké*, sintagmele inspirate din legenda cerbului miraculos sau cele legate de iele *szépasszony* fiind ieșite deja din uz. Comunitatea ceangăiască din Moldova cunoaște și folosește variantele *Rabok útja (Angyal útja, Barát útja, Hadak útja, Égnek az útja, Fáradt Embereknek az úttyik, Halottak úttyik, Kálejá cséruluj, Kálejá luj Traján, Pásztor útja, Retecsit út, Seregek útja, Szegén útja, Udvari út, Tündérek útja, Zárvák úttyik, Tejút*, (Zsigmond 1997). Dintre acestea, *Kálejá cséruluj, Kálejá luj Traján, Pásztor útja, Retecsit út* sunt împrumuturi evidente din limba română: *Calea cerului, Calea lui Traian, Calea păstorului, Drumul rătăcit.*

Denumirea *Tündérek útja* cunoscută în Moldova face apel la credința în zâne, figura ielelor numite *Szépasszony* apărând în denumirea Căii Lactee, nume cândva cunoscut și folosit și în Ținutul Secuiesc (Kandra 1971: 413, Zsigmond 1997: 182). Attila Szabó și colegii săi au întâlnit, de asemenea, variantele „robok uttya" și „rabok uttyik" în mai multe locuri printre ceangăii din Moldova în timpul cercetărilor lor de teren din 1949, toate fiind forme traduse din românescul *Calea robilor.* Mándoki László înșiră patru tipuri de explicații privitoare la sintagma „Calea lui Csaba", „Drumul de paie" și „Calea hadelor/neamurilor". Potrivit uneia dintre ele, este vorba despre paiul care a căzut din căruța Sfântului Petru. O altă idee spune că drumul lui Csaba arată spre sud și crăișorul a venit pe acest drum pentru a-i ajuta pe secui. A treia legendă populară se referă la maghiarii care au urmat această cale în timpul descălecatului. A patra idee este, de asemenea, istorică și se referă la drumul făcut de strămoșii locuitorilor din Dornești /Hadikfalva (Suceava), care au migrat din Siculeni /Madéfalva (Harghita) în Bucovina sub oblăduirea lui András Hadik[32].

Denumirea maghiară Tejút este relativ recentă, sintagma apărând în sub forma *Tejes-útnak* în opera lui Zrínyi *Szigeti Veszedelem,* în 1662 sub forma *Tejút* în lucrarea lui Komáromi Csipkés György, Békeséges Tűrés Ösztöne[33], alături de varianta *téj út* „Calea laptelui" și expresia arhaică *Égen levő ország* „Țara de pe cer".

Denumirea românească în care apare determinantul *ţigani(i*), este considerată de unii cercetători (Mladenova 1998:44) că provine din limba maghiară. La baza denumirilor care cuprind cuvintele ţigan şi paie stă de regulă anecdota cu ţiganul care a furat paie de la naşul său (Ioniţă 2006, Pamfile 1915: 188). Zsigmond crede și el că denumirea Calea Țiganilor ar fi o calchiere după ungurescul *Ciganyokuccsa, Ciganyok utja* (Zsigmond 1997).

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a provocat schimbări atât de mari și profunde în viața și istoria culturală a popoarelor turcice, încât accentul s-a mutat asupra tradițiilor lumii mahomedane. Acest lucru se poate observa în faptul că Calea Lactee simbolizează „Calea pelerinilor spre Mecca" pentru unii musulmani turci — în special pentru cei care trăiesc mai departe de populațiile fino-ugrice, care cultivau denumirile legate de drumul sau calea păsărilor călătoare. Este posibil ca și popoarele turcice occidentale (limba turcă) să fi cunoscut denumirile „Calea păsărilor/gâștelor sălbatice", dar aceste denumiri au fost uitate odată cu schimbările fundamentale în obiceiuri. Un fenomen similar ar fi putut avea loc și în rândul maghiarilor. Înainte de cucerire, probabil că și ei cunoșteau denumirile „Calea păsărilor/gâștelor sălbatice", dar în noua lor patrie vechile denumiri ale stelelor au devenit obscure și, în timp, au fost înlocuite cu altele noi. Numele maghiare Tûndérek útja „Calea Zânelor", Isten úttya „Calea lui Dumnezeu", Róma útja „Calea Romei" sunt de origine mai târzie și se pot observa schimbări foarte semnificative în viața poporului maghiar, noua concepție despre lume și influența religiei creștine asupra lor.

[32] În secolul al XVIII-lea au fost fondate cinci colonii, cinci sate secuiești în Bucovina: Istensegíts („Dumnezeu ne ajută!", azi Tibeni) Fogadjisten (înființat în 1776, în traducere „Fie voia lui Dumnezeu!", azi Iacobești), Józseffalva (înființat în 1785, azi Vornicenii Mari), Hadikfalva (azi Dornești) și Andrásfalva (înființat în 1786, azi Măneuți).

[33] https://www.csillagaszat.hu/csilltort/magyar-csillagaszattortenet/magyar-nepi-csillagnevek/nepi-csillagnevek-gyujtese/

Există așadar un mechanism de calchiere reciprocă în privința denumirilor populare ale Căii lactee: *Calea robilor* a pătruns prin calchiere și în limba maghiară, sintagmele cu referentul *țigan* au u fost calchiate în limba română după model maghiar. Variantele cu referentul *paie* fac parte dintr-un orizont mai larg, fiind probabil preluări din terțe limbi.

Calea orbilor și *Calea robilor* poate fi un caz de metateză, dar bazată pe relația lexemului românesc rob cu lexemul din protoslavă, orbъ care înseamnă „rob" și formată din protobaltoslavicul *árbas cu sensul de „rob„ sau „servitor", provenită din lexemul protoindoeuropean *h₃órbʰos, care ar fi purtat și sensul de „rob", și sensul de „orfan". O altă explicație apropie *Orbul cerului* de *Crângul cerului,* sema comună fiind ideea de „cerc", „mișcare circular", pe baza formelor latinești *orbis, orbiculus.* În sensul afirmației noastre aducem faptul că forma Calea orbilor, răspândită în Transilvania nu a fost preluată, calchiată deloc în limba maghiară, unde a pătruns și s-a răspândit remarcabil varianta *Calea robilor*.

Credem că proveniența formei *crângul cerului* ar putea fi analizat și în perspectiva unei calchieri din expresia maghiară *kerengő,* derivat de la verbul din proto-maghiară *kering.* Verbul *kering,* derivat de la radicalul de origine fino-ugrică ker (**kerə̈* cu sensul de „cerc, roată, inel; rotund, rulant; a se învârti, a se roti, a se învârti") a fost atestat în 1372[34], apoi în 1416 *în Codicele vienez/ Bécsi codex* (Mészöly 1916) și cu sensul de încercui, înconjura, a merge în cerc (lat. *ambitus*). *Marele dicționar de regionalisme* coordonat de Kiss (2019) listează următoarele forme regionale și dialectale ale lexemului: *keremaringol, keremaringózik, karingózik, kerinbogázik, kering, keringel, keringél, kéringél, keringol, kéringet, keringet, keringőzik, keringózik, keröng*, toate cu sensul de „a merge", „a se deplasa", „a hoinări", „a vagabonda", „a umbla", „a migra". În *Dicționarul* lui Szarvas-Simonyi (1890) apar formele, *karing, karingó, karingoz, karingál, kerëng, kering, be-kerëng, el-kerëng, föl-kerëng, ki-kerëng, körül-kerëng, meg-kereng, kerëngél, kerëngés, kerenget, kerëngetdëgél, kerëngő,* toate având ca semă comună ideea de „mișcare", „mișcare circulară": *kerülés /circuitus* (Szarvas-Simonyi II 1890: 227). Prin sensul *kerülés, kereng, kering* a ajuns să desemneze, prin extensie de sens, și „mersul în pădure", „deplasarea în pădure" sau „activitatea de pază a pădurilor". Lexemul *kereng, kering* a fost atestat și cu privire la mersul stelelor sau mișcarea obiectelor cosmice: *Járásánál nem acképpen kerenget az égen, mint egyéb tsillagoc* „Când se mișcă, nu se învârte pe cer ca alte stele" sau *A tsillagok szuntelen körös-körül kerengvén* Stelele se învârt neîncetat în cercuri" (Szarvas-Simonyi II 1890: 227).

Concluzii

Atât în limba maghiară, cât și în limba română mecanismul formării cuvintelor prin referent mitologic este detectabil, ca și denumirile legate de sememul *culoare*: *Calea albă* respectiv *Nagy (fehér) út* „Marele drum alb". Denumirile legate de imaginea unor mase de oameni în mișcare este mai pregnantă în inventarul de nume maghiare dar nu lipsește din lista de demumiri românești, mai ales Calea rătăciților și Calea robilor, ambele având un sens conotativ care tinde spre sensurile afective negative (rătăcit, rob). Dintre denumirile cu același tip de conotație notăm o serie de nume folosite de către comunitatea maghiară din România: *Fáradt embereknek az úttyik* „Drumul oamenilor obosiți" *Halottak úttyik* „Drumul morților", *Szegén útja* „Drumul săracilor", *Zárvák úttyik* „Drumul orfanilor", acest ultim exemplu poate susține și etimonul slav orbъ (cu sensul de „rob" și „orfan") pentru *Calea robilor/ Calea orbilor*.

O diferență notabilă este prezența pregnantă a soluțiilor denominative cu referent sacral în denumirile maghiare și lipsa referentului sacral-creștin în inventarul de nume românești, semn că acest procedeu de creație lexicală nu a funcționat în limba română, dar a funcționat în limba maghiară, poate ca reminiscență fino-ugrică sau influență a contactelor cu popoarele turco-altaice din perioada premergătoare descălecatului (denumirile maghiare coagulând atât referințe creștine cât și precreștine, mitologice dar cu elemente sacrale: Istenbarázdája „Brazda lui Dumnezeu", Angyal útja „Calea îngerului", Jézusútja „calea lui Isus" Öregisten országútja „Drumul bătrânului Dumnezeu" , Szent Pétör útja „Drumul sf. Petru", Búcsújárók útja „Drumul pelerinilor", Éjjeli kegyelet útja „Calea

[34] https://uesz.nytud.hu/index.html?displaymode=web&searchmode=exact&searchstr=ker%C3%BCl&hom=

smereniei nopții”, Tündérek útja „Calea zânelor”, Isten úttya „Drumul lui Dumnezeu”, Jézuskának az útja „Drumul micului Isus”, Angyalútja „Calea îngerului”, , Barátútja „Calea călugărului”, ”, Angyalok útja „Calea îngerilor”, Tündérek útja „Calea zânelor”, Szépasszonyok útja „Calea ielelor). Ținând cont de seria sinonimică din care face parte lexemul *troian* „șanț”, „tranșee”, „val de apărare”, „dig”, „meterez”, „hindichi” (cu toate sensurile etimonului turcesc din care provine) dar și „brazdă”, „vale” (*Brazda lui Troian, Brazda lui Iorgovan, Brazda lui Novac*) și de ocurențele sinonimelor sale precum cel semnalat în *Cronica anonimă a Moldovei* (1975), s-ar putea investiga în continuare relația lexemului cu acele lexeme au ca semă comună [+hotar]: *ogor, hotar*, dar și *canal, baraj, zid*[35].

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DIFFICULTIES IN IDENTIFYING THE DIRECT OBJECT

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Abstract: *In Romanian syntax, the complement constitutes a class of secondary syntactic functions that complete the meaning of the governing element, typically a verb. This category encompasses the direct object, the secondary object, the indirect object, the prepositional complement, the possessive complement, the agent complement, and the comparative complement, each characterized by specific semantic, morphological, and syntactic features. Linguistic communication attains completeness only through the association of the verb with its appropriate complement, whether explicitly expressed or implied. The present article seeks to outline the genuine difficulties and grammatical pitfalls encountered in the identification of the direct object.*

Keywords: *direct object; prepositional complement; subject; syntax.*

Dacă subiectul, predicatul şi atributul reprezintă fiecare câte o funcţie sintactică, complementul este o clasa de funcţii sintactice secundare, comparabilă cu clasa de funcţii sintactice de asemenea secundare a circumstanţialului. Fără a exista, ca în domeniul limbii în general şi a gramaticii în special, reguli rigide, clasa complementului (cuprinzând complementul direct, complementul secundar, complementul indirect, complementul prepoziţional, complementul posesiv, complementul de agent și complementul comparativ) se individualizează prin anumite particularităţi comune, în regula generală de natură semantică, morfologică şi sintactică. După Corneliu Dimitriu, toate complementele conțin pe lângă poziția sintactică și o poziție semantică (directă/indirectă) care depind de conținutul semantic al centrului lor verbal. Din această cauză, termenul regent nu funcționează singur, fără o completare a sensului care este dată de adjuncți. (apud Corneliu Dimitriu, *Tratat de gramatică a limbii române, II, Sintaxa*, Institutul European, Iaşi, 2002, pag. 1374-1375)

Dacă ar fi să definim complementul, ținând cont de tradiția gramaticilor române, acesta ar fi partea secundară de propoziţie care determină un verb la un mod predicativ sau la un mod nepredicativ, o locuţiune verbală, un verb copulativ + numele predicativ, un adjectiv, un numeral cardinal, un adverb, o interjecţie predicativă: Ofer spre exemplificare enunțuri cu poziții sintactice în accepțiune modernă: *M-a rugat ceva* [c.sec.], *Cartea oferită de Ion* [c.ag] *este bună, \El îşi aduse aminte de copilărie* [c.prep.] , *Fumul este caracteristic focului*[c.i] , *Cartea este utilă copilului*. [c.i], *Iată hoţul* [c.d].

Complementul direct, conform GALR, GBLR, este o funcție sintactică impusă de un verb obligatoriu tranzitiv și se realizează printr-un nume în cazul acuzativ, ocupând o poziție de actant în relația cu centrul verbal tranzitiv.

Complementul direct se confundă adesea cu cel secundar, însă complementul secundar presupune prezența obligatorie a complementului direct, în timp ce complementul direct nu este condiționat de prezența complementului secundar.

De exemplu*: Mănâncă un măr*. [Cd]

O colegă mă [Cd] *învăță lecția* [C. sec.]

Clasa de substituție:

A. *La nivel propozițional*:

1. *Realizări nominale*

a. Complementul direct poate fi exprimat prin substantive în cazul acuzativ cu prepoziția *pe* sau fără prepoziția *pe*. De menționat că prepoziția *pe* este un morfem al acuzativului, în cazul complementului direct care exprimă o ființă.
De ex. *Intenționa să-l ajute pe Ion. Intenționa să-și cumpere o mașină.*

b. Complementul direct mai poate fi exprimat prin substituți substantivali (pronume, numerale).
De ex. *Îl aștept pe primul/pe al său /pe aceea*.
Nu doresc nimic.

Parcă aș vrea ceva.
Îi ajut pe toți.

c. situație aparte o ocupă ***al*** și ***cel.*** Complementul direct poate fi exprimat printr-o construcție atunci când semiindependentele *al* și *cel* sunt urmate de alte părți de propoziție.

- ***Al*** este urmat de un adjectiv posesiv, de un substantiv sau de un substitut în genitiv, în această situație este dublat de un clitic, precum: *Pe ai mei i-am felicitat. Mi-am șters penarul, dar pe al verșoarei mele l-am uitat. Nu îi certa pe ai ei/acestora niciodată.*

Observație. ***Al*** are dublă interpretare, după GALR (2005, p. 235, Vol. I), astfel el poate fi un *formant* al posesivului fără funcție sintactică, dar poate fi considerat și *pronume semiindependent*- în acest caz substituie substantivul și îndeplinește toate funcțiile sintactice pe care le are substantivul. În orice caz, *al* este considerat morfem de marcare suplimentară a ideei de posesie. Această posesie impune cazul genitiv pentru substantive și pronume personale, demonstrative, nehotărâte, relative, interogative, negative: Citesc o carte *a ei/a tuturor/ a acestuia/ a cuiva*. *A nimănui* nu lipsește./ *A cui* chiulește?

De ex. Pe al tău îl apreciez mai mult./ Al_1 -formant al posesivului.

Al_2- pronume semiindependent, complement direct, iar *tău* este adjectiv pronominal posesiv cu funcția sintactică de atribut adjectival.

În tradiția gramaticii românești, al_1 indică obiectul posedat, iar forma pronominală posesivă care îl însoțește indică posesorul. Într-un enunț ca: *În casa mea nu vei fi binevenit*, mea este un adjectiv pronominal posesiv cu funcția de atribut adjectival.

- În ceea ce privește ***cel,*** poate fi complement direct când este urmat de un numeral sau un grup prepozițional, de exemplu: *Pe cei dintâi i-am aplaudat. / Pe cei din clasă nu i-am felicitat.*

După GBLR, ***cel*** poate fi:- pronume semiindependent: *Pe cel din urmă îl aștept*.

- Adjectiv pronominal semiindependent: *Pe cei doi căței i-a adoptat./ O să vânez vulpea cea vicleană.*
- Poate fi omonim cu marca *cel* din structura superlativului relativ: *Cel mai frumos a cântat verișoara mea.*

B. *realizări nonnominale*:

a. adverbe formate cu sufixul de modalitate –ește:
Vorbește românește/oltenește.

b. verbe la forme verbale non-finite: - infinitiv: *Începe a merge*. *Nu știe a vorbi*. *Poate cânta*. - supin: *Se apucă de citit*. *Are de scris.*

- gerunziu: *Am auzit tunând.*

Observație. În *Gramatica limbii contemporane* de Iorgu Iordan și Vladimir Robu, 1978, astfel de structuri: *Începe a merge*. *Poate cânta*. *Se apucă de citit*. *Are de scris* sunt, de fapt, niște *predicate verbale compuse* alcătuite dintr-un verb semiauxiliar de modalitate (de ex. a trebui, a putea, a avea, a fi, a vrea, a părea, a-i veni) sau de aspect (a da, a începe, a prinde, a porni, a apuca, a se lua, a sta etc) urmate de verbe la conjunctiv, infinitiv sau supin, (uneori, foarte rar și la participiu). (p. 592). GALR II consideră aceste structuri ca fiind *predicate complexe al enunțării* (v. exemplele GALR II: *Ion se apucă de învățat lecția. Ion poate învăța lecția. El urmează să învețe lecția. Lecția este de învățat. Dorința lui X este de a învăța lecția*). Confuziile în identificarea complementului direct apar și prin prima interpretării acestor construcții ca fiind predicate verbale compuse și ajung ca să fie calificate, greșit, drept *predicative*

Capcane gramaticale. Relaţia complementului direct cu alte poziţii sintactice

Complementul direct este apropiat uneori, din punct de vedere semantic, de alte părţi de propoziţie.

I. Complementul direct se confundă adesea cu **complementul prepoziţional.** (vezi G. G. Neamţu, *Teoria şi practica analizei gramaticale*, pag. 365)

De exemplu:

a. S-a supărat pe Ion. Se înfurie pe Ion. Se întristează pe situație. Se mânie pe Ion.

b. Ești invitat a participa la concurs. Vina a fost dată pe Ion.
c. I-a cășunat pe Ion. I-a venit pe Ion. I s-a pus pata pe Ion.
d. Mizez pe Ion. Contez pe Ion. Pariez pe Ion.
e. Pune pariu pe Ion. Pune ochii pe Ion. A pus mâna pe Ion. A dat vina pe Ion.

Având întrebări comune (***pe cine ?*** sau ***ce ?***) şi construcţii identice sau apropiate cu prepoziţia " pe ", deosebirea se face prin focalizarea atenției pe *centru-verbal*.

Metode de interpretare:

1. Dacă centrul verbal este un verb intranzitiv fiind o *construcție reflexivă* cu clitic reflexiv fără funcție sintactică (cum e în exemplele de la *a.*), cuvântul subliniat este *complement prepozițional*.
2. Dacă centrul verbal este un verb intranzitivizat prin trecerea la o *construcție pasivă* (cum e în exemplele de la *b*.), cuvântul subliniat este *complement prepozițional*.
3. Dacă centrul verbal este un verb *intranzitiv* sau o locuțiune verbală intranzitivă (cum e în exemplele de la *d.,e*.), atunci cuvântul subliniat este *complement prepozițional.* Verbele *a miza, a conta, a paria, a se baza, a se bizui* sunt *intranzitive*, nu intrazitivizate, deci structura: *pe Ion* este complement prepozițional.
4. Dacă centrul verbal este un verb *impersonal* sau locuțiune verbală impersonală (cum e în exemplele de la *c*.), atunci cuvântul subliniat este *complement prepozițional.*

În exemplele de mai jos, exista verbul regent *copulativ* și construcții cu *a fi existențial, impersonal*, deci verbe intranzitive, prin urmare, cer complemente prepoziționale și nu complemente directe. Deși în aceste situații echivalentul este clar un complement prepozițional putând fi contras prin *de ceva, la ceva.*

Ex: Este inapt a merge cu bicicleta. (regent: operator copulativ, deci intranzitiv, contragere: *de ceva*)

Sunt dispus a veni la întâlnire. (regent: operator copulativ, contragere: *la ceva*)

Îi este teamă (frică, ruşine, silă, greaţă) a mai vorbi. (regent: verbul a fi predicativ, impersonal, deci intranzitiv; contragere: *de ceva*).

1. Este complement direct când *se poate dubla cu o formă clitică de Ac*. (**Îl** laudă pe Ion- c.d., dar * **Îl** contez pe Ion- c.prep./ ***Îl** mizez pe Ion/* **Îl** se supără pe Ion/ * **Îl** pune pariu pe Ion)
2. Doar în cazul *complementului direct se poate realiza o construcție pasivă* (Este lăudat de părinți, dar * Ion *este contat/este mizat* de părinți) (vezi GBLR, p.428)

II. Complementul direct se confundă adesea cu **subiectul.**

În exemplu: *Se întreabă asta.*[S/ C.d.]**,** avem un context ambiguu, deoarece verbul ***se întreabă*** ar putea fi impersonal, deci intranzitiv și în această situație, *asta* nu poate fi complement direct, ci subiect, dar, în același timp, verbul ***se întreabă*** ar putea avea un subiect subînțeles și atunci cuvântul asta este complement direct.

Pentru aclarifica situaţia, e nevoie să se citească cu atenţie contextul în care apare şi, dacă are subiect subînţeles, avem un complement direct**,** dar, dacă nu are subiect, atunci , *asta* este subiect.

Pentru clarificare, **aplicăm regula priorității**: **CINE? (S) înaintea lui CE (c.d.)?**

Avem următoarele situații:

1. Există *construcții impersonale* cu subiect nonanimat, acestea *nu pot admite complement direct*, deoarece sunt intranzitive.

a. Mă doare gâtul. Mă interesează cartea. Îmi convine prețul. Îmi vine a plânge. Mă amuză situaţia. Mă miră rezultatul. Mă avantajează rochia. (impersonale cu subiect nonanimat, aplicând regula priorității subiectului în fața complementului direct, avem de-a face cu un *subiect* nonanimat)

2. Dacă verbul regent este o c*onstrucție pasiv-reflexivă, impersonală (*exemplele de la *a.)* sau *o construcție reflexiv-impersonală (*exemplele de la *b.),* avem tot un *subiect postverbal,* nu complement direct.

a. Se știe rezultatul. Se aude un zgomot. Se observă o schimbare.

b. Se întâmplă ceva. S-a rupt o creangă. S-a stricat drujba. Nu se cuvine asta! Nu se cade asta!

III. Complementul direct se confundă adesea cu **complementul secundar**

Ex. L[C.d]-am învățat lecția[C.sec.] la biologie.

GBLR (p. 428) recomandă aplicarea principiului *unicității* pe baza căruia s-a delimitat complementul direct de complementul secundar sau de complementul predicativ al obiectului (CPO)

Repere de identificare corectă:

1. Complementul secundar nu se poate dubla printr-o formă clitică pronominală de acuzativ. Ex. Îl [C.d.] învață pe Ion[C.d.] biologia [C.sec], dar nu *Mă o învață.
2. Complementul secundar este condiționat de prezența complementului direct în GV: El spune data[Cd.] plecării. vs. El *îl* întreabă pe Ion[Cd.] lecția[C.sec].
3. Complementul secundar nu permite realizarea unui raport de coordonare cu un complement direct: L-a învățat pe Ion sau biologia.

IV. Complementul direct se confundă adesea cu **complementul predicativ al obiectului**

Complementul predicativ al obiectului presupune o relație ternară și implică un verb al atribuirii, un subiect, un complement (obiect direct sau indirect) și un complement predicativ al obiectului. Anumite verbe cer un complement predicativ al obiectului, nu complement direct:

a. A boteza, a chema, a denumi, a intitula, a numi, a porecli, a(-i) spune/ zice: L-au botezat Ion. /Îl cheamă Ion. / L-au numit Ion./ L-au poreclit Bossul. /

b. A alege, a angaja, a desemna, a unge: L-au ales șef/ L-au angajat doctor. /

c. A lua care presupune prepoziția *drept*: L-au luat drept director.

Repere de identificare corectă:

1. Complementul predicativ al obiectului nu se poate dubla printr-o formă clitică pronominală de acuzativ. (cf. GBLR, p. 429)
2. Complementul predicativ al obiectului nu se poate dubla printr-o formă nominală (GN): Pe Ion[Cd.] l-au numit șef[CPO].

Observație. Uneori același verb regent poate cere complemete diferite, deoarece se poate diferenția semantic:

Exemplu: El *aduce* ("transporta") apa[c d] - complement direct

El *aduce* ("seamănă") cu mama [c.prep] lui - complement prepoziţional

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DEVELOPING LINGUISTIC AND CULTURAL COMPETENCE THROUGH THE COMMUNICATIVE-FUNCTIONAL MODEL IN MOTHER TONGUE TEACHING AT LOWER SECONDARY LEVEL

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Abstract: *Having a fundamental role in developing literacy competence and ensuring access to knowledge, mother tongue language study defines a series of objectives in which the goal of fostering students' autonomous personality development harmonizes with that of developing the key-competence of communication in the mother tongue. From this perspective, the present study analyzes the conceptual background of the Romanian Language and Literature curriculum for lower secondary education, identifying the directions that language sciences and literary sciences imprint on the study of the discipline in lower secondary school, as well as the way in which the main European frameworks for language study in school substantiate the entire educational strategy, ensuring its functionality, social relevance, and curricular coherence.*

Keywords: *mother tongue teaching; communicative-functional model; key-competence; lower secondary level; European frameworks*

Structurarea modelului comunicativ pentru predarea limbii și literaturii române

Abordarea actuală în studiul limbii și literaturii române la ciclul gimnazial este reflectată în modelul comunicativ-funcțional, care relaționează finalitățile disciplinei cu profilul de formare al absolventului, structurat în conformitate cu așteptările societății contemporane. În acord cu aceste așteptări, modelul comunicativ este cel care oferă studiului maternei un model coerent și structurat de studiu al limbii în realitatea comunicării. Avându-și punctul de plecare în domeniile pragmaticii, abordarea actuală asupra limbajului vine din nevoia de a-l contextualiza, de a-l privi ca formă a interacțiunii umane. În teoria actelor vorbirii, limba este un proces social[1], iar codificarea socială pe care o conferim actului de comunicare este la fel de importantă ca enunțarea propriu-zisă. În acord cu perspectiva pragmatică, limba este privită ca un instrument în acțiune, care se raportează la intenția[2] vorbitorului, la regulile de comportament comunicațional[3], la adaptarea mesajului în raport cu contextul socio-cultural sau la standardele coerenței și coeziunii. Dacă sociolingvistica, ca „studiu interdisciplinar, al cărui obiect îl constituie variația sistematică a structurii unei limbi și a structurii comunității care o folosește"[4], analizează utilizarea limbii în raport cu regulile socioculturale, de pe un alt palier al pragmaticii, cel al lingvisticii enunțării, care privește enunțarea ca „act individual de utilizare a limbii"[5] și descrie relațiile existente între enunț și utilizatorii săi, limba devine, în primul rând, un act performativ, o formă de utilizare concretă a limbii.

Datorită acestor teritorii de cercetare, s-a trecut și în școală de la studiul limbii ca model ideal la analiza ei în realitatea comunicării. Așadar, limba – *cu utilizarea ei, determinată de variabilele situației de comunicare, de statutul social și cultural al interlocutorilor și de tipul relațiilor care stabilește între aceștia* – reprezintă nucleul modelului comunicativ adoptat de programele actuale de limba și literatura română. La acest model constituit s-au adăugat și contribuțiile aduse de psiholingvistică, din care didactica a reținut, mai ales, importanța utilizării funcționale a limbii, relaționând-o cu procesele psihice proprii indivizilor care le produc și le interpretează într-o situație.

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[1] În această direcție, din filozofia limbajului putem identifica teoriile lui J.L. Austin (*How to Do things with Words*, 1962) asupra actelor performative, care sunt de natură locuționară (actul de a spune ceva, numind realitatea) și ilocuționară (a exprima o aserțiune, a da un ordin, a face o promisiune etc.).

[2] John R., Searle, *Speech Acts: an Essay in the Philosophy of Language*, Cambridge University Press, London, 1969

[3] Grice, H.P., *Logic and Conversation*, in P. Cole & J.L. Morgan (Eds.), *Syntax and Semantics*, Volumul 3: *Speech Acts,* New York Academic Press, New York, 1975

[4] Angela Bidu-Vrânceanu, Cristina Călărașu, Liliana Ionescu-Ruxăndoiu, Mihaela Mancaș, Gabriela Pană Dindelegan, *Dicționar de științe ale limbii*, Ed. Nemira, București, 2005, p. 330.

[5] *Ibidem*, p. 135.

Aceste direcții au fost completate de viziunea constructivistă asupra învățării limbii, care interpretează procesul în termeni de implicare a elevilor în situații de învățare, considerându-l, mai ales, un proces individual, la care profesorul participă mai mult prin oferirea unor suporturi tehnice necesare învățării (de ordin vizual, auditiv, acțional, multimedia etc.)[6]. De pe aceste poziții și în acord cu psihologia socială, care consideră că învățarea limbii este mult mai eficientă în contexte sociale, prin comunicarea cu ceilalți, modelul comunicativ urmărește antrenarea elevului în activități de comunicare semnificative și în acord cu nevoile și preocupările lui. În centrul acestui model se află chiar elevul, care devine agent al învățării, cu rol activ și conștient de propriul traseu educațional. De aici, nevoia aplicării modelului în contextul unor metode active, axate pe acțiune individuală, care promovează învățarea dimensionată social, pe principiul cooperării.

Configurarea modelului a fost influențată, în timp, și de teoriile lingvisticii textuale și de cele ale receptării. Din sfera primelor teorii, amintim aici de accentul pus pe macrostructurarea tipurilor de texte și pe elementele specifice analizei discursului – coerență, coeziune etc.. În ce privește receptarea textului, reținem faptul că modelul comunicativ include lectura în cadrul proceselor orientate spre elev, și nu spre text. Modelul *orientării spre cititor*[7], ale cărui baze au fost puse de teoreticienii hermeneuticii și ai semioticii, s-a circumscris, în interiorul modelului comunicativ al disciplinei, competenței de lectură. Datorită acestei structurări a competenței, lectura a devenit un proces cu multiple valențe: interactiv (text-lector-context), orientat (către un scop declarat al lecturii), de construcție (cu interpretări și sensuri plurale) și social (cu utilizare imediată în comunitate).

Finalitățile disciplinei. Raportarea la profilul absolventului (competențe-cheie vizate)

Din deschiderea studiului limbii și literaturii române către științele limbii și ale literaturii, dar și către noile teorii din psihologie și pedagogie, abordarea comunicativă a putut să-și configureze un model didactic optim, care să răspundă imperativelor societății contemporane. Mai mult decât atât, studiul maternei după tiparul funcțional și centrarea sa asupra aspectelor comunicării a permis armonizarea cu celelalte discipline din aria curriculară „limbă și comunicare” și a adus cu sine avantajul unei viziuni coerente asupra studiului limbilor.

Dacă analizăm coordonatele profilului de formare al absolventului de gimnaziu pe dimensiunea competenței de comunicare în limba maternă, vedem că studiul ei în școală pregătește elevul pentru un rol activ în *societatea cunoașterii* - căutarea, colectarea, procesarea de informaţii și receptarea de opinii, idei, sentimente într-o varietate de mesaje ascultate/ texte citite; exprimarea unor informaţii, opinii, idei, sentimente, în mesaje orale sau scrise, prin adaptarea la situaţia de comunicare; participarea la interacţiuni verbale în diverse contexte şcolare şi extraşcolare, în cadrul unui dialog proactiv[8].

În programele de gimnaziu, formarea competenței de comunicare se structurează pe două din cele trei componente ale disciplinei – *componenta lingvistică* și *componenta interrelațională*. Prima componentă are drept finalitate conștientizarea importanței codului lingvistic în comunicare, desemnând ca centru de noutate și de interes în învățare activități în care se realizează dirijat familiarizarea elevilor cu norma lingvistică, raportând achizițiile lingvistice anterioare pe care aceștia le-au dobândit în familie sau în anii de școlaritate anteriori la norma limbii române standard. Cea de-a doua componentă, cea interrelațională, urmărește mai ales utilizarea funcțională a limbii, în cadre socioculturale anume delimitate, urmărind înțelegerea limbii ca instrument de comunicare în contexte diverse și semnificante.

Analizând aceste două componente prin raportare la *Cadrul european comun de referință pentru limbi*, observăm că programa se aliniază structural și conceptual cu acest document, chiar dacă el vizează în principal studiul limbilor străine. Punerea în acord cu cele trei componente ale

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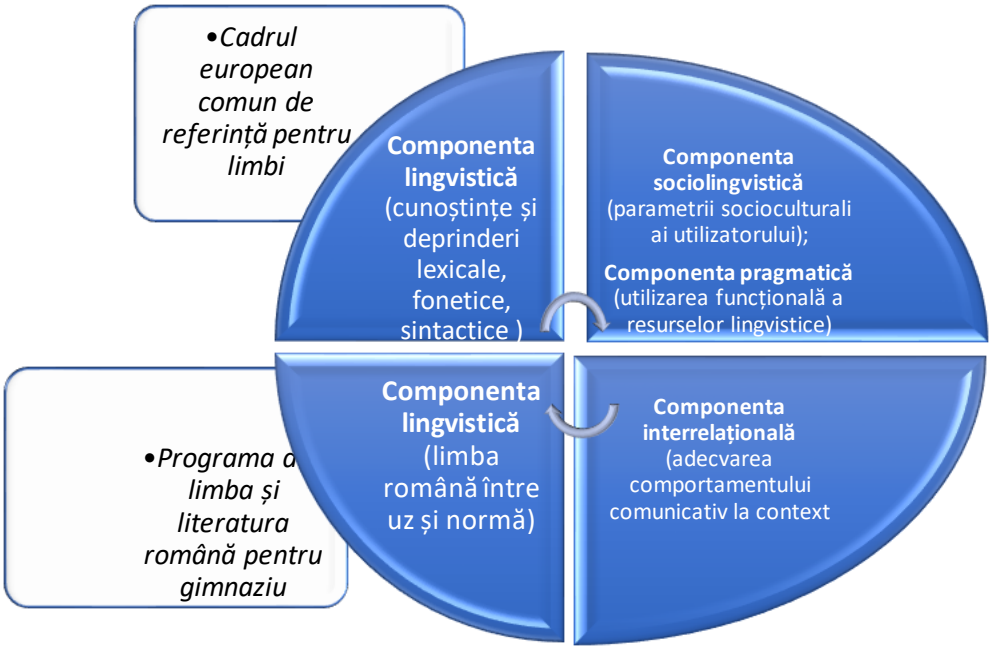
[6] Ahmed Alduais, Integration of Language Learning Theories and Aids Used for Language Teaching and Learning: A Psycholinguistic Perspective, în *Journal of Studies in Education*. 2. 10.5296/jse.v2i4.2438, septembrie 2012, p. 115.

[7] Lucrările de referință ale acestei direcții sunt: Wolfgang Iser, *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett* (1978); Hans Robert Jauss, *Pour une herméneutique littéraire* (1988); Umberto Eco, *Lector in fabula: cooperarea interpretativă în textele narative* (1991).

[8] Profilul de formare al absolventului, disponibil la adresa https://www.ise.ro/wp-content/uploads/2015/12/Profilul-de-formare-al-absolventului_final.pdf , accesat la data de 1 decembrie 2025.

competenței de comunicare lingvistică (componenta lingvistică, componenta sociolingvistică și componenta pragmatică)[9] este o armonizare care conferă coerență studiului limbilor în cadrul ariei *Limbă și comunicare*, facilitând raportarea la un cadru mai amplu și la o serie de principii unitare.

Fig. 1: Raportarea componentelor programei de limba și literatura română la competența de comunicare lingvistică din *Cadrul european comun de referință pentru limbi*


•Cadrul european comun de referință pentru limbi
Componenta lingvistică (cunoștințe și deprinderi lexicale, fonetice, sintactice)
Componenta sociolingvistică (parametrii socioculturali ai utilizatorului);
Componenta pragmatică (utilizarea funcțională a resurselor lingvistice)
•Programa d limba și literatura română pentru gimnaziu
Componenta lingvistică (limba română între uz și normă)
Componenta interrelațională (adecvarea comportamentului comunicativ la context

Compararea acestor axe coordonatoare (Fig.1) permite câteva observații legate de particularitățile studiului maternei: componenta lingvistică a programei vizează mai mult decât simpla corectitudine și pune accent pe normativitate (cunoașterea și aplicarea normelor ortografice, ortoepice și morfologice), reflexivitate lingvistică (capacitatea de a justifica anumite selecții lingvistice), stilistică gramaticală (exploatarea valorii expresive a părților de vorbire). Componenta interrelațională absoarbe competența sociolingvistică și pe cea pragmatică, extinzând, din prima corespondență, adaptarea vorbirii la partener și utilizarea registrelor limbii către zona mai largă a identității culturale și a diversității. Dimensiunea pragmatică se corelează atât cu zona producerii de text (tipare textuale, acte de limbaj), cât și cu cea a receptării textului (sens global, inferențe etc.).

Așadar, finalitatea studiului limbii în gimnaziu este aceea de a-i oferi elevului instrumente lingvistice care să-i permită să recepteze și să producă mesaje adecvate în contexte de comunicare variate. Așa cum am văzut, achizițiile lingvistice sunt cele din sfera limbii literare, ca variantă obligatorie în situațiile de comunicare oficială și de comunicare scrisă, dar și ca opțiune recomandată în toate interacțiunile sociale. Viziunea instrumentală asupra limbii se extinde și asupra dimensiunii interrelaționale, urmărind învățarea performării actelor de limbaj în corelație cu contextul de comunicare, a strategiilor de ascultare activă și de argumentare sau persuasiune, a atitudinilor comunicative.

În acord cu dimensiunea metalingvistică, dar și cu principiile predării integrate urmărite de programă, formarea competenței de comunicare nu este urmărită doar în contextul unor situații de comunicare curente, ci și în raport cu o serie de comunicări „excepționale" ale discursului literar. De această dată, finalitățile disciplinei sunt acelea de a-i conștientiza pe elevi asupra puterii limbajului (*cum se spune* e, cel puțin, la fel de important ca *ce se spune*) prin reflecții „științifice" asupra limbajului literaturii sau prin analiza specificității limbajului în creațiile artistice. Prin asocierea activităților de comunicare cu cele de receptare a unor texte literare se pun bazele pentru integrarea

[9] *Cadrul european comun de referință pentru limbi: învățare, predare, evaluare* / Comitetul Director pentru Educație "Studierea limbilor și cetățenia europeană"; trad. din lb. fr. de Gheorghe Moldovanu. – Ch.: S. n. , F.E.-P. „Tipogr. Centrală", 2003

în sistemul de valori personale al elevului a valorilor universale promovate de literatură (libertatea, pacea, prietenia, dreptatea, toleranța etc.), ca dimensiuni esențiale ale contextului social actual, deschizându-se, astfel, calea spre configurarea celei de-a doua competențe centrale a disciplinei – *competența culturală*.

Pentru că disciplina limba și literatura română nu reprezintă doar un context de antrenament al abilităților de comunicare, ci și unul pentru formarea atitudinilor și valorilor, aceasta oferă, mai ales prin literatură, teren fertil pentru dezvoltarea competenței-cheie de *exprimare și sensibilizare culturală*. Și aici, profilul de formare al absolventului de gimnaziu cuprinde trei coordonate în acord cu specificul disciplinei: aprecierea unor elemente definitorii ale contextului cultural local și ale patrimoniului național și universal; realizarea de lucrări creative folosind diverse medii, inclusiv digitale, în contexte școlare și extra-școlare; participarea la proiecte și evenimente culturale organizate în contexte formale sau nonformale[10]. Parametrii în care este transpusă această competență-cheie în programa de gimnaziu[11] vizează deopotrivă înțelegerea propriei identități și a patrimoniului cultural, în contextul diversității și multitudinii modalităților de exprimare culturală. De aici, literatura va fi înțeleasă, în primul rând, ca depozitarul valorilor, credințelor și simbolurilor unei comunități, iar efortul profesorului va fi orientat mai ales spre a face această dimensiune vizibilă și relevantă pentru dezvoltarea elevilor.

Finalitățile acestui demers, de ordin aptitudinal (capacitatea de a exprima idei figurative, experiențe, emoții în forme artistice și culturale) și atitudinal (interes, respect și apreciere față de diversitatea expresiilor culturale) sunt greu măsurabile și evaluabile, însă se afiliază unui scop mai înalt al educației, circumscris acelei zone de dezvoltare a personalității, echivalentă conceptului de *bildung*. Accepția pe care i-o oferă sistemul educațional german acestui termen e ceea ce își construiește fiecare personalitate, pe lângă intervenția pedagogică, materializată în achiziția de cunoștințe, abilități, norme, valori etc.. B*ildung,* așadar, se raportează mai ales la capacitatea fiecăruia de a reflecta asupra experiențelor personale sau colective, la capacitatea de a emite judecăți asupra realității, într-un cuvânt la procesul de maturizare[12]. Din perspectiva acestuia, studiul literaturii – așa cum este gândit și în programa pentru gimnaziu – este direcționat către perspectiva implicării culturale a elevului în societate, în acord cu un anume set de valori. Chiar dacă societatea pluralistă de astăzi nu poate avea aceleași valori, există, totuși, un set de valori comune[13] pe care Europa le împărtășește: respectul pentru tradiții, știință și artă, toleranța și generozitatea, libertatea de exprimare și flexibilitatea în gândire etc.

În acest cadru mai larg, cea mai importantă funcție a literaturii este aceea de a reprezenta un teren fertil pentru experiențele de ordin estetic, căci elevul poate trăi prin lectură vieți posibile, poate experimenta emoții și situații pe care nu le va întâlni în universul proxim. Renunțarea la înțelegerea literaturii ca un construct muzeal și canonic (care valida apartenența la națiune prin cunoașterea literaturii naționale) a creat cadrul mai larg al abordării literaturii ca discurs cultural despre lume, care abordează teme variate, dar uman-universale, circumscrise celor patru direcții tematice ale programei: *Eu și universul meu familiar, Eu și lumea din jurul meu, Orizonturile lumii, Reflecții asupra lumii*. În interiorul acestor câmpuri tematice însuși conceptul de „text" se lărgește, asociind textului literar

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[10] *Programa școlară pentru disciplina limba și literatura română*, clasele a V-a – a VIII-a; București, 2017.

[11] „Înțeleasă ca sistem de valori, de credințe și de simboluri împărtășite de indivizii unei comunități, sistem conservat și dezvoltat continuu, cultura este vizată de programele școlare pentru rolul esențial pe care îl joacă în conturarea identității individului, în dezvoltarea sa personală, intelectuală, afectivă și morală." (Alina Pamfil, *Limba și literatura română în gimnaziu. Structuri didactice deschise*, Editura Paralela 45, 2003, p. 23)

[12] Definind și analizând conceptul de *bildung*, Wolfgang Sander se întreabă cum se articulează extensiile acestuia în contextul globalizării și cum își definește relevanța pentru educația actuală. Ceea ce înțelegem astăzi prin *bildung* este o moștenire culturală comună, care nu va duce la uniformizare, ci la o înțelegere reciprocă asupra politicilor globale în educație. (Sander, W., *The Concept of Education (Bildung) as a Cultural Heritage: Transcultural Traditions and Perspectives*, în Global Education Review, vol. 6, nr. 4, 2019, pp. 19-30)

[13] Valorile se regăsesc explicit sau implicit și în cei *patru piloni ai educației*, așa cum sunt construiți ca obiective pe termen lung, de Comisia de Educație în secolul al XXI-lea: *a învăța să trăim împreună* (înțelegerea pentru ceilalți și pentru istoria, tradițiile și valorile lor), *a învăța să cunoști* (preocuparea pentru educația generală, dar și pentru studiul în profunzime a unor domenii), *a învăța să faci* (deținerea competențelor necesare în rezolvarea unor situații neprevăzute și a capacităților de a lucra în echipă); *a învăța să fii* (cultivarea unui spirit independent, capabil să raționeze și să acționeze cu responsabilitate). Jacques Delors, *Comoara lăuntrică, Raportul către UNESCO al Comisiei Internaționale pentru Educație în secolul al XXI-lea*, Iași, Ed. Polirom, 2000.

clasicizat deja textul multimodal, cu nenumăratele sale extensii spre benzile desenate, romanul grafic sau chiar ecranizări ale operelor literare – toate înțelese astăzi ca parte a culturii vizuale indispensabile literației moderne. La fel de important este modul în care elevul interacționează cu textul – programa orientând activitățile mai ales către răspunsul personal al elevului, către activități de învățare în care receptarea este un permanent dialog de negociere a sensului și în care interacțiunea elevului cu literatura se manifestă ca un proces dinamic și complex[14], implicând receptarea critică și subiectivă, dezvoltarea de cunoștințe literare, dar și participarea la comunicarea socială despre literatură – toate acestea contribuind la lărgirea orizontului de cunoaștere.

Așadar, finalitatea urmărită de programa disciplinei pentru gimnaziu - *formarea unui individ capabil să utilizeze limba română în scopul învățării, atât în perioada școlarității, cât și pe toată durata vieții, capabil să utilizeze limba română în scopul inserției sociale, capabil să-și asume propria identitate lingvistică și culturală, sensibil la valorile interculturale și multiculturale*[15] - derivă din competențele-cheie și reflectă în mod armonios liniile de forță ale profilului absolventului de gimnaziu.

[14] Atât prin abordarea didactică a literaturii drept cale spre dezvoltarea personală și spre formarea identității (culturale), cât și prin lectura literaturii ca formă de participare la viața culturală și ca modalitatea de a construi sau conserva memoria culturală, programa pentru gimnaziu se aliniază cadrului curricular de studiu al limbilor, structurat de Consiliul Europei în 2015 - *The place of the languages of schooling in the curricula (https://www.ecml.at/Portals/1/documents/CoE-documents/Place-of-languages-of-schooling-in-curricula_EN.pdf#page=49.53)*

[15] *Programa școlară pentru disciplina limba și literatura română*, clasele a V-a – a VIII-a; București, 2017

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MORPHOLOGICAL ANALYSIS OF THE LEXICAL FAMILY OF *FLEUR* (FLOWER). DERIVATIONS, METAPHORICAL EXTENSIONS AND PRODUCTIVITY

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Abstract: *This article explores the lexical family of fleur (flower) by analysing its morphology, semantics and interdisciplinary circulation. It traces the Latin origin of the root (flos, floris), its phonetic evolution and the coexistence of popular forms (fleur, fleurir) and scholarly forms (floral, floriculture). The wealth of suffixal, prefixal and compound derivations illustrates the lexical productivity and morphological creativity of the French language. Floral vocabulary proves to be both a heuristic and symbolic tool, used in the exact sciences, the humanities and social sciences, as well as in literature and popular culture. This study highlights how floral vocabulary constitutes a genuine instrument of mediation between scientific language, poetic imagination and cultural cognition.*

Keywords: *fleur (flower); lexical family; lexical and symbolic versatility*

Introduction

La famille lexicale de *fleur* constitue un domaine d'étude particulièrement riche, car elle touche à la fois à la morphologie lexicale, à la sémantique et aux transferts métaphoriques. Le terme botanique *fleur* appartient au vocabulaire fondamental du français, mais il est également au cœur d'un réseau lexical dense, utilisé dans les sciences naturelles, la littérature, l'esthétique et les discours sociaux.

L'analyse morphologique de cette famille permet de comprendre comment un nom commun simple s'est développé en un ensemble de termes appartenant tantôt au registre courant, tantôt au lexique technique. Le vocabulaire floral, riche en métaphores visuelles et en structures morphologiques productives, favorise la conceptualisation de phénomènes complexes grâce à sa capacité d'évoquer l'idée de croissance, d'épanouissement, de rayonnement ou de prolifération.

Comment les sciences se sont-elles approprié le vocabulaire floral, quels procédés linguistiques ont permis cette diffusion, et quelles fonctions (descriptives, heuristiques ou pédagogiques) ces emprunts remplissent-ils dans les discours scientifiques contemporains ?

Cet article se propose d'examiner cette appropriation sous trois angles complémentaires : (1) l'héritage botanique et les mécanismes de dérivation morphologique qui ont facilité la diffusion du lexique floral dans les sciences naturelles ; (2) la dimension métaphorique et figurative qui a permis son intégration dans des disciplines éloignées de la botanique ; (3) les enjeux épistémologiques, terminologiques et cognitifs qu'implique cette circulation interdisciplinaire.

La méthodologie adoptée dans cette étude s'appuie sur l'analyse d'un ensemble de ressources complémentaires destinées à éclairer la structure et l'évolution de la famille de mots *fleur-*/*flor-*. Les outils lexicographiques et lexicométriques en constituent la base. Ces sources fournissent la plupart des exemples illustrant les phénomènes morphologiques et sémantiques. L'enquête s'appuie également sur des sources linguistiques spécialisées pour soutenir et contextualiser les observations. Pour les emplois relevant des domaines technique et scientifique, l'étude mobilise également des ressources en ligne, comme des sites professionnels, des sources spécialisées et des blogs thématiques. Ces matériaux permettent de documenter la vitalité contemporaine des formes en *fleur-*/*flor-* dans les terminologies scientifiques et techniques.

Pour des raisons esthétiques et de lisibilité, nous avons choisi de ne pas inclure les liens utilisés pour étayer les exemples mentionnés dans la dernière partie de l'article (*Les discours contemporains*) dans le texte. Ceux-ci sont dans la sitographie, classés dans l'ordre dans lequel ils apparaissent dans le texte.

L'étymologie du mot « fleur » vient du latin *florem*, forme accusative du substantif *flos, floris*, qui désignait la partie colorée d'un végétal, souvent colorée et parfumée (Petit Robert). Le passage

du latin au français illustre un processus phonétique régulier, qui a toutefois laissé subsister deux formes héritées, révélatrices de l'évolution différenciée du vocabulaire.

Dans l'évolution populaire, le latin *florem* a subi des transformations phonétiques classiques; il a été transmis à l'ancien français sous la forme *flor*, qui a progressivement évolué vers *flur*, puis vers *fleur* au cours du Moyen Âge. Les formes savantes, telles que *floral*, *floraison* ou *floralies*, ont été réintroduites ou calquées plus tardivement sur le latin classique *flor-*.

Cette coexistence de *fleur-* et *flor-* reflète d'une part la continuité de la transmission orale du latin romanisé, à l'origine des termes du langage quotidien, et d'autre part la persistance du prestige du latin classique, mobilisé pour créer ou maintenir des dérivés savants, surtout dans les domaines scientifique, technique ou littéraire.

Ainsi, le radical *flor-* est resté intact dans les emprunts savants, tandis que le radical *fleur-* est le résultat d'une longue évolution populaire. L'ensemble forme un réseau lexical cohérent dans lequel les deux racines, tout en présentant une divergence formelle, renvoient à un même champ notionnel. Les doublets (Grevisse, 157) sont un exemple typique de la manière dont le français conserve simultanément l'héritage vivant du latin vulgaire et l'héritage, plus érudit, du latin classique.

La famille lexicale de *fleur* se distingue par sa richesse morphologique et sémantique, ainsi que par sa capacité à s'adapter à différents registres : populaire, scientifique, littéraire ou médiatique.

Le sous-ensemble des termes formés à partir du radical *fleur-* concerne essentiellement des noms, des adjectifs et des verbes d'usage courant.

Outre le lexème de base *fleur*, on distingue les **noms** *fleuraison* (épanouissement des fleurs), *fleuret* (épée d'escrime) et *fleuron* (ornement en forme de fleur), les **adjectifs** *fleuri* (couvert de fleurs) et *fleuronné* (orné de fleurons), ainsi que les **formes verbales** *fleurir* (produire des fleurs) et *fleurer* (répandre une odeur agréable).

La famille lexicale comporte également une branche savante, issue du latin *flor-*, utilisée principalement dans le lexique scientifique et technique. Nous retenons les **noms** suivants : *floraison* « épanouissement des fleurs », *floralies* « exposition de fleurs », *flore* « ensemble des espèces végétales qui croissent dans une région déterminée », *floréal* « huitième mois du calendrier républicain », *florès* « forme la locution *faire florès* qui signifie réussir », *floribondité* « qualité d'une plante qui produit beaucoup de fleurs », *florilège* « recueil de pièces choisies », *florin* « pièce de monnaie », *défloration* « action de déflorer une jeune fille », *efflorescence* « transformation de certains cristaux par perte d'eau », *inflorescence* « regroupement de plusieurs fleurs », ainsi que les **adjectifs** *floral* « relatif aux fleurs » et *florissant* « qui fleurit », et le **verbe** *déflorer* « dépouiller un végétal de ses fleurs ».

Les innovations lexicales constituent l'un des procédés essentiels d'enrichissement du vocabulaire français. La famille morphologique issue du radical *fleur-* (et de sa variante savante *flor*) constitue un ensemble cohérent qui met en œuvre presque toutes les ressources de la morphologie dérivationnelle du français : suffixation, préfixation, parasynthèse, ainsi que composition savante ou lexicale (Grevisse, p. 168). Guilbert considère quant à lui le mot comme « un ensemble de traits » et insiste sur les glissements sémantiques et la dimension créative de ce processus, ainsi que sur son rôle dans la formation de lexiques techniques ou scientifiques (Guilbert, p. 125, 196). Les exemples illustrent bien cette complémentarité entre rigueur formelle et dynamique sémantique.

La suffixation nominale est le procédé le plus productif dans les exemples sélectionnés. Les suffixes *-age*, *-ment*, *-ette*, *-iste* et *-icien* permettent de former des noms d'action, de résultat, de collectif ou d'agent.

Les exemples *fleurage*, *effleurage* et *enfleurage* illustrent la polyvalence remarquable du suffixe *-age*, qui permet de dériver des noms d'action, des collectifs ou des opérations techniques. Le mot *fleurage* désigne un décor composé de fleurs, souvent utilisé dans un contexte esthétique. Il s'agit d'un nom collectif construit sur la base *fleur-*. Ce terme illustre l'une des valeurs centrales du suffixe : la désignation d'un ensemble ou d'un motif répétitif. *Effleurage* désigne l'action d'effleurer dans le domaine de la tannerie ou du travail des peaux. *Effleurage* appartient au lexique technique et illustre la capacité de la famille de mots *fleur-* à s'inscrire dans des pratiques artisanales précises. En parfumerie, le terme *enfleurage* désigne une opération qui consiste à capter les parfums des fleurs par

des graisses absorbantes. Ce mot illustre la manière dont un suffixe très productif peut servir de support à des lexèmes spécialisés. Sa relation avec le verbe *enfleurer* confirme sa formation régulière. Ces trois exemples montrent que le suffixe *-age* est souple et s'attache non seulement au sens concret des fleurs, mais aussi à des opérations techniques spécialisées.

Le suffixe *-ment* joue donc un rôle clé dans l'abstraction des significations et leur migration vers des registres techniques. Le dérivé *fleurissement* désigne l'action de fleurir ou le résultat, un espace couvert de fleurs. Il présente une valeur aspectuelle double, entre action et résultat, caractéristique du suffixe *-ment*. Dans *effleurement*, le radical a perdu son sens floral concret. Le verbe *effleurer* ayant pris un sens figuré (« toucher légèrement »), le nom renvoie à une action abstraite, légère, presque perceptive. Il illustre clairement la dérivation sémantique. À l'inverse, *affleurement* appartient au lexique spatial ou géologique. Il désigne l'action d'atteindre la même hauteur ou la même surface. Ce terme illustre parfaitement la transformation métaphorique du radical: la notion de « fleur qui affleure » (qui émerge) a évolué vers une valeur géométrique.

Les suffixes diminutifs et d'agent ont été utilisés pour construire les mots *fleurette*, *fleuriste* et *fleurettiste*. *Fleurette* est un diminutif de *fleur*, avec le suffixe *-ette* qui apporte une nuance de petitesse, voire d'affection. On reste dans le domaine concret, à l'inverse de certains dérivés plus abstraits. *Fleuriste* désigne un professionnel qui travaille avec les fleurs. Le suffixe *-iste* crée un nom d'agent ou de métier. Ce mot relève du lexique courant. La dérivation *fleurettiste* appartient au domaine de l'escrime. Ce mot illustre un phénomène intéressant : bien qu'il soit morphologiquement dérivé de *fleurette*, il désigne l'utilisateur du *fleuret*, une arme d'escrime. C'est la proximité phonique qui explique la fixation du terme, même si la base sémantique s'est autonomisée.

À l'aide de suffixes savants : *-ique* et *-icien* ont été créé le mot *floristique*, qui désigne les phénomènes liés à la *flore*, et le terme *floristicien*, qui désigne le spécialiste de ce domaine. *Floristique* désigne ce qui a rapport à la *flore*. Il appartient au domaine de la botanique et illustre la rencontre entre la morphologie savante et le lexique scientifique. Le *floristicien* est le spécialiste de la *floristique*. Le suffixe *-icien* permet de créer des noms de métier ou de spécialité scientifique. Il s'agit d'une dérivation secondaire : *floristique* → *floristicien*. Ce type de formation correspond à l'évolution interne des lexiques spécialisés. Ces deux formes témoignent de la productivité des suffixes savants dans les lexiques scientifiques. Elles appartiennent à un vocabulaire spécialisé hérité de la tradition botanique.

La préfixation est un procédé qui peut conférer une orientation aspectuelle, itérative, temporelle ou privative aux mots dérivés des radicaux *fleur-* et *flor-*.

Avec les mots *défleurir* (« perdre ses fleurs ») et *défleuraison*/*défloraison* (« chute ou disparition des fleurs »), on observe un emploi privatif du préfixe indiquant la perte ou la disparition. Ces mots relèvent principalement du domaine botanique, à l'exception de *défloraison*, qui peut aussi avoir un emploi plus général (par exemple en viticulture).

Le préfixe *re-* marque la répétition ou le retour d'un processus : *refleurir* (« fleurir à nouveau ») et *refleurissement* (« action ou résultat de ce retour »). Le caractère régulier de la dérivation témoigne de la stabilité de la base *fleur-*.

Les unités préfixées *préfloraison* et *postfloraison* appartiennent au domaine de la botanique descriptive. *Préfloraison* désigne la disposition des pièces florales *avant* la floraison, tandis que *postfloraison* désigne la disposition *après* la floraison. Les préfixes *pré-* et *post-* témoignent d'une structuration temporelle des phases d'un phénomène botanique. Ces termes spécialisés assurent une précision descriptive importante dans la terminologie scientifique.

Trois verbes relèvent d'une formation parasynthétique : *effleurer*, *affleurer* et *enfleurer*. Dans ces cas, le verbe n'existe ni sans préfixe (*fleurer* n'a pas ce sens) ni sans suffixe verbal. *Effleurer* signifie « toucher légèrement » et *affleurer* se situe dans le champ spatial avec le sens de « mettre deux pièces contiguës au même niveau ». *Enfleurer* est un terme lié à la parfumerie qui signifie « imprégner d'odeur de fleur ». Il se distingue des deux autres par son sens spécialisé, mais conserve une formation régulière. Cette formation simultanée témoigne de la capacité de la parasynthèse à générer des verbes dotés d'un sens autonome.

Certains termes ne relèvent pas de la dérivation, mais résultent de **la composition**, qu'elle soit fondée sur des éléments savants ou sur la simple juxtaposition lexicale.

Les composés savants analysés appartiennent tous au domaine scientifique ou agricole : *floriculture* (*flori-* + *-culture*) est un terme appartenant au domaine de l'agronomie/horticulture et désigne la culture des fleurs ; *florifère* (*flori-* + *-fère*, « qui porte ») désigne ce qui porte des fleurs ; et l'adjectif *floricole* (*flori-* + *-cole*, « qui vit de / concerne ») désigne ce qui vit sur les fleurs ou ce qui est relatif aux fleurs ou à leur culture. Ces termes montrent une hybridation entre racines savantes latines et terminologie scientifique contemporaine.

Les composés lexicaux *fleurdelisé*, *passiflore* et *solifleur* manifestent la créativité compositionnelle du français et la capacité du radical floral à se combiner dans des domaines variés. *Fleurdelisé*, adjectif formé sur « fleurs de lys », un mot composé devenu *fleurdeliser*, qui a reçu ultérieurement la suffixation adjectivale. *Passiflore* est un mot botanique composé moderne issu de deux bases latines (*passio*, « passion » et *flos*, « fleur »). La base *flor-* est savante, non liée directement à *fleur* moderne, mais rattachée à la même étymologie latine. Le nom *solifleur* (*soli-* « seul » + *fleur*), qui désigne un vase pour une seule fleur, constitue un exemple de création lexicale moderne souvent utilisée dans les arts décoratifs.

L'ensemble de ces formes constitue un exemple assez complet de la créativité morphologique du français. Les procédés de suffixation, de préfixation, de parasynthèse et de composition s'y articulent pour donner naissance à une série cohérente, mais diversifiée, de lexèmes, montrant à la fois l'évolution sémantique, la diversification des domaines (botanique, parfumerie, géologie, design, artisanat) et la stabilité du radical analysé dans le système du français.

À cette structure double, *fleur-* et *flor-*, qui se présente, comme nous l'avons vu, de manière dynamique (Guilbert, p. 155), s'ajoutent les **extensions métaphoriques** et figurées, toujours renouvelées, qui reposent sur plusieurs caractéristiques fondamentales expliquant le dynamisme du mot dans l'imaginaire linguistique. Sa forte symbolique, d'abord, en fait un terme immédiatement visualisable. L'image de la *fleur* se présente sans effort et fournit, selon Umberto Eco, une « unité culturelle » aisément activable, donc disponible pour des transferts de sens (Eco, p. 163). À cette puissance iconique s'ajoute une richesse symbolique considérable (beauté, croissance, fragilité, éphémère, apparence, etc.) qui alimente ce qu'Eco nomme la « sémiosis illimitée », c'est-à-dire la capacité d'un signe à engendrer sans cesse de nouveaux parcours interprétatifs (Eco, p. 368-372). La flexibilité du mot, qui circule du registre poétique au scientifique, du sentimental au journalistique, confirme cette productivité. Le mot *fleur* agit comme une matrice ouverte permettant, selon Lakoff, la construction de métaphores conceptuelles fondées sur l'expérience sensorielle et culturelle partagée (Lakoff et Johnson, p. 20). Cette continuité naturelle entre le concret et l'abstrait facilite la conceptualisation de phénomènes matériels ou immatériels en s'appuyant sur des schémas cognitifs que Lakoff décrit comme des « cartographies » entre domaines d'expérience (Lakoff et Johnson, p. 12). Enfin, une longue tradition littéraire a fixé, enrichi et diffusé ces images, renforçant ainsi la stabilité et la disponibilité culturelle de la métaphore florale.

Les usages non botaniques, figurés, ancrés dans l'histoire de la langue et constamment renouvelés dans les discours contemporains, révèlent la capacité du lexique floral à modéliser des réalités variées : émotions, états humains, processus économiques, phénomènes sociaux, esthétique, moralité ou spiritualité. Pour organiser cette diversité, nous distinguons trois grands axes : (1) les métaphores de la croissance et de l'épanouissement ; (2) les lexicalisations poétiques ou héritées de l'histoire littéraire et (3) les métaphores de surface ou d'apparition, plus discrètes mais assez productives.

1. Métaphores de l'épanouissement

L'un des principaux schèmes métaphoriques associés à *fleur* est celui de la croissance organique, fondé sur le cycle végétatif : bourgeon → floraison → épanouissement → déclin. Ce cycle naturel offre une représentation cognitive simple et puissante, facilement transposable à d'autres domaines. Métaphores de la maturité et de la jeunesse :

la fleur de l'âge : moment idéal d'un parcours de vie, correspondant à la plénitude physique et mentale (TLFi)
dans la fleur de : « en plein épanouissement » (PR)
mine florissante : « qui témoigne d'une bonne santé » (PR)
Métaphores de développement économique ou intellectuel/ éducatif
L'idée de floraison est fréquemment appliquée à des domaines non végétaux afin de signifier une croissance rapide ou une émergence visible :
la fleur d'une civilisation : ce qu'il y en a de meilleur (PR)
une économie en pleine floraison (https://skstalents.fr/article/une-economie-en-pleine-floraison)
une floraison de talents (PR)
efflorescence (au sens figuré de prolifération) : « prodigieuse efflorescence de l'art gothique » (Gautier) (PR)
Ces usages montrent la capacité de la fleur à représenter la vitalité, l'énergie émergente.

2. Lexicalisation poétique et héritage littéraire

Une deuxième catégorie d'extensions métaphoriques provient de la littérature et de la tradition culturelle. Elles sont souvent figées ou semi-figées, ce qui témoigne d'une longue histoire.
Florilège : métaphore de la sélection esthétique

Le terme *florilège*, issu du latin *florilegium*, désignait chez les humanistes une « cueillette de fleurs » au sens figuré, c'est-à-dire un recueil de morceaux choisis ; la tradition est encore vivante de nos jours pour qualifier une sélection de textes particulièrement remarquables.
un florilège de photos (https://www.youtube.com/watch?v=bjL3U7gvzrY)
Florilège de discours savants sur le vin (titre du livre écrit par A. Jaboulet-Vercherre)
Fleuron : valeur symbolique de l'excellence

Issu du diminutif *floron*, le terme signifie d'abord « petite fleur » avant d'évoluer vers « ornement en forme de fleur ». Le mot *fleuron*, fréquemment employé par les écrivains du XIX^{e} siècle, en est venu à désigner l'élément le plus brillant d'un ensemble, que ce soit dans une œuvre, une collection ou un corpus.
Le fleuron de l'industrie (PR)
Ce fleuron de l'aviation commerciale « a vocation à jouer un rôle majeur dans la compétition internationale », estime encore Bercy. (Le Nouvel Observateur 2002)
Autres lexicalisations figées :
fleur bleue : sentimental(e) naïf(ve), expression d'origine littéraire (Novalis, *Heinrich von Ofterdingen*) (Dictionnaire des symboles)
lancer des fleurs à qqn : « complimenter » (PR)
comme une fleur : « de manière douce » (TLFi)
être fleur : « être démuni d'argent » (TLFi)
faire une fleur à qqn : « offrir un cadeau » (TLFi)

Ces expressions témoignent de la force du symbole, de sa diffusion et de son ancrage dans la mémoire collective. Elles participent à la richesse de la famille lexicale en lui ajoutant des sédimentations successives.

3. Métaphores d'apparition, de surface ou de fragilité

Certaines métaphores issues de *fleur* sont moins évidemment liées à l'idée de beauté ou d'épanouissement ; elles sont fondées sur l'idée de ce qui apparaît brièvement à la surface.
Effleurer et la notion de contact superficiel

Le verbe *effleurer* (préfixe *es-* + *fleur*) signifiait à l'origine « enlever la fleur de la farine », c'est-à-dire éliminer la couche superficielle. Il a ensuite évolué vers d'autres sens :
effleurer qqch de la main : « toucher légèrement » (PR)
effleurer un sujet : « examiner superficiellement » (PR).

Dans les deux cas, c'est l'idée de surface qui prédomine. La réalité n'est pas pénétrée, mais seulement *effleurée*, perçue dans ses contours. L'expression *à fleur de* reprend cette même valeur, en signifiant « presque au niveau de, au ras de, sur le même plan que » (PR).

De son côté, le verbe *effleurer* illustre l'extension sémantique la plus subtile. D'abord associé à un contact léger, il s'est étendu au domaine intellectuel et psychologique, comme le montre son emploi chez Mauriac lorsqu'il confesse « La pensée ne m'avait jamais *effleuré* que je dusse m'en servir » (PR).

Les métaphores corporelles telles que « une rougeur lui a fleuri au visage » ou « un sourire a fleuri sur ses lèvres » relèvent d'une tradition littéraire qui réactive l'image d'une fleur surgissant soudainement, fragile et immédiatement visible.

4. Métaphores de dissolution ou de prolifération

La racine *fleur-* s'étend également à la désignation de phénomènes relevant de la surface, de la pellicule ou de la multiplication, selon des usages appartenant principalement aux domaines techniques (chimique ou agricole). On peut citer :

efflorescence : « transformation de certains cristaux par perte d'eau » (PR)
effleurescent : « couvert de sel en efflorescence » (PR)
fleur de sel : cristallisation du sel à la surface de l'eau (https://fr.wikipedia.org/wiki/Fleur_de_sel)
fleur du vin : « moisissures à la surface » (TLFi)
fleur de lait : « crème » (TLFi).

L'ensemble de ces extensions montre que la *fleur* ne se réduit pas à un simple symbole de beauté ou d'épanouissement ; elle peut également figurer l'apparition fugace, la prolifération parfois excessive ou la pellicule superficielle qui se manifeste à l'interface entre la matière et l'air.

Ces emplois métaphoriques et figurés confirment que la *fleur* n'est pas seulement un motif poétique traditionnel, mais un véritable outil conceptuel. Sa flexibilité sémantique permet de générer de nouvelles images, adaptées aux registres littéraires, scientifiques ou médiatiques.

Les discours contemporains, qu'il s'agisse des médias, des réseaux sociaux ou du marketing, continuent d'exploiter ce potentiel métaphorique.

Dans les médias économiques, on rencontre régulièrement des syntagmes comme *secteur floricole, secteurs en pleine floraison* ou *économie florissante*, qui traduisent l'idée de croissance rapide et visible, tout en conservant une tonalité positive et dynamique. On parle ainsi de *floraison d'idées* pour désigner une abondance créative, ou de *mur floral* (souvent associé aux événements de mode et mariages) dans le vocabulaire décoratif. Des expressions plus éphémères, comme *vibes florales* (calque lexical de l'anglais *floral vibes*) ou *design floral* (de l'anglais *floral design*) montrent que le champ lexical de la fleur reste un terrain privilégié pour la création néologique et stylistique, s'adaptant aux tendances visuelles et émotionnelles de la communication numérique. Sur les réseaux sociaux, la métaphore florale se renouvelle. On parle par exemple de *floraison de trends sur TikTok* pour désigner l'abondance des tendances TikTok, et de *tutoriels fleuris* pour désigner des contenus bien décorés ou *tutoriels fleurs* pour désigner des contenus explicatifs qui enseignent comment réaliser, utiliser ou représenter des fleurs dans différents domaines. Les *mouvements qui fleurissent* représentent une métaphore pour la diffusion rapide et harmonieuse de pratiques sociales ou politiques.

Avec l'importance croissante accordée aux études sur la biodiversité, certains termes sont revitalisés (par exemple, *calendrier de floraison* ou *phénologie florale*) et renforcent la présence de la famille lexicale dans les débats publics.

Eau-de-fleurs, marchand de fleurs, secteur/ marché floricole sont des lexicalisations transparentes et motivées par la sémantique et illustrent la créativité accessible aux locuteurs ordinaires, et leur rôle dans les expressions culturelles, commerciales ou décoratives.

Le marketing contemporain exploite de manière intensive l'imaginaire floral, devenu l'un des réservoirs symboliques les plus productifs pour valoriser des produits ou des services. L'expression *univers fleuri* désigne ainsi un ensemble de signes (couleurs, motifs, narrations) évoquant la profusion, la douceur ou la naturalité et créant un environnement sensoriel immédiatement séduisant.

De même, la *signature florale*, très présente en parfumerie, renvoie moins à la présence effective de fleurs dans la composition qu'à une promesse olfactive. Elle suggère un style, une atmosphère, un geste créatif associé à l'élégance ou à la sensualité. On parlera aussi de *notes florales* pour qualifier un thé, un café, un savon ou même un détergent, conférant à ces produits une dimension esthétique, sensible et valorisante.

En médecine, les expressions telles qu'*efflorescence cutanée*, désignant l'ensemble d'éruptions dermatologiques se déployant à la surface de la peau, et *thérapie florale* mobilisent toutes deux une métaphore fondée sur l'analogie entre la floraison végétale et l'apparition visible d'un phénomène d'origine physico-chimique ou clinique. L'expression *thérapie florale* ne se limite pas à évoquer l'usage de préparations à base de fleurs. Elle repose sur une conception symbolique et analogique du végétal. Les fleurs y sont envisagées comme des vecteurs d'harmonie, de rééquilibrage émotionnel et de restauration énergétique.

L'*identité florale* d'une marque repose sur le même principe, celui d'ancrer l'image d'une entreprise dans des référents floraux afin de lui conférer une aura de délicatesse, de fraîcheur ou d'authenticité. Il s'agit d'un travail de stylisation dans lequel la *fleur* devient un emblème graphique et sémantique porteur de valeurs positives. Quant à la *gamme florale*, elle réunit des produits que l'on souhaite percevoir comme harmonieux, raffinés ou apaisants, en utilisant des appellations et des codes visuels floraux pour créer une unité esthétique.

L'expression *expérience florale*, très utilisée dans l'événementiel et le secteur du luxe, relève d'une stratégie immersive. Elle vise à faire vivre au public un moment perçu comme délicat, sensoriel et enveloppant, dans lequel la *fleur* fonctionne comme une métaphore d'élégance et d'abondance plutôt que comme un décor réel.

Dans tous ces cas, les termes utilisés ne désignent pas nécessairement des fleurs réelles. Ils activent un réseau de connotations (pureté, sensualité, délicatesse, naturalité etc.) qui relèvent davantage de l'imaginaire collectif que du référent botanique. Le vocabulaire floral devient alors un marqueur symbolique capable de rehausser l'attrait d'objets ou de produits ordinaires.
Ainsi, la *fleur*, devenue signe, opère comme un puissant opérateur de distinction et d'embellissement dans le discours marketing contemporain.

Conclusion

La coexistence de formes courantes, savantes et figurées souligne la richesse morphologique du radical *fleur/ flor*, capable de générer aussi bien des termes concrets que des notions abstraites, et de se prêter à des usages spécialisés comme à des créations symboliques. Les facteurs qui expliquent cette appropriation sont la précision descriptive initiale du lexique floral, issue du regard botanique, la force heuristique de ses images, qui facilitent la conceptualisation de phénomènes complexes et sa capacité à circuler entre langue commune et discours savant, permettant une grande adaptabilité. La productivité du radical repose ainsi sur une continuité entre tradition et innovation, qui garantit la durabilité et la diversité de la famille lexicale dans la langue française contemporaine.

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TIME CONCEPTUALIZATION IN FRENCH IDIOMATIC EXPRESSIONS: LINGUISTIC, PHILOSOPHICAL AND CULTURAL CONVERGENCES

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Abstract: *This article explores the conceptualization of time in French idiomatic expressions by integrating linguistic, philosophical and cultural perspectives. Drawing on thinkers such as Plato, Augustine, Kant, Bergson, Blaga, Hall and Eliade, the study shows that time is not merely a measurable physical category, but a culturally mediated construct shaped by collective memory and symbolic frameworks. French and Romanian idioms reveal diverse representations of duration, transience, irreversibility and mythical or experiential time. A contrastive analysis highlights the challenges of translating temporal idioms, which require not only semantic equivalence but also the preservation of imagery, stylistic value and cultural connotations. Ultimately, the phraseology of time emerges as a meaningful site for understanding how communities interpret temporal experience and articulate their worldview.*

Keywords: *time conceptualization; idiomatic expressions; cultural temporality; linguistic worldview; metaphorical representation*

La langue n'est pas uniquement un instrument de communication ; elle constitue également un miroir des représentations culturelles propres à une communauté. Parmi les notions universelles que le lexique et la phraséologie d'un idiome reflètent, le temps occupe une place privilégiée. Loin de s'imposer comme une catégorie stable et homogène, le concept de temps se révèle profondément relatif, façonné par les cadres culturels et cognitifs au sein desquels il est appréhendé. Ainsi, les langues ne se limitent pas à exprimer la temporalité : elles la modèlent, la découpent et la symbolisent selon leurs propres schémas mentaux.

La langue française dispose d'un répertoire particulièrement riche d'expressions idiomatiques liées au temps, dans lesquelles se condensent des valeurs morales, esthétiques et sociales. Issues de l'usage populaire comme de la tradition littéraire, ces unités linguistiques traduisent la manière dont la culture française conçoit la durée, l'action, l'attente ou encore la fugacité des événements. En articulant des dimensions historiques, affectives, sociales et culturelles, elles participent à la construction d'une vision singulière du temps. Leur transposition dans d'autres langues – notamment en roumain – met au jour une série de défis d'ordre sémantique, pragmatique et culturel, révélant la spécificité des imaginaires temporels propres à chaque communauté linguistique.

Dans cette perspective, le présent article se propose d'examiner la conceptualisation du temps dans les expressions idiomatiques françaises en croisant trois niveaux d'analyse : linguistique, philosophique et culturel. Il s'agira d'étudier les mécanismes par lesquels la langue encode et transmet une représentation particulière de la temporalité, tout en identifiant, dans une démarche comparative, les éventuelles correspondances ou divergences observables en roumain. Cette approche intégrée permettra enfin de mettre en lumière les principaux enjeux traductologiques que soulève le transfert interculturel de ces unités idiomatiques, dont la signification repose sur des cadres symboliques profondément enracinés dans la culture française.

Le temps constitue l'une des notions fondamentales de l'expérience humaine et l'un des centres d'intérêt majeurs de la philosophie, de la linguistique, de la psychologie et de l'art. Il représente à la fois une réalité objective, mesurable en heures, jours, années ou siècles, et une catégorie subjective, vécue et interprétée à travers la conscience.

La signification du concept a généré de nombreuses divergences d'interprétation, ce qui rend difficile la formulation d'une définition universellement admise et exempte de controverses. Les chercheurs avancent des perspectives multiples quant à la manière de mesurer le temps et de l'intégrer dans un cadre de référence rigoureux.

Du point de vue étymologique, le terme *temps* provient du latin *tempus*, de la même racine que le grec ancien τέμνω / *témnô*, « couper », qui fait référence à une division du flot du temps en éléments finis et évoque en même temps le partage de la durée[1].

Le temps est perçu à la fois comme un moment, un instant, et comme un processus continu et irréversible par lequel le présent se transforme sans cesse en passé (Grimaldi, 1993 :6). Le Dictionnaire Oxford définit *le temps* comme « un processus indéfini et continu de l'existence des événements au passé, présent et futur, envisagés comme une unité » [2].

En philosophie, le temps constitue l'une des questions majeures. Dans un sens plus strictement philosophique, il est souvent envisagé comme le milieu homogène et indéterminé au sein duquel les événements se déroulent. Dans l'Antiquité, Platon lui attribuait un rôle secondaire, le considérant comme une représentation inférieure de l'éternité. Ainsi Platon considérait que « [L'auteur du monde] s'est préoccupé de fabriquer une certaine imitation mobile de l'éternité, et, tout en organisant le Ciel, il a fait cette image éternelle qui progresse suivant la loi des Nombres, cette chose que nous appelons *le Temps*. Donc, le Temps est l'image mobile de l'éternité immobile » (Platon, 1970 : 14).

Au XVIIIe siècle, le philosophe allemand Emmanuel Kant grandit le rôle du temps, dans lequel il voit une forme universelle permettant de saisir les phénomènes. Dans la vision du savant, le temps n'est pas un concept empirique dérivé de l'expérience, mais une condition *a priori* de la perception, rendant possible la distinction entre simultanéité et succession (Pitou, 1998).

Selon Thomas d'Aquin « le concept du temps renferme la notion de durée, celle-ci étant l'attribut de toute existence (Nys, 1897 : 31). Dans la conception d'Aristote, le temps constitue « le nombre du mouvement », c'est-à-dire la mesure de l'intervalle entre le « avant » et le « après », quantifié par une unité arbitraire. Il soulignait le caractère « continu » du temps, puisqu'il appartient au mouvement, conçu comme un processus inachevé et perpétuellement en devenir (apud, Paty, 2001 : 54).

Pour Saint-Augustin le temps est « une intuition spontanée : on comprend ce qu'est le temps, mais on ne peut l'expliquer. Puisque le présent devient aussitôt passé, le temps ne peut être défini de manière rationnelle. S'il pouvait l'être, il serait statique et coïnciderait dès lors avec l'éternité (Vieillard-Baron, Jean-Louis, 2000 : 25). Dans ce sens, Augustin affirmait : *« Qu'est-ce donc que le temps ? Si personne ne me le demande, je le sais; mais, si on me le demande, et que je veuille l'expliquer, je ne le sais plus »* (Ibidem).

Dans son ouvrage *Les Confessions*, il distingue trois dimensions du présent :

- le présent du passé (la mémoire),
- le présent du présent (la conscience immédiate),
- le présent du futur (l'attente).

Le penseur considérait que « le passé est le temps de la nostalgie et de l'imaginaire (comme dans les débuts des contes "Il était une fois..." ou dans les mythes). Le futur, au contraire, est le temps de l'espérance, des projets, mais aussi des craintes », tandis que le présent demeure la seule réalité vécue (Ibidem, p. 26).

Blaise Pascal considérait que le temps fait partie de ces notions évidentes, reconnues de tous, mais néanmoins indéfinissables. Les souvenirs, le rêve ou les transformations provoquées par le passage de la vie — telles que le vieillissement — nous donnent l'idée que « le temps a passé ». Toutefois, le philosophe soulignait la nécessité de distinguer deux dimensions fondamentales en philosophie: le temps physique, mesuré par des instruments (montre, horloge, calendrier, chronologie), et *le temps vécu* en notre conscience (apud, Barreau, 2009: 20).

En termes psychologiques, selon le savant français Henri-Louis Bergson ***le temps*** est compris de deux manières: soit par la conscience, soit par la technique. Donc il parle du temps *vécu ou subjectif* et du temps *de la durée ou objectif*. *Le temps subjectif* de la conscience est lié à nos représentations (pensées, sentiments, …) alors que *le temps objectif*, ou celui de l'horloge agit comme une mesure commune, universelle du temps (Bergson, 1970 : 54).

[1] https://fr.wikipedia.org/wiki/Temps
[2] https://en.oxforddictionaries.com/definition/time

Louis Aragon citant une métaphore d'Elsa Triolet, disait : « Le temps n'est pas une voiture qui passe, nous ne la regardons pas des bas-côtés de la route, elle nous emmène avec elle, on vit à l'intérieur de la voiture » (Wilmet, 1988 : 6).

Concurremment, la « fuite du temps » transforme de façon ininterrompue l'avenir en passé.

Cette trajectoire rétrospective crée un seuil de conversion obligatoire, c'est le présent. Dans cet ordre d'idées, le philologue belge Marc Wilmet considère qu'il faut distinguer trois types de présent :

- Le présent des physiciens. Atomique, en déplacement perpétuel, insaisissable;
- Le présent des psychologues comme état « de conscience » (chez Bergson) ou temps « privé » (chez Russel);
- Le présent des linguistes comme rapport de concomitance institué entre acte de langage (renonciation) et un événement (l'énoncé) grâce à divers « mots temporels » (Wilmet, 1988 : 8).

Parmi les moyens linguistiques permettant d'exprimer le temps, Marc Wilmet opère une distinction entre plusieurs catégories lexicales :

- **des substantifs**, tels que *le présent*, *le passé*, *l'avenir*, mais aussi des noms abstraits renvoyant à des caractéristiques temporelles comme *durée*, *répétition*, *reprise*, etc. ;
- **des adjectifs**, par exemple *actuel*, *futur*, *contemporain*, *bref*, *rare*, *fréquent*, auxquels s'ajoutent certains adjectifs à valeur spatio-temporelle tels que *éloigné*, *lointain*, etc. ;
- **des adverbes**, comme *maintenant*, *hier*, *demain*, *alors*, *la veille*, *le lendemain*, *longtemps*, *souvent*, *toujours*, ainsi que les indications temporelles précises : *août 1938*, *l'année 1940*, etc. ;
- **des conjonctions et locutions conjonctives**, incluant *quand*, *après que*, *avant que*, *à mesure que*, *aussi longtemps que*, qui organisent l'articulation temporelle des événements dans l'énoncé.

Les mots qui expriment mieux le temps sont les verbes et les adverbes.

Envisagé comme partie intégrante de la culture, la dimension de la temporalité se révèle bien plus complexe que le temps physique, universel et objectif, mesurable, uniforme et irréversible. Au-delà du temps conventionnel, généralement admis, chaque culture possède ses propres flux temporels qui configurent subtilement l'ensemble des actions, des comportements, des créations et des valeurs qui la définissent. Cette perspective s'appuie sur plusieurs approches théoriques majeures – celles de Lucian Blaga, Edward T. Hall, Mircea Eliade**,** Joseph Nuttin - qui mettent en évidence la pluralité des représentations du temps et leur ancrage dans l'inconscient collectif d'un peuple.

Dans sa *Trilogie de la culture* (2011), Lucian Blaga introduit le concept *d'horizon temporel* pour désigner la manière dont chaque culture perçoit et organise le flux du temps. Le philosophe distingue deux plans :

- *un horizon temporel conscient*, qui englobe le temps physique et psychologique, commun à toute l'humanité ;
- *un horizon temporel inconscient*, propre à chaque communauté, marqué par des dispositions affectives et axiologiques particulières (Blaga, 2011 : 72).

Cet horizon inconscient fait partie intégrante de la matrice stylistique d'une culture, c'est-à-dire du système de catégories profondes qui orientent la pensée, la création et la perception du monde.

Ainsi, le temps n'est pas neutre : il est modelé par les archétypes culturels et reflète la sensibilité d'un peuple à la vie, à la mort, au progrès ou au destin.

Blaga illustre aussi cette diversité à travers trois métaphores culturelles du temps :

- ***le temps-cascade,*** orienté vers le passé, symbole de déclin et de nostalgie ;
- ***le temps-fleuve,*** centré sur le présent, fluide et continu ;
- ***le temps-fontaine,*** ascendant, lié à l'idée d'élévation et d'espérance (Blaga, 2011 : 73 - 74).

Ces trois modèles constituent des schémas culturels de temporalité, révélant la manière dont une civilisation valorise ou dévalorise les trois dimensions du temps. Certaines cultures méditerranéennes ou romantiques, par exemple, idéalisent le passé et méprisent le futur, tandis que d'autres,

d'inspiration messianique, conçoivent le temps comme un mouvement ascendant vers le perfectionnement.

L'anthropologue américain Edward T. Hall affirme que « *le temps est culture* » (1989 : 11), insistant sur le fait qu'il est impossible de le séparer des systèmes symboliques et comportementaux propres à chaque société. Il propose une typologie à trois niveaux :

- la ***culture consciente***, explicite et verbalisée ;
- *la* ***culture privée***, partagée mais implicite ;
- la ***culture primaire***, inconsciente, qui forme la « *grammaire cachée* » des comportements et des valeurs (Ibidem, 6).

Le temps s'y inscrit comme un *principe d'organisation de la vie sociale*, une structure cognitive et comportementale que chaque culture développe inconsciemment. Dans ce sens, Hall distingue deux grands types de structuration temporelle :

- ***le temps monochronique,*** propre aux cultures occidentales (États-Unis, Europe du Nord), qui est linéaire, séquentiel et orienté vers la tâche ;
- ***le temps polychronique***, typique des cultures méditerranéennes, arabes ou latino-américaines, souple, relationnel et simultané (Hall, 1989 : 230).

Dans les sociétés *monochroniques*, le temps est vécu comme une *ressource mesurable* (Ibidem, 53), qu'il faut gérer, économiser ou perdre (*gagner du temps, perdre son temps*). Dans les sociétés *polychroniques*, au contraire, il est perçu comme un *espace vécu*, traversé par la subjectivité et les relations humaines (*avoir du temps pour quelqu'un, laisser le temps au temps*). Hall associe ces deux logiques à des dominantes psychologiques : la première, rationnelle et analytique, relève de l'hémisphère gauche du cerveau ; la seconde, imaginative et affective, de l'hémisphère droit (Ibidem, 52-53). Ces observations soulignent combien la temporalité, loin d'être un simple cadre physique, est un système symbolique enraciné dans la cognition et les valeurs culturelles.

Toutefois, ces deux modèles ne se manifestent jamais à l'état pur : chaque culture se situe à un point différent du *spectre temporel*, selon la prédominance d'une ou de l'autre logique. Hall souligne ainsi la *coexistence de multiples flux temporels* dans la structure d'une même société, qu'il représente sous la forme d'un *mandala du temps*, un schéma symbolique où se croisent neuf formes temporelles (Ibidem, 53).

Ce mandala de la temporalité comprend quatre couples principaux :

- ***temps physique / temps métaphysique*****,**
- ***temps sacré / temps profane*****,**
- ***temps biologique / temps personnel*****,**
- ***temps synchrone / microtemps*** **;**
- au centre se situe le ***métatemporel***, qui regroupe les représentations, théories et métaphores du temps (Hall, 1989 : 27).

Cette conception rejoint celle de Mircea Eliade, pour qui *le temps sacré* est circulaire et réversible, associé aux rites et aux mythes, tandis que le *temps profane* est linéaire, historique et irréversible. La coexistence de ces deux régimes temporels au sein d'une même culture explique la dualité des représentations idiomatiques : certaines expriment la fuite irrévocable du temps (*le temps s'enfuit*), d'autres la réversibilité ou la suspension du vécu (*hors du temps, le temps s'arrête*) (Dincă, 2018 : 59).

La convergence des théories de Blaga**,** Hall et Eliade met en lumière le caractère pluriel et symbolique du temps, conçu comme un réseau de flux où se croisent les dimensions physique, psychologique, sociale et spirituelle. Chaque culture développe sa propre *poétique de la temporalité*, perceptible dans les métaphores linguistiques, les proverbes et les expressions idiomatiques, qui condensent les valeurs collectives d'une communauté et traduisent sa manière d'habiter le monde.

Dans cette optique, la langue apparaît comme le reflet vivant de la mémoire et de la sensibilité d'un peuple**.** Le temps y est exprimé non seulement à travers la grammaire (les temps verbaux), mais aussi par un ensemble d**'**unités idiomatiques riches en images et en connotations culturelles**.** La phraséologie française et roumaine conserve un vaste trésor expressif qui reflète la manière dont

les communautés perçoivent la fuite du temps, la durée, l'éphémère ou l'éternel. Ces expressions, souvent d'origine populaire, ont pénétré le langage littéraire et sont devenues de véritables repères de la mentalité collective. Issues de registres variés — populaires, poétiques ou savants —, elles circulent aussi bien dans la langue quotidienne que dans la littérature, selon les sources d'inspiration qui les ont fait naître. Les expressions idiomatiques désignant le temps trouvent leurs origines dans la vie sociale, la religion, les valeurs morales et spirituelles, la mythologie ou, tout simplement, dans l'expérience quotidienne.

Examinons quelques expressions idiomatiques qui illustrent la manière dont la culture et la mentalité collective se reflètent dans la *phraséologie temporelle*.

- **Quand les poules auront des dents -** expression attestée à la fin du XVIII[e] siècle, elle désigne une situation impossible, un événement qui ne se produira jamais. En 1884 circulait également la variante humoristique *quand les poules urineront*. Elle équivaut à l'adverbe *jamais* et correspond à d'autres expressions synonymes : *la semaine des quatre jeudis, remettre aux calendes grecques, à la Saint-Glinglin*.

Des équivalents culturels existent dans d'autres langues : les Anglais disent *when pigs fly* (« quand les cochons voleront »), les Espagnols *cuando las ranas críen pelo* (« quand les grenouilles auront des poils ») et les Allemands *wenn Fische fliegen lernen* (« quand les poissons apprendront à voler »).

En roumain, on trouve de nombreuses variantes populaires: *la Paștele cailor, la Sfântu-Așteaptă, când o face plopul pere și răchita micșunele, când se va împrieteni șoarecele cu pisica, când mi-oi vedea ceafa, când va secera scumpia, când va înflori bostanul, când lupii cu mieii vor paște împreună, când mi-oi vedea ceafa, când or înflori căpșunile iarna, când s-o lipi cerul de pământ* etc.

- ***Remettre aux calendes grecques* -** dans le calendrier romain, les *calendes* désignaient le premier jour du mois, date à laquelle on réglait les dettes. Comme les Grecs ne connaissaient pas cette division, « remettre aux calendes grecques » signifie reporter quelque chose à une date qui n'existe pas — autrement dit, ne jamais l'accomplir.
- ***À Pâques ou à la Trinité* -** cette expression trouve son origine dans la chanson satirique *Malbrough s'en va-t-en guerre*, composée au XVII[e] siècle pour ridiculiser le duc de Marlborough. Le refrain affirme qu'il reviendra « à Pâques ou à la Trinité », c'est-à-dire jamais. Elle exprime ainsi une attente vaine ou un événement indéterminé.
- ***À la Saint-Glinglin* -** Apparue à la fin du XIX[e] siècle, cette tournure désigne une date fictive, synonyme de *jamais*. Son origine probable réside dans une déformation de l'ancien mot *seing* («signe, signal »), associée à des jeux de mots sur les sons de cloches. Autrefois, les paysans réglaient leurs dettes à certaines fêtes religieuses (par exemple à la Saint-Michel), mais « à la Saint-Glinglin » désignait un moment inexistant — le jour où ils ne paieraient jamais.
- ***Ce n'est plus le temps où Berthe filait / du temps que la reine Berthe* filait -** dans les campagnes françaises, on disait autrefois : « Cela s'est passé du temps où la reine Berthe filait. » L'expression, qui signifie « il y a très longtemps », trouve son origine dans les légendes entourant *Berthe aux grands pieds*, épouse du roi Pépin le Bref. Considérée comme un modèle de bonté et de piété, la reine était représentée filant inlassablement la laine pour vêtir les pauvres. L'image de Berthe avec son fuseau est devenue le symbole de l'industrie féminine et d'un temps ancien, presque légendaire. L'expression évoque donc un passé révolu, lointain, équivalent à *autrefois* ou *il y a fort longtemps*.

Les expressions phraséologiques liées au temps fonctionnent comme de véritables archives de l'expérience collective**.** Elles reflètent divers aspects de la vie et de la culture :

- **La vie agraire et les rythmes de la nature** : *când se crapă de ziuă – au chant du coq* ;
- **Les croyances populaires et religieuses** : *la Paștele cailor – à la Saint-Glinglin* ;
- **L'humour et l'ironie populaire** : *când o face broasca păr – quand les poules auront des dents*;
- **La tradition épique et le conte** : *de când tata moșu – du temps que la reine Berthe filait*.

Sur le plan sémantique, les expressions idiomatiques du temps peuvent être regroupées en plusieurs catégories, exprimant :

- **La durée** : *cât e ziulica de mare – toute la sainte journée* ;
- **Le moment précis** : *în crucea nopții – à minuit* ;
- **L'époque lointaine ou mythique** : *de când cu Moș Adam – au temps où les bêtes parlaient* ;
- **La rapidité** : *cât ai bate din palme – en moins de rien* ;
- **L'ajournement indéfini** : *la sfântul așteaptă – à la Saint-Glinglin*.

Ces catégories montrent que le temps idiomatique n'est jamais neutre **:** il est chargé de valeurs affectives, culturelles et stylistiques**,** révélant la manière dont chaque peuple ressent, imagine et désigne le passage du temps**.**

La traduction des expressions phraséologiques désignant le temps**,** du français vers le roumain (ou inversement), exige l'emploi de procédés variés**,** utilisés avec discernement. Une traduction littérale ou un calque forcé risquent de réduire l'expressivité ou de provoquer des confusions dans la langue d'arrivée, en raison :

- des différences culturelles**,** liées à des réalités ethnographiques spécifiques (par ex. : *la vremea lui Papură Vodă* – sans équivalent direct en français) ;
- de la polysémie et de la richesse imagée**,** lorsque les métaphores ne peuvent être rendues littéralement sans perte de sens ;
- de la stabilité structurelle des expressions figées, qui perdent leur signification si leur composition lexicale est altérée.

Les linguistes bulgares Vlahov et Florin (1986) distinguent deux modalités principales de traduction des phraséologismes :

- par un équivalent idiomatique dans la langue cible ;
- par un procédé non phraséologique, lorsque l'équivalent direct n'existe pas.

Le choix de la méthode dépend du statut de l'expression dans les deux systèmes phraséologiques et doit tenir compte de l'image métaphorique, de la structure lexico-syntaxique et des particularités stylistiques. À ce propos, le linguiste Soloviov (1968) souligne que toute expression figée repose sur une image, et que le rôle du traducteur consiste à préserver cette image afin d'en maintenir la valeur artistique et les connotations culturelles.

L'analyse traductologique des expressions idiomatiques temporelles met en évidence une série de procédés spécifiques de transfert, destinés à préserver leurs valeurs sémantiques et culturelles.

1. *Équivalence totale* – lorsque l'expression possède une identité formelle et sémantique dans les deux langues.

Exemples : *din clipă în clipă – d'un instant à l'autre ; din toate timpurile – de tout temps ; de azi pe mâine – du jour au lendemain ; în plină iarnă – au cœur de l'hiver ; în spiritul vremii – dans l'esprit du temps.*

2. *Équivalence partielle* **–** les expressions sont proches par le sens, mais différentes par la forme ou la nuance.

Exemples : *cât e ziulica de mare – toute la sainte journée ; în zorii zilei – à la pointe du jour ; pe nepusă masă – au dépourvu / sans crier gare.*

3. *Équivalence contextuelle* – l'expression est adaptée selon la situation et le registre.

Par exemple, *în zori de zi (*Ion Creangă) a été traduit tantôt par *au chant du coq*, tantôt par *à l'aube,* selon le contexte narratif.

4. *Équivalence stylistique* – emploi d'une expression possédant la même valeur expressive, même si sa structure diffère.

Ex. : *la Sfântul Așteaptă – à la Saint-Glinglin* ; *cât ai bate din palme – en deux coups de cuiller à pot*.

L'équivalent stylistique doit préserver les significations dénotatives et connotatives, en évitant toute discordance sémantique, stylistique ou métaphorique. Les éléments de l'expression doivent présenter une structure comparable et respecter les indices lexico-grammaticaux, et autant que possible, être dépourvus de coloris national trop marqué, afin d'assurer le transfert correct de l'image.

5. *Équivalence sémantique* – recherche d'un correspondant fonctionnel, même si l'image métaphorique diffère.

Exemples : *la Paștele cailor / la anul când o-nflori bostanul → quand les poules auront des dents; până atunci o să curgă multă apă pe Nistru → ce n'est pas demain la veille.*

6. *L'analogie est un procédé fréquent et efficace, utilisé :*

a) lorsque les composants des deux expressions ont des significations similaires malgré des formes différentes (**Ex. :** *într-un ceas rău – sous une mauvaise étoile*) ;

b) lorsque les éléments diffèrent, mais que le sens global coïncide, ce qui produit une transformation analogique.

Exemples :

Roumain : *la Sfântu-Așteaptă, la Paștele cailor, când o face broasca păr, când o face plopul pere…*
Français : *quand les poules auront des dents, à la Saint-Glinglin, à Pâques ou à la Trinité, aux calendes grecques.*

L'analogie est plus souvent utilisée que l'équivalence sémantique, car elle offre des solutions idiomatiques**,** proches de l'usage naturel de la langue cible.

7. *Le calque* – reproduction fidèle de la structure de l'expression, mais au risque d'en affaiblir l'expressivité.

Ex. : *a se culca odată cu găinile → se coucher avec les poules*.

Le calque est un procédé courant, utilisé non seulement par les traducteurs mais aussi par les locuteurs bilingues (Coltun, 2000 : 187).

Ex. : « *Baba, care se culcase odată cu găinile...* » → « *La vieille qui s'était couchée avec les poules...* » (*La Belle-mère aux trois brus*, p. 281).

Le calque peut parfois produire un effet comique ; toutefois, lorsqu'il est exécuté avec habileté, son caractère artificiel devient imperceptible.

Ex. : « *...cum ai prinde dumneata un pui de găină din pătul, încă de când făcea plopșorul pere și răchita micșunele...* » →

« *...comme vous prenez un poussin sorti de l'œuf, du temps où le peuplier faisait des poires et l'osier des violettes.* » (*Moș Ion Roată et Cuza Vodă*, I. Creangă, p. 219).

Ainsi, l'analyse menée montre que le temps, loin d'être une simple catégorie objective et mesurable, constitue une construction culturelle et symbolique profondément enracinée dans les visions du monde propres à chaque communauté linguistique. Les perspectives philosophiques – de Platon, Aristote, Augustin, Pascal, Kant ou Bergson –, tout comme les approches anthropologiques et culturelles de Blaga, Hall et Eliade, convergent vers l'idée que la temporalité est multiple : elle relève simultanément du vécu, du pensable et du dicible.

Les expressions idiomatiques françaises et roumaines apparaissent ainsi comme des condensés de mémoire collective, où se cristallisent des représentations de la durée, de la succession, de l'attente ou de l'irréversibilité. Leur analyse met en évidence une véritable poétique culturelle du temps, façonnée par les imaginaires populaires, les rites, la tradition religieuse, la sensibilité esthétique et l'expérience quotidienne.

Sur le plan traductologique, l'étude confirme que la reproduction de ces unités nécessite une médiation interculturelle attentive. Le sens littéral ne suffit pas : il convient de préserver l'image fondatrice, la valeur expressive et les connotations culturelles qui sous-tendent chaque expression. Les procédés d'équivalence, d'analogie ou, lorsque cela s'avère nécessaire, de calque maîtrisé, permettent de restituer au mieux ces représentations temporelles sans en trahir la portée symbolique.

De ce fait, la phraséologie du temps se révèle être un espace pertinent d'observation des rapports complexes entre langue, culture et pensée. Située au carrefour de la linguistique, de la philosophie et de l'anthropologie, elle permet de comprendre comment les communautés humaines organisent leur perception du réel, expriment la fugacité de l'expérience vécue et attribuent un sens à la dynamique temporelle qui façonne leur existence individuelle et collective.

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COMMUNICATION AND MEMORY – A CLOSE LINK

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Abstract: *Communication is important in the language classroom and not only. What is the link between communication and memory and how do they relate. This article discusses some ideas on this issue and at the same time tries to go deeper and find some explanations levels of memory, behavior and communication.*

Language is a mystery and it rides on a deeper, broader one called 'memory'. Communication and memory are deeply intertwined; while memory is required for language comprehension and speech production, communication is a tool to aid memory. Techniques like clear, simple language, patience, and open-ended questions improve communication for those with memory loss, while communication itself—like speaking aloud—can help encode memories into long-term storage.

Keywords*: communication; memory; language techniques; comprehension; speech production*

Some issues appear over and over again when we think of communication. What does it mean to communicate and how does the depth of communication influence language use outside the experimental laboratory?

With language we build great bridges, we express our deep feelings and our spiritual aspirations and start our most subtle linguistic theories. Language is the most special treasure of the human race. It is a mystery linking one person to another one over space and time. When we learn a second language, we move from one mystery to another. To teach a second language is to watch and guide that movement.

But language, mystery as it is, rides on a deeper, broader mystery called "memory". In this human life at least, the self that speaks and reads and responds to language, is made of memories. Remembering is more than bringing back to mind some kind of replica of what we saw or heard in the past. We attribute to memory whatever changes in behavior seem to show a correlation with something in the past events.

What is 'remembered' consists of events and parts of events or more precisely, it consists of *information from* events and parts of events. In this sense, evidence for 'learning' comes from observation of changes in behavior, and 'learning' itself consists of changing what has been 'remembered', in modifications of the bases for action that are provided by memory.

Even if a student may repeat over and over the forms of the language, in doing so he or she may not be using the language. Language use requires communication and communication means the resolution of uncertainties. A person who says, 'I believe they come at 6 o'clock' in response to the question 'What time do you think they come?' is communicating – resolving the questioner's uncertainty – unless the two of them take part in a language course reading a dialogue containing these lines. We can say that there is communication and 'communication'.

This idea is useful as it forces us to notice what we are and are not doing while teaching and as it suggests ways in which we can improve. There are certain values this view of communication and language use has. We can see one rather limited way of interpreting this view that is seriously inadequate, and that may therefore blind us to a central fact about memory and about learning in general. This interpretation assumes that information – that which is 'communicated' – consists of facts, including fictional pseudo facts.

According to this view, a student who is reciting a memorized dialog in class does not convey information, and hence one is not communicating in real language. In restricting attention to the 'fact-fict' band of information, this view represents an unfortunately narrow band of cognitivism, which would allow us to assume a dichotomy between body and mind, or between intellect and emotion. Full communication conveys tone and attitude, readiness and loyalty.

Mental activity on the part of the subject, whether intentional or unintentional, has a powerful effect on memory. Most of the mental activity in those studies was primarily 'fact-fict'. The missing dimension is the 'depth'. But what does 'depth' mean? Many years I thought that, because we ordinarily perceive language through acoustic and muscular media, language learning was therefore primarily an acoustic and muscular process.

If we speak about the contents of memory, most people will probably think first of sensory information. In the people's view there are exactly five 'senses': visual, auditory, olfactory, gustatory, and kinesthetic – in plain English, sight, hearing, smell, taste, and feel. This is indeed an oversimplification. One of those additional kinds of memory content is information about what is loosely called "emotion". Writers have sometimes provided lists of semantic features – features that are either present or absent for any given word – with that idea that definitions consist of combinations of those features. They suggest that the way word meanings relate to one another in the mind relies heavily on an undefined 'residuum of meaning'. They, further report that adults who have partially lost the power of speech are more likely to retain affective features than they are to retain meaningful and grammatical features.

In the classroom language, it may be useful to think of our students' goals', 'basic drives', 'purposes', 'needs', and 'motivations' in terms of two categories: academic motivations and life motivations.

Language teachers generally place high value on the 'communicative' use of language. True communication involves active interchange with someone, and has elements of drama, hope and challenge in it. There are a set of three characteristic *academic motivations*: to get the right answer, to keep the teacher happy, and to enhance one's standing in the class. Unfortunately, most students seem to have only a limited supply of these academic motivations.

Life motivations, on the other hand, are virtually inexhaustible. A very good question would be how to identify our students' particular combinations of existing 'life motivations', and how to harness those motivations for the work at hand.

There are also other needs, such as for getting up and moving around, or for satisfying curiosity, or for having fun, or for experiencing colors, sounds or textures. We know well that the natural perception of the student involves pleasure and appreciation of beauty. In order to remain involved with a picture, the student's interactions with the details must therefore involve such acts as appreciation and interesting details in the course subject.

Some purposes have to do with conveying mostly *cognitive information*: requesting an object or an action, commenting on an object or an action, answering or acknowledging. These sorts of categories sometimes appear in second language acquisition.

A very special kind of stored information has to do with language. Language is a means for both intake and output of information. It is the channel through which we receive much of the other information that we remember, but it is also one conspicuous vehicle through which the effects of that information are expressed and measured. Anyone who has learned a first language has already picked up a great deal of knowledge about language in general.

As we learn any language, we hold onto pieces of various sizes. Some are single words: *come, round, ever*. Others are meaningful parts of words: *kindness* has two parts; *beneath* is probably an indivisible unit for many speakers, while for others it consists of two parts: *be* as is *before*, and *behind*, and *neath as in nether* .Still other units of linguistic information – and these should not be overlooked – are the countless total utterances that have been met in connection with total contexts: *He is my uncle. It's on Oak Street,* etc. these longer stored pieces of language are sometimes called "routines." A final type of information has to do with what we call 'time'. Within this category are *remoteness* (How long ago did I experience this?), *duration* (How long did it last?), and *frequency* (How often have I met this feature or combination of features?). By combining answers to these questions, we are able to answer two more questions that are essential to learning. The first is 'Did these two (or more) features occur at the same time?' Answers to this question are essential to what is called 'episodic memory'. The second question is 'How consistently do these two (or more) features occur together?' This information is especially important for non-deliberate learning.

The items in memory differ in size and complexity: a face consists of complexion, features, and so forth; a sentence contains words, and words are represented by sounds or by some form of written character. From a very early age, children show a surprising ability to divide sentences, words, and syllables into successively smaller parts. In general, we can think of events that get recorded in memory at a microlevel, such as individual list items, or at a macrolevel, such as the entire instructional and experimental episode.

In the early years as language teacher drills were assigned too central a role and too large a share of the students' time, in our attempts to produce language mastery. We could think of a series of usual classroom activities that lie at successively 'deeper' levels: retelling a story; improvising variations in a memorized dialogue; writing an autobiographical statement based on a model. These allow varying amounts of fact-fict communication.

This meaning for 'depth' is then not entirely unlike the use of the same word in the phrase 'depth psychology'. It also suggests a more adequate interpretation of the often-repeated statement that 'foreign language students should 'use the language for communication'. If 'communication' means 'making a difference', then a single speech act may communicate on a number of different levels at once. Or the same utterance that on its 'fact-fict' surface is totally non communicative may carry important meanings on a deeper level. The fact that both speaker and hearers may be unaware of these meanings does not alter the truth of this statement.

One way of unmistakable communication takes place when the speaker gets hearers to commit the long muscles of their arms and legs in the way the speaker intended. The commitment guarantees a certain minimum depth of processing, which probably accounts for its powerful effects on memory. So, it has been demonstrated that stimuli carrying high priority or a strong emotional charge can disrupt memory for stimuli that are presented immediately before or after them. These are relatively mechanical effects, in which the stronger stimuli somehow prevent their neighbors from getting their proportionate share of time on the working issue. The arousal phenomena discussed above operate in a different and more general way to facilitate or to interfere with retention.

Communication also deals with the ability to convey information to another effectively and efficiently. Business managers with good verbal, non-verbal and written communication skills help facilitate the sharing of information between people within a company for its commercial benefit.
Being a good listener is one of the best ways to be a good communicator. Take the time to practice active listening. Active listening involves paying close attention to what the other person is saying, asking clarifying questions, and rephrasing what the person says to ensure understanding. Your body language, eye contact, hand gestures, and tone all color the message you are trying to convey. A relaxed, open stance, and a friendly tone will make you appear approachable, and will encourage others to speak openly with you.

It is important to be confident in your interactions with others. Confidence shows your coworkers that you believe in what you're saying and will follow through. Exuding confidence can be as simple as making eye contact or using a firm but friendly tone. A good communicator should enter any conversation with a flexible, open mind.

The ant suggestive barriers, then, are to be circumvented and not destroyed. When this has been reached, the learner reaches a state of acting infantile. In this state, the learner retains all previously acquired knowledge, but becomes more open, plastic, spontaneous, and creative.

Within the language teaching profession in recent years, there has been said and written much about the desirability of "communication" in the classroom. This emphasis may be evaluated in terms of 'depth'. It is easy enough to devise some kind of communication scale whereon the rote repetition of meaningless material is at the zero point; the giving of meaningful but prescribed responses to stimuli from teacher, tape, or notebook is slightly more 'communicative'; the selection of a situationally appropriate response from among a set of previously practiced responses is still more 'communicative'; and converting freely about matters of real and urgent interest is most 'communicative' of all. This is reminiscent of the fact-fict dimension discussed above.

Such a scale would, however, coincide only partially with the dimension of "depth". Much of the difference between the two would be found in the degree of attention given to the same

nonconcious and/or nonrational needs that have been explored. These needs (for teachers as well as for students) may be subtle and submerged, but they are, for all that, no less potent.

As we understand the term 'to communicate' is to make a difference in some other person, whether in that person's immediate actions or in his or her long-term memory, or in both. Communication takes place at various degrees of depth, which is to say that the comprehension or production of language 'makes differences on many levels. These levels are reflected in memory performance.

On the highest level, language teachers may choose to make one or another set of assumptions about language, and about their students as learners. These assumptions are likely to be reflected not only in the details of classroom procedures, but also in the conclusions that the learners draw about language and about themselves.

A related high-level choice is between commitment to familiar procedures and power relationships, and the willingness to explore the untried, that is, between tradition and diversity. In our field, tradition and diversity are in constant tension with each other. If this tension is to lead to creativity rather than only to conflict, we need to make this choice with our eyes wide open. To the extent that such choices are based on observation and reasoning, they lead to predictions and to valuable discussions. But to the event that they are based on unrecognized intuitions whose origins lie in the half-forgotten past life and learning experiences of the person making them, they may give rise not to illuminating debate, but to heated controversy.

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DISCIPLINE, DISCOURSE, AND DEVELOPMENT: RETHINKING ENGLISH INSTRUCTION FOR MILITARY CADETS

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Abstract: *English language instruction in military academies takes up a complex pedagogical space defined by intersecting aspects: the institutional need for discipline, the linguistic necessity of communicative flexibility, and the developmental trajectory of cadets as future officers. While contemporary approaches to English language teaching are based on autonomy, interaction, and learner agency, military education is rooted in hierarchical structures, rigid routines, and codified forms of communication. These differences give rise to a pedagogical paradox. The present paper proposes a comprehensive theoretical framework, the Discipline-Discourse-Development model, to describe how military culture shapes the conditions under which English learning happens and how these limitations can be reimagined as pedagogical resources rather than obstacles. Based on scholarship from applied linguistics, sociocultural theory, discourse analysis, military pedagogy, and psychology, the model showcases how disciplined environments create communicative possibilities and identity formation, ultimately influencing language acquisition.*

Keywords: *military English instruction; discourse; language pedagogy; discipline; communicative competence*

1. Introduction

Military academies represent some of the most complex educational settings in the world. Their mission extends far beyond sharing disciplinary knowledge: they socialize cadets into a professional ethos, cultivate leadership qualities, and create modes of thinking aligned with military values. These goals intersect directly with language learning, especially English, which functions as the communicative backbone of multinational cooperation, NATO operations, military diplomacy, technological coordination, as well as peacekeeping missions.

English proficiency in military settings is more than an academic requirement; it constitutes a form of symbolic capital, shaping cadets' professional lives and enabling integration into international coalitions. According to Norton (2013, p. 17), language is not just a communicative tool but a means through which social identity is constructed and negotiated. Cadets thus encounter English as a professional necessity, a marker of competence, and a means of leadership development.

Nevertheless, teaching English in military contexts is not just a matter of applying mainstream pedagogical models to a uniformed environment. The classroom is part of a broader institutional culture characterized by hierarchy, ritual, discipline, and carefully regulated interactional norms. Foucault (1977, p. 138) argues that disciplinary institutions produce "meticulous rituals of power that produce obedient bodies," a description that perfectly depicts the military context. Cadets' language learning happens in a space where clarity, brevity, and precision are highly important, and where deviation from established norms may mean social or professional penalties.

On the other hand, Communicative Language Teaching (CLT) and post-communicative frameworks are based on learner autonomy, negotiation of meaning, risk-taking, and linguistic experimentation (Canale & Swain, 1980, p. 9; Lantolf and Thorne, 2006, p. 45). This creates a fundamental tension: cadets must master English while simultaneously adhering to institutional norms that may constrain exploratory use of language. Gee (2014, p. 7) emphasizes that participation in "Discourse communities" is crucial to language acquisition, as identity and communicative practice mutually construct each other. In military academies, these tightly bounded discourse communities define permissible forms of expression, shaping not only linguistic output but also the cadet's sense of self within professional and academic spheres.

The pedagogical paradox arises because discipline both facilitates and constrains learning. Structured routines, performance evaluations, and hierarchical clarity can provide scaffolding that

supports focused practice and repetition. At the same time, fear of error, hierarchical inhibition, and limited peer interaction may reduce opportunities for creative engagement and communicative experimentation (Matthews, 2018, p. 61-68). Thus, the cadet navigates a dual identity: the disciplined, authoritative officer-in-training, and the exploratory, often vulnerable, language learner.

This paper addresses the paradox by proposing the Discipline-Discourse-Development model, a conceptual model that integrates military culture, linguistic practice, and identity development. By synthesizing insights from applied linguistics, discourse studies, and military pedagogy, this framework articulates how disciplinary structures can be harnessed to support language learning without compromising institutional norms. Given limited empirical access to military classrooms and cadets, the study employs a theoretical approach, consolidating scholarship to provide explanatory scaffolding for future research (Snyder, 2019, p. 335).

2. Methodology

The present study employs a conceptual methodology, which is appropriate in contexts where empirical research is constrained by access, security, or institutional limitations. Conceptual research provides a mechanism to synthesize diverse theoretical perspectives, generate explanatory frameworks, and propose relationships that may later be tested empirically (Horn, 2019, p. 460).

The methodology involved three iterative stages: 1. Thematic clustering: Key concepts surrounding discipline, discourse, and learner development were identified across multiple disciplines, including applied linguistics, sociocultural theory, and military pedagogy. The aim was to organize ideas into clusters reflecting their conceptual relationships and functional relevance; 2. Cross-disciplinary synthesis: Insights from different bodies of knowledge were compared, contrasted, and integrated. For example, Foucault's (1977) theories on institutional discipline were examined alongside Gee's (2014) discourse analysis frameworks and Norton's (2013) identity theories. Tensions between hierarchical control and communicative autonomy were highlighted; 3.Model construction: The final stage formalized these conceptual insights into the Discipline-Discourse-Development model, articulating how discipline shapes discourse, how discourse mediates development, and how development feeds back into disciplined engagement with language learning (Horn, 2019, p. 462-468).

Selection criteria for literature included: peer-reviewed journal articles, seminal books, and scholarship addressing military culture, educational theory, identity formation, and second language acquisition. Priority was given to sources providing robust theoretical insights applicable to hierarchical, regimented learning environments (Snyder, 2019, p. 338).

Limitations of this approach are inherent: conclusions remain theoretical, and the framework requires validation through empirical studies. However, conceptual research is critical as it enables explanatory scaffolding, allowing practitioners and scholars to design interventions and generate hypotheses even in restrictive contexts (Horn, 2019, p. 460-462).

3. The Discipline-Discourse-Development Model

The Discipline-Discourse-Development model conceptualizes the cyclical relationship between military discipline, communicative discourse, and cadet development. Discipline is not merely behavioral control; it encompasses spatial, temporal, and psychological regulation that shapes cadets' movements, speech, and cognitive patterns (Matthews, 2018, p. 52-56).

Discipline manifests in multiple dimensions:Temporal regulation: strict scheduling of classes, drills, and study periods facilitates spaced repetition and predictable learning opportunities; Spatial regulation: classrooms, barracks, and training grounds are designed to optimize attention, reduce distractions, and reinforce hierarchical awareness; Psychological regulation: performance evaluations, rank incentives, and extrinsic motivation shape cadet engagement and accountability.

These affordances support structured language practice, ensuring cadets regularly encounter English in both controlled and operational contexts (Matthews, 2018, p. 55). However, discipline also creates constraints: fear of making mistakes, restricted peer interaction, and rigid adherence to hierarchy may limit creative engagement with language. Cadets often suppress risk-taking behaviors,

which can impede fluency and spontaneous use of English in less structured contexts (Matthews, 2018, p. 60-62). Military discourse is formal, concise, directive, and hierarchically mediated. Language is functional: briefings, reports, and operational commands require clarity, precision, and adherence to protocol. In contrast, ELT discourse encourages extended dialogue, negotiation of meaning, and creative linguistic experimentation (Canale and Swain, 1980, p. 12-18). The dual discourse burden emerges: cadets must learn English while maintaining a professional, militarized tone. This tension is evident when cadets participate in briefings: they must convey complex information accurately while also demonstrating communicative competence in English (Gee, 2014, p. 27-30).

Identity is central to the model. Cadets navigate conflicting roles: disciplined officer-in-training vs exploratory language learner. Hierarchical pressures may inhibit oral participation, while fear of errors may suppress risk-taking (Norton, 2013, p. 16). Positive alignment of identity and language learning occurs when English proficiency is explicitly linked to leadership, professional mobility, and operational readiness. Cadets then perceive language skills as an integral part of their military identity, reinforcing disciplined engagement with learning (Norton, 2013, p. 19).

The model proposed by this paper is cyclical:

- Discipline - Discourse: Institutional norms define acceptable communicative behavior.
- Discourse - Development: Permitted forms of talk shape opportunities for negotiation of meaning, autonomy, and fluency.
- Development - Discipline: Recognition of English proficiency as a professional asset increases disciplined engagement with learning (Lantolf & Thorne, 2006, p. 47).

4. Reconciling Discipline With Communicative Pedagogy

Contrary to conventional assumptions, military discipline does not need to contradict communicative language teaching. Instead, it can be harnessed as a scaffold to structure language learning while respecting operational norms. The key lies in designing pedagogical interventions that align with hierarchical routines, structured interaction, and cadet identity development (Matthews, 2018, p. 103).

One practical strategy involves creating fixed communication rituals, which provide predictable opportunities for speaking while maintaining order. Examples include: Daily briefings in English: Cadets report on exercises or assignments using concise, formal language; Command-response drills: Following structured protocols, cadets practice giving and responding to commands in English; Peer feedback rotations: Structured peer evaluation allows cadets to interact within controlled parameters, fostering collaboration without violating hierarchical norms.

These rituals provide a safe, predictable context for cadets to practice English, reducing anxiety associated with spontaneous communication and reinforcing the cyclical relationship between discipline, discourse, and development (Matthews, 2018, p. 105). To expand communicative flexibility, instructors can employ scenario-based simulations that mirror operational contexts: Tactical simulations: Cadets plan and execute mock operations, communicating in English while adhering to military procedures; Crisis-response role plays: Teams navigate unexpected challenges, requiring negotiation, problem-solving, and adaptive language use; Controlled debates on military ethics or strategy: Structured debates encourage argumentation skills, critical thinking, and expressive use of English; Scenario-based learning bridges academic and operational English, giving cadets authentic purposes for language use while respecting disciplinary boundaries (Horn, 2019, p. 466-468).

Cadets must navigate two roles simultaneously: disciplined officer-in-training and exploratory language learner. Identity-sensitive pedagogy helps balance these roles (Norton, 2013, p. 12). Key strategies include: Normalizing errors as professional growth: Emphasizing that mistakes are learning opportunities reduces fear and promotes experimentation; Linking English proficiency to leadership and operational readiness: Framing language skills as integral to professional identity encourages disciplined engagement; Meta-reflection on linguistic identity: Structured reflection activities allow cadets to examine how their military identity intersects with their language learner identity; These

strategies reinforce the model: disciplined routines support discourse practice, which in turn facilitates development and professional identity integration (Matthews, 2018, p. 110-115).

A holistic approach requires alignment between English instruction and military curriculum objectives: Long-term language development pathways: English progression is linked to rank, professional milestones, and international assignments; Instructor training in military-focused ELT: Teachers receive specialized preparation to navigate hierarchical norms while promoting communicative competence; Integration with operational tasks: English is embedded in mission planning, technical briefings, and cross-national collaboration exercises.

By situating English learning within the cadet's professional trajectory, language education becomes a core competency rather than a peripheral academic requirement (Horn, 2019, p. 468).

5. Advantages of the Discipline-Discourse-Development Model

The Discipline-Discourse-Development model offers a theoretical framework for understanding the complex interplay between military culture and English instruction. Military discipline, often viewed as restrictive, can function as enabling structure. By providing predictable routines, clear performance expectations, and hierarchical clarity, it scaffolds English learning in ways that align with cadets' professional realities (Matthews, 2018, p. 118).

Discourse emerges as the mediator between discipline and development. Military communication norms define permissible linguistic behavior, shaping opportunities for negotiation of meaning, expressive practice, and autonomy. Carefully designed tasks, such as scenario-based simulations and structured debates, allow cadets to expand their communicative repertoire without violating hierarchical expectations.

Cadets' linguistic development is inseparable from identity construction. The dual identities of disciplined officer and language learner can generate tension, but they can also be synergistic. When English proficiency is linked to leadership, operational effectiveness, and career mobility, language learning becomes an integral aspect of military identity, increasing motivation and engagement (Norton, 2013, p. 19).

Military psychology emphasizes the role of resilience, motivation, and self-efficacy in performance (Matthews, 2018, p. 123). Structured language tasks, positive feedback, and scenario-based challenges not only improve communicative competence but also reinforce confidence and adaptive thinking. The model aligns with psychological principles by providing disciplined scaffolding, authentic communicative contexts, and identity-affirming experiences.

This paper contributes to both applied linguistics and military pedagogy by: 1. Demonstrating that discipline and communicative pedagogy are not mutually exclusive; 2. Providing a structured model to analyze how hierarchical norms influence language acquisition; 3. Highlighting the importance of identity-sensitive teaching in regimented learning environments.

The framework can inform future empirical studies examining participation patterns, linguistic output, and professional identity formation in military contexts (Snyder, 2019, p. 338).

6. Pedagogical Strategies for Effective English Instruction in Military Contexts

This section focuses on concrete pedagogical strategies and instructional frameworks that operationalize the Discipline-Discourse-Development model. While theoretical models describe how discipline, discourse, and development interact, the challenge remains: how can educators translate these insights into effective classroom and training practices?

Military education relies heavily on daily routines and regimented schedules. Language instructors can leverage this by embedding English learning into these routines: Morning briefings and roll calls in English: Cadets practice concise, formal reporting of tasks or observations, reinforcing both language and procedural fluency; Daily vocabulary rotations: Key operational terms, idioms, and technical language are systematically reviewed, using spaced repetition to enhance long-term retention (Matthews, 2018, p. 107); Scheduled peer teaching sessions: Cadets rotate roles as instructors for short, controlled tasks, reinforcing mastery and peer-to-peer discourse.

These interventions ensure that language practice aligns with the cadets' sense of military discipline, creating continuity between operational expectations and communicative development. Scenario-based learning allows cadets to practice English in authentic, military-like contexts: Tactical mission simulations: Cadets plan, brief, and execute mock operations entirely in English. These exercises mirror real-world NATO missions and peacekeeping scenarios; Crisis response drills: Cadets respond to simulated emergencies, requiring rapid communication, decision-making, and collaboration; Ethical dilemmas and debates: Structured discussions on military ethics, rules of engagement, or leadership challenges provide opportunities for extended discourse and reflective practice (Horn, 2019, p. 467).

This type of learning emphasizes action-oriented communication, helping cadets move beyond formulaic classroom exercises to real communicative competence.

Digital tools can expand opportunities for independent, flexible, and interactive language learning, complementing regimented military structures: Simulation software and virtual training environments: Platforms that replicate military operations allow cadets to practice operational English in immersive scenarios; Language apps for spaced repetition and self-assessment: Mobile applications support vocabulary retention, pronunciation, and listening skills; Online collaborative platforms: Secure digital spaces enable cadets to plan operations, exchange messages, and review reports in English, fostering asynchronous discourse (Lantolf & Thorne, 2006, p. 52).

Technology can extend language learning beyond the classroom, offering cadets controlled yet flexible opportunities to engage with English while respecting hierarchical norms.

Cadets' dual identity, as disciplined soldiers and emerging language learners, requires careful pedagogical consideration. Identity-aware strategies include: Error normalization and constructive feedback: Instructors explicitly frame mistakes as part of professional growth, reducing fear of judgment; Linking language to leadership outcomes: English proficiency is framed as essential for promotion, international collaboration, and operational effectiveness (Norton, 2013, p. 15); Reflective journals and metacognitive exercises: Cadets write or discuss in English about their learning experiences, aligning linguistic practice with self-perception as leaders-in-training.

Such approaches transform English learning from an abstract academic exercise into a tool for identity and career development. For maximal impact, English instruction should be integrated across the military curriculum rather than isolated as a language course: Incorporation into technical subjects: Operations planning, logistics, engineering, and strategy modules include English language components; Cross-disciplinary collaboration: Cadets collaborate on joint exercises with foreign-language units, fostering authentic interaction; Longitudinal language tracking: Cadets' English skills are monitored and progressively built throughout their training, creating continuity and professional relevance (Horn, 2019, p. 469).

Integrated instruction ensures that English is perceived as operationally essential, rather than an ancillary subject, reinforcing motivation and disciplined engagement.

Assessment strategies should reflect both linguistic and professional competencies: Performance-based assessment: Evaluates cadets' ability to use English in simulated operational contexts; Portfolio assessment: Cadets maintain a record of briefings, reports, and reflections, providing a longitudinal view of progress; Peer and instructor feedback loops: Structured feedback focuses on accuracy, clarity, and adherence to military discourse norms while encouraging risk-taking in expression (Matthews, 2018, p. 125).

Assessment becomes a tool for development, reinforcing discipline, refining discourse, and validating identity integration. Despite its promise, the implementation of these strategies presents challenges: Balancing operational constraints with pedagogical freedom: Cadets' tight schedules may limit instructional flexibility; Instructor expertise: Teachers must navigate military hierarchies while fostering communicative competence; Cultural differences: International collaborations require sensitivity to diverse communication norms. Acknowledging these challenges ensures realistic expectations and supports sustainable implementation of the model framework.

7. Institutional and Policy Implications for Military English Programs

This section examines how the broader institutional and policy context can support or hinder the implementation of the Discipline-Discourse-Development model. While pedagogical strategies are essential, systemic factors like curriculum design, institutional priorities, and policy frameworks, determine the feasibility, sustainability, and impact of English instruction in military academies.

Military academies operate under highly structured curricula, which often prioritize operational and technical knowledge over language instruction. To ensure that English instruction is effective, curricular integration is key: English modules should be embedded within core subjects, such as strategy, engineering, logistics, and international relations. This fosters authentic, context-driven language use (Horn, 2019, p. 468). Moreover, progressive scaffolding: Language tasks should increase in complexity alongside cadets' operational responsibilities. Early stages focus on basic reporting and command communication, while later stages emphasize briefings, negotiations, and collaborative exercises. Last but not least, cross-disciplinary coordination: English instruction should be coordinated with instructors of other subjects to ensure consistency and relevance. This reinforces cadets' perception of English as operationally essential, not peripheral. By aligning English instruction with institutional objectives, cadets experience a seamless integration of language, discipline, and professional development.

The success of English programs depends heavily on teacher preparedness:

- Military-specific ELT training: Teachers must understand operational norms, hierarchical communication patterns, and cadet psychology to effectively mediate the dual roles of instructor and military facilitator (Matthews, 2018, p. 117).
- Professional development in pedagogy and assessment: Continuous training in scenario-based learning, technology integration, and identity-sensitive teaching enhances instructor efficacy.
- Mentorship and feedback systems: Pairing less experienced instructors with veterans supports the adoption of model-aligned strategies while fostering professional community.

Instructor competence ensures that pedagogical innovation aligns with institutional realities, reinforcing discipline, discourse, and development in tandem.

Institutional policies significantly influence the scope, resources, and sustainability of English programs: Language as a core competency: Policies should recognize English proficiency as an essential officer skill, with direct implications for career advancement and operational deployment; Assessment and promotion frameworks: Incorporating English proficiency into promotion criteria creates motivation and reinforces disciplined engagement (Horn, 2019, p. 470); Resource allocation: Adequate funding for digital tools, simulation software, classroom materials, and instructor training ensures consistent program delivery. Policy support translates pedagogical intentions into practical, long-term outcomes, creating a culture where English learning is institutionally valued.

Military English instruction often intersects with international training standards, especially in NATO and coalition contexts:

- Alignment with NATO STANAG language requirements: Cadets must meet standardized benchmarks for operational communication.
- Cross-national exercises: Collaboration with foreign military units enhances exposure to diverse discourse communities, fostering authentic English use and intercultural competence.
- Benchmarking best practices: Comparing programs across institutions allows for adaptation of effective methodologies while respecting local disciplinary norms.

Such alignment ensures that language instruction is globally relevant, operationally meaningful, and professionally credible.

Institutional commitment requires systematic monitoring and evaluation:

- Performance metrics: Cadets' proficiency is assessed through practical exercises, portfolios, scenario-based tasks, and standardized testing.
- Program evaluation: Administrators periodically review curricula, teaching practices, and outcomes to identify strengths, gaps, and improvement opportunities (Snyder, 2019, p. 337).
- Feedback loops: Cadets and instructors contribute insights into program design, ensuring responsiveness and adaptability.

Continuous evaluation aligns institutional strategy with pedagogical goals, ensuring that English instruction remains dynamic, disciplined, and development-focused. Despite policy and institutional support, challenges persist:

- Operational pressures: Cadets' schedules are tightly packed with training and operational duties, limiting classroom time.
- Instructor shortages: Finding teachers skilled in both ELT and military pedagogy can be difficult.
- Cultural resistance: Hierarchical norms may initially resist flexible or learner-centered approaches.

Nonetheless, these challenges also present opportunities: clear policies, strategic resource allocation, and a culture of institutional commitment can transform potential barriers into structured support for the model's framework.

8. Conclusions

English instruction in military academies must be approached as a systemic, identity-informed endeavor. The Discipline-Discourse-Development model captures the cyclical interactions between:

- Discipline: hierarchical routines, institutional expectations, and structured learning contexts.
- Discourse: permissible forms of communication, operational and academic English use, and identity negotiation.
- Development: linguistic skill acquisition, professional identity integration, and learner motivation.

Rather than treating discipline as an obstacle, it can be leveraged as pedagogical scaffolding, supporting structured practice, scenario-based learning, and identity affirmation. Discourse acts as the mediator, translating institutional norms into opportunities for meaningful language engagement. Development encompasses both linguistic competence and the integration of English into professional identity.

This theoretical foundation encourages military educators to:

- Integrate English learning with operational and leadership objectives.
- Employ scenario-based, structured communicative tasks aligned with hierarchical norms.
- Address cadet dual identity, normalizing errors and promoting reflective practice.

Future research should focus on empirical validation, including longitudinal studies tracking English proficiency, identity development, and professional outcomes. Comparative studies across military institutions could further refine the model and assess cultural variability in language pedagogy.

Ultimately, rethinking English instruction in military academies as discipline-informed, discourse-mediated, and development-centered positions language learning as an essential component of professional military formation, bridging academic, operational, and identity dimensions.

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THE LINGUISTIC DIMENSION OF TEMPORAL PERCEPTION: A COGNITIVE AND CULTURAL APPROACH

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Abstract: *The article examines how language structures temporal perception by integrating cognitive, cultural and semiotic perspectives on time. It argues that temporal experience is not a neutral, universal given, but a conceptual construct emerging from the interaction between embodied experience, social practices and symbolic imaginaries. Drawing on cognitive linguistics (conceptual metaphor theory, image schemas, frame semantics), anthropology of time and the hypothesis of linguistic relativity, the study analyses how different languages project time onto spatial, modal and axiological dimensions (horizontal vs. vertical axes, realis vs. irrealis, sacred vs. profane). Particular attention is paid to spatial metaphors of time (e.g. TIME AS MOTION, TIME AS A JOURNEY, TIME AS A RESOURCE), to linear and cyclical models of temporality, and to cross-cultural variations in temporal orientation (future "in front" vs. "behind", vertical representations of past and future). The contrastive discussion of several linguistic and cultural areas shows that languages provide distinct "geometries" of time which influence the ordering, evaluation and memorisation of events. The article concludes that linguistic time cannot be reduced to objective chronology; rather, it functions as a cultural and social dimension through which communities negotiate identity, memory and horizons of expectation.*

Keywords: *linguistic time; temporal perception; cognitive metaphor; cultural models; spatialization of time, image schema*

Problematica timpului a reprezentat dintotdeauna o provocare pentru reflecția filozofică, antropologică și lingvistică. În ultimele decenii, interesul pentru temporalitate s-a amplificat, odată cu apariția unor paradigme interdisciplinare, care integrează dimensiunile narative, sociale și cognitive ale experienței. În timp ce fizica definește timpul ca o dimensiune uniformă și continuă, științele umaniste consideră timpul un construct socio-cultural și lingvistic, înrădăcinat în experiența subiectivă și socială.

Analiza lingvistică a timpului a demonstrat că acesta nu poate fi redus la o simplă reflectare a realității fizice, ci constituie o categorie gramaticală și discursivă esențială în organizarea experienței. Émile Benveniste subliniază caracterul alocuțional al temporalității, distingând între «timpul istoric» și «timpul discursiv». Timpul discursiv este ancorat în «acum»-ul locutorului, care instituie prezentul enunțării, în timp ce trecutul și viitorul se definesc prin raportare la acest reper (Benveniste 2006: 67–73). Această distincție evidențiază dimensiunea subiectiv-enunțiativă a timpului lingvistic, ireductibilă la succesiunea cronologică obiectivă.

În aceeași ordine de idei, Eugen Coseriu în *Introducere în lingvistică* merge mai departe, subliniind că timpul gramatical este o construcție a limbii, care nu reflectă în mod direct timpul extralingvistic, ci îl interpretează prin categorii aspectuale, modale și deictice. În viziunea sa, opozițiile verbale (de ex. *perfectiv* vs. *imperfectiv*) nu sunt doar descrieri ale realității temporale, ci instrumente prin care comunitățile lingvistice creează modele culturale ale temporalității (Coseriu 1986: 114–117). În așa fel, analiza lingvistică demonstrează că opozițiile temporale într-o limbă nu sunt doar simple marcaje neutre ale timpului, ci configurează experiența subiectivă a vorbitorului, influențând percepția și atitudinea față de acțiuni și evenimente.

Timpul gramatical este, probabil, una dintre cele mai bine studiate probleme din lingvistică, constituind baza sistemului gramatical al limbii. Relevăm în continuare doar câteva

exemple elocvente din limba română, care arată cum opozițiile temporale (și aspectuale) exprimă nuanțe subiective și discursive în diferite limbi.

Bunăoară, multe limbi se bazează pe opoziția binară viitor - non-viitor și trecut - non-trecut. În majoritatea limbilor indo-europene, principala opoziție este cea dintre trecut și non-trecut, unde non-trecutul cuprinde prezentul și viitorul. Acest lucru înseamnă că prezentul poate fi folosit pentru a exprima viitorul, de exemplu: rom. *Trenul pleacă în două ore*. La fel, în limba finlandeză (care nu este indo-europeană) și în limba germană, prezentul poate fi folosit oricând pentru a exprima viitorul, în timp ce în limba engleză această utilizare se aplică doar acțiunilor planificate (*Present Continuous,* folosit pentru planuri personale sau aranjamente deja stabilite. Cf. *I'm meeting my friend tomorrow*. (= Am planificat deja să mă întâlnesc cu prietenul meu mâine.).

În descrierea sistemelor verbale din anumite limbi, opoziția formală dintre viitor și non-viitor reflectă preponderent o distincție de tip modal *(realis/irrealis*), mai degrabă decât una strict temporală. Astfel, în Inuktitut (familia eschimo-aleutină), formele de viitor sunt subsumate domeniului irealului: toate evenimentele încă neîmplinite sunt marcate morfologic prin sufixe de viitor sau de modalitate, în timp ce formele nemarcate codifică valorile de non-viitor (prezent și trecut), ceea ce indică o organizare a sistemului verbal în funcție de statutul realizat vs. potențial al situațiilor descrise. În mod similar, pentru Dyirbal (familia Pama-Nyungan), Dixon arată că opoziția de timp surprinde, de fapt, contrastul dintre enunțuri realizate și nerealizate, marcarea viitorului fiind strâns corelată cu statutul *ne irrealis realis* al evenimentului, nu doar cu localizarea sa pe axa cronologică (a se vedea Dixon).

În acest context, aducem în discuție și categoria aspectului, care nu este prezentă în toate limbile, fapt ce generează adesea confuzii între specialiști cu privire la existența acestei categorii într-o limbă sau alta:

* *perfectivul* (совершенный вид) – exprimă acțiunea privită ca încheiată, finalizată;

* *imperfectivul* (несовершенный вид) – exprimă acțiunea în desfășurare, repetată sau obișnuită, fără a sublinia finalitatea. În limba rusă, de pildă, majoritatea verbelor se caracterizează prin opoziția aspectuală, manifestată prin două forme opuse: *писать – написать* (a scrie – a scrie și a termina de scris); *читать – прочитать* (a citi – a citi până la capăt); *делать – сделать* (a face – a face și a încheia); *говорить – сказать* (a vorbi/spune – a spune o dată, a rosti); *покупать – купить* (a cumpăra – a cumpăra efectiv, finalizat); *смотреть – посмотреть* (a privi – a privi/consulta pentru o vreme, a arunca o privire); *открывать – открыть* (a deschide – a deschide complet, finalizat); *подписывать – подписать* (a semna în mod repetat / a fi în proces de semnare – a semna și a finaliza actul); *решать – решить* (a decide, a rezolva în general – a lua o decizie / a rezolva definitiv); *звонить – позвонить* (a telefona – a da un telefon concret, finalizat) etc.

Cu categoria gramaticală a aspectului interacționează categoria modului de acțiune verbală (*Aktionsart*), care este definit ca un aspect lexical, nu gramatical, și presupune clase lexico-gramaticale de verbe unite prin caracterul comun al desfășurării acțiunii. De exemplu, verbele din rusă perfective *заиграть, запеть, зашевелиться* au semnificația unui început de acțiune (*inceptiv*), iar verbele *погулять, поговорить, полежать* – semnificația unui caracter limitativ. Pot exista și valori de rezultat, unicitate, discontinuitate, concomitență și altele.

Una dintre cele mai simple clasificări împarte verbele în funcție de modul de acțiune în *telice* (telic) și *atelice* (atelic). Această opoziție joacă un rol fundamental în analiza aspectuală, deoarece influențează modul în care o acțiune poate fi raportată la timp. De exemplu, în propoziții precum *I was eating an apple when she called,* verbul *to eat* (telic) apare într-un context progresiv și marchează acțiunea ca fiind „în desfășurare, nefinalizată", în timp ce *I was sitting in the garden when she called* exprimă o stare atelică, susceptibilă de durată nedeterminată.

Dacă în limbile indo-europene opozițiile de timp și aspect exprimă mai ales relații cronologice și aspectuale ale acțiunii, iar în limbile Dyirbal și Inuktitut viitorul aparține sferei irealului, în limba Hopi, după cum afirmă Whorf, nu există timpuri verbale în sensul european[1], *alias* opoziția nu mai este temporală, ci ontologică – între „manifest" și „nemanifest" –, ceea ce reflectă o concepție non-liniară asupra temporalității și o experiență a lumii structurată prin gradul de actualitate, nu prin succesiunea cronologică (Whorf 1956: 57-59).

Aceste viziuni confirmă că timpul gramatical nu este o categorie universală, ci o formă cultural-specifică de organizare a experienței. Limbile diferă nu numai prin mijloacele morfologice de exprimare, ci și prin modul conceptual de raportare la realitate și acțiune, variind între:

- sistemele cronologice (trecut/prezent/viitor – română, engleză);
- sistemele modale (realis/irrealis – Dyirbal, Inuktitut);
- sistemele ontologice-epistemice (manifest / nemanifest – Hopi).

Fundamental pentru înțelegerea eterogenității conceptui *timp* este aportul lui Wilhelm von Humboldt, care a susținut ideea că limbile sunt forme specifice, ce construiesc moduri distincte de a percepe și a organiza realitatea, inclusiv timpul. În opinia sa, fiecare limbă reprezintă o „viziune a lumii" (*Weltansicht*), care modelează percepția temporală distinctă a comunității sale. Astfel, diferențele structurale între limbi nu sunt variații superficiale, ci reflectă moduri diferite de conceptualizare a temporalității (cf. Humboldt 2008: 10–20).

Bunăoară, în sistemele de politețe japoneze și arabe, marcarea temporală nu poate fi separată de marcarea relațiilor sociale și a atitudinii vorbitorului, ceea ce susține interpretarea timpului lingvistic ca dimensiune culturală și pragmatică, nu doar gramaticală.

În japoneză, opoziția dintre registrul colocvial, forma politicoasă în *-masu* și sistemul onorific (*keigo*) funcționează ca un ansamblu de „dispozitive de recunoaștere a relației" (*relation-acknowledging devices*), prin care vorbitorul indexează statutul relativ, distanța socială și gradul de deferență față de interlocutor. Formele verbale nu marchează doar timpul (prezent/trecut sau aspectul), ci și poziționarea socială a participanților la interacțiune, astfel încât selecția între formele simple și cele politicoase/onorifice modulează percepția actului comunicativ și a „momentului" enunțării în raport cu normele de respect și armonie socială (*wa*). În enunțuri aparent neutre din punct de vedere temporal, însuși faptul că vorbitorul alege o formă onorifică sau umilă (*sonkeigo / kenjōgo*) introduce o dimensiune suplimentară de (auto)poziționare socială, care încadrează temporalitatea într-un cadru relațional și normativ specific culturii japoneze. (Shingo Tokimoto An EEG Analysis of Honorification in Japanese: Human Hierarchical Relationships Coded in Language - PMC)

În cultura și limba arabă, distincțiile de timp și aspect sunt strâns corelate cu modalitatea și cu gradul de certitudine sau potențialitate atribuit evenimentelor, ceea ce face ca timpul verbal să reflecte implicit și atitudinea vorbitorului față de realitatea sau condiționarea acțiunii. Utilizarea expresiilor precum „*in shā' Allāh*" („dacă va voi Dumnezeu") inserează în structura discursului o perspectivă asupra viitorului ca domeniu fundamental condiționat și incert, combinând deferența religioasă cu politețea și modestia pragmatică. Această ancorare a referinței temporale într-un orizont de voință divină și fatalitate cultural asumată influențează profund configurarea pragmatică a enunțurilor despre viitor, diminuând impresia unui control absolut al subiectului asupra evenimentelor și marcând discursiv respectul față de interlocutor și de contextul social. (Abu Rayhan 2023: 121).

[1] Trebuie să menționăm totuși că ideile lui Whorf au fost parțial contrazise în anii '70 și '80 de studiile lui Helmut Gipper și ale lui Ekkehart Maalotki, din care rezultă că Hopi are totuși diviziuni calendaristice ale timpului foarte sofisticate.

Asemenea exemple ilustrează modul în care limbile nu se limitează la a „cronometra" evenimentele, ci organizează experiența temporală prin filtre culturale, modale și relaționale, în acord cu ipoteza relativității lingvistice formulate de Sapir și Whorf, potrivit căreia structurile gramaticale și lexicale influențează modul în care vorbitorii percep și conceptualizează realitatea. În acest sens, timpul lingvistic apare mai degrabă ca o construcție cultural-semiotică, articulată prin norme de politețe, ierarhii sociale și credințe religioase, decât ca simplă reflectare neutră a cronologiei obiective.

Antropologia culturală a arătat că timpul este modelat de sisteme calendaristice, ritmuri sociale și ritualuri, fiind indisolubil legat de organizarea vieții colective. În societățile agrare, calendarele lunisolare structurau succesiunea muncilor câmpului și a sărbătorilor, în timp ce, în Europa industrială, timpul mecanic și organizarea schimburilor de lucru au impus o uniformizare strictă a ritmurilor cotidiene. Ritualurile religioase – precum Paștele, Anul Nou sau marile sărbători hinduse – sacralizează timpul, îl separă de durata profană și îl transformă într-un reper simbolic al identității comunitare, în acord cu distincția dintre timp sacru și timp profan analizată de Eliade (Eliade 1959: 68–89).

Timpul funcționează, totodată, ca instrument al puterii: în Evul Mediu, Biserica reglementa ritmul zilei prin clopote și prin calendarul liturgic, iar în epoca modernă și contemporană regimurile totalitare au instituit calendare ideologice, redefinind simbolic începuturile, aniversările și comemorările colective. Astfel de observații susțin teza lui Gell, potrivit căreia timpul nu este doar un cadru neutru al acțiunii, ci o resursă socială distribuită, controlată și mobilizată în funcție de structurile de autoritate și de mecanismele memoriei colective (Gell 1992: 149–174).

Articularea dimensiunilor antropologice și culturale ale temporalității impune, în mod firesc, o deplasare a perspectivei spre modul în care limbajul însuși organizează și mediază experiența timpului. Dacă sistemele calendaristice, ritualurile și practicile sociale configurează „infrastructura" culturală a temporalității, lingvistica cognitivă permite descrierea mecanismelor prin care aceste structuri se internalizează la nivel conceptual și se reflectă în reprezentările mentale și în uzul limbii. În această etapă, analiza se concentrează asupra relației dintre codificarea lingvistică a timpului și procesele cognitive implicate în percepția și organizarea experienței temporale.

Din această perspectivă, percepția timpului nu poate fi redusă la o experiență pur subiectivă, ci este profund mediată de limbaj, care influențează procese cognitive și sociale complexe. Studii de neuropsihologie și științe cognitive arată că limbajul structurează reprezentările mentale și mecanismele implicate în estimarea duratei, ordonarea evenimentelor și anticiparea lor, prin interacțiunea dintre rețelele corticale (cortex prefrontal, cortex parietal) și structurile subcorticale responsabile de cronometrare și predicție (cerebel, ganglioni bazali). În această cheie, lucrări precum cele ale lui Lera Boroditsky evidențiază modul în care experiențele lingvistice și particularitățile limbii materne influențează felul în care indivizii codifică, segmentează și ordonează evenimentele temporale, confirmând ipoteza unei relații bidirecționale între limbaj și percepția timpului. (Boroditsky 2011: 123).

Pentru descrierea fină a acestor relații, lingvistica cognitivă recurge la concepte teoretice precum *frame*-ul, metafora conceptuală și schematizarea. Noțiunea de *frame*, introdusă de Fillmore, desemnează structuri de cunoaștere organizate care ancorează înțelesul lexical într-un scenariu conceptual mai larg, permițând interpretarea expresiilor temporale în contextul unor situații prototipice (de exemplu, călătoria sau activitatea economică) (Fillmore 1982: 111–137). Teoria metaforei conceptuale, formulată de Lakoff și Johnson, arată că limbile recurg sistematic la mapări între domenii experiențiale (de pildă, *time is motion*, *time is a resource*), iar aceste metafore nu sunt simple ornamente stilistice, ci mecanisme fundamentale de conceptualizare a temporalității (Lakoff & Johnson 1980: 55–61). În fine, în cadrul gramaticii cognitive, Langacker descrie schematizarea ca proces prin care structurile lingvistice

abstractizează și regularizează experiența, oferind modele recurente pentru exprimarea relațiilor temporale (succesiune, durată, simultaneitate) (Langacker 1987: 57–73).

Integrarea acestor instrumente analitice permite trecerea de la o viziune pur descriptivă asupra timpului lingvistic la una explicativă, care corelează structurile gramaticale, conceptele cognitive și practicile culturale ale temporalității.

Articularea dimensiunilor antropologice și culturale ale temporalității poate fi nuanțată prin perspectiva lingvisticii cognitive, care arată cum limbile structurează experiența timpului prin intermediul unor tipare metaforice relativ stabile. În acest cadru, metaforele spațiale nu sunt simple resurse stilistice, ci dispozitive conceptuale, prin care vorbitorii organizează și interpretează succesiunea evenimentelor. Unul dintre cele mai studiate tipare este folosirea sistematică a spațiului pentru a conceptualiza timpul. În multe limbi occidentale, timpul este proiectat pe o axă orizontală, cu viitorul „în față" și trecutul „în spate", iar enunțuri curente din engleză ilustrează această organizare („to look forward to the future", „to leave the past behind"). Studiile experimentale au arătat că asemenea metafore nu doar reflectă, ci și modelează modul în care vorbitorii ordonează mental evenimentele, preferând reprezentări liniare, direcționate „înainte" către viitor.

Româna se aliniază, în linii mari, aceluiași model: expresii precum „a privi înainte spre viitor", „a lăsa trecutul în urmă", dar și proverbe de tipul „Vremea anevoie vine și fuge numaidecât" sau „Dacă nu ți se pleacă ție vremea, pleacă-te tu vremii" construiesc timpul ca entitate care se deplasează sau ca traseu parcurs de subiect, de regulă pe o linie orientată înainte. Această metaforă orizontală conferă trecerii timpului o formă intuitivă de mișcare direcțională, ancorată în experiența corporală a deplasării spre un scop. În plan simbolic-religios, tradiția creștină potențează această viziune prin imaginea unei istorii liniare, cu început, direcție și finalitate soteriologică, ceea ce contrastează cu reprezentările ciclice ale timpului din alte arii culturale și susține ideea de progres și devenire în istorie.

În termenii teoriei metaforei conceptuale, asemenea structuri se întemeiază pe „scheme imagistice" derivate din experiența senzomotorie, în special pe schema imagistică PATH[2] (calea), care codifică deplasarea de la un punct de plecare la un punct de sosire, în direcția privirii. Experiența corporală a mersului înainte oferă astfel o „schemă" cognitivă pentru metafore de tipul *time as motion* sau *time as a journey*, care organizează atât expresiile lexicale, cât și raționamentele despre trecut, prezent și viitor. În această perspectivă, reprezentarea lineară, *front–back*, a timpului poate fi înțeleasă ca rezultat al unei convergențe între constrângeri biologice (orientarea corpului în mișcare), convenții culturale (modele istorice și religioase ale temporalității) și mecanisme lingvistice de schematizare, care transformă experiența trăită în modele conceptuale recurente.

În completarea modelelor occidentale, în care timpul este proiectat aproape invariabil pe o axă orizontală (viitor „în față", trecut „în spate"), o serie de limbi și culturi oferă dovezi convingătoare că temporalitatea poate fi structurată metaforic și pe dimensiunea verticală. Aceste diferențe nu privesc doar lexicul, ci reflectă configurații culturale și senzomotorii distincte ale experienței timpului.

În chineza mandarină, o serie de expresii lexicale indică o proiecție a timpului pe axa verticală sus–jos. Termeni compuși precum *shàng yuè* („luna trecută", literal „luna de sus") și *xià yuè* („luna viitoare", literal „luna de jos") codifică reperele temporale lunare prin opoziția

[2] Schema imagistică PATH reprezintă un „schelet" cognitiv pe care se sprijină metafore conceptuale de tipul:„viața este o călătorie"; „timpul este o călătorie / un drum": „progresul este avansare pe o cale" ș.a.

„sus/deasupra” vs. „jos/dedesubt”, sugerând că trecutul este plasat „deasupra”, iar viitorul „dedesubt”. În mod similar, în denumirea părților zilei, *shàng bàn tiān* („jumătatea superioară a zilei”, dimineața) și *xià bàn tiān* („jumătatea inferioară a zilei”, după-amiaza) proiectează intervalele temporale într-un spațiu segmentat vertical, în care succesiunea este conceptualizată prin poziții relative de sus și jos (Radden 2003: 225–228).

Aceste date confirmă că metaforele temporale se bazează pe ceea ce teoria metaforei conceptuale numește „scheme imagistice” – structuri pre-conceptuale derivate din experiența senzomotorie și organizate schematic în termeni precum *sus–jos, înainte–înapoi, interior–exterior*. Schema imagistică PATH (calea), definită printr-un punct de pornire, un punct de sosire și un traseu direcțional între ele, oferă un schelet cognitiv pentru metafore de tipul TIME IS MOTION sau TIME IS A JOURNEY, în care evenimentele sunt plasate de-a lungul unei traiectorii, iar vorbitorul se poziționează „în” sau „pe” această cale. În cazul proiecțiilor verticale, experiența corporală a verticalității (postura bipedă, diferența cap–trunchi, raportarea la repere naturale precum munții sau clădirile) alimentează metafore ale timpului ca ascensiune ori coborâre, prin care trecutul, prezentul și viitorul sunt distribuite în funcție de sus și jos, nu doar de înainte și înapoi.

Astfel, contrastul dintre reprezentările orizontale ale timpului, dominante în multe culturi occidentale, și reprezentările verticale, evidențiate în limbile est-asiatice arată că modalitățile de „cartografiere” metaforică a temporalității sunt situate cultural și corporal. Ele integrează simultan dimensiunea experiențială (corpul și mediul fizic), dimensiunea culturală (modele istorice, religioase și simbolice) și dimensiunea lingvistică (lexicul și structurile sintactice), confirmând ideea că timpul lingvistic este o construcție conceptuală emergentă, nu o simplă reflectare neutră a cronologiei obiective.

Continuând această linie de argumentație, spațializarea verticală a timpului apare deosebit de pregnant în cultura japoneză, unde axa sus - jos organizează atât expresii lingvistice, cât și simboluri culturale. În descrierea perioadelor istorice, japoneza recurge frecvent la verbe care evocă mișcarea ascendentă sau descendentă pe o axă temporală, astfel încât trecutul mai îndepărtat este conceptualizat ca „deasupra”, iar epocile ulterioare ca situate „mai jos”, mai aproape de prezent. Această distribuție metaforică a istoriei pe verticală permite articularea unei relații subtile între timp, tradiție și sacru: ascensiunea marchează apropierea de origini și de un nivel axiologic superior, în timp ce „coborârea” simbolizează devenirea, alterarea și trecerea temporală.

Dimensiunea simbolică a acestei orientări este întărită de rolul central al muntelui în imaginarul japonez. Analizele de inspirație culturală subliniază că muntele Fuji funcționează ca un veritabil *axis mundi*, condensând idei de continuitate, permanență și transcendență. Urcarea pe munte poate fi interpretată ca metaforă a unei ascensiuni spirituale sau temporale spre origine, în timp ce coborârea – prezentă și în narațiunile budiste despre coborârea unei figuri sacre din munte – poate fi citită ca deschidere a viitorului către lume, ca intrare a sacralului în istorie (cf. Sanjeeva 2024: 78-88). Astfel, verticalitatea nu este doar o opțiune de codificare lingvistică, ci și un principiu de ordonare simbolică a temporalității.

Într-o perspectivă comparativă, cercetări de tip cognitiv au sugerat că orientările verticale ale timpului în spațiul est-asiatic sunt corelate și cu repere geografice majore, precum marile fluvii sau masivele muntoase, care funcționează ca axe de orientare spațială și temporală pentru comunități. Pe acest fundal, explicațiile propuse de *Vyvyan* Evans pun accent pe corelația senzomotorie: corpul uman, deplasându-se înainte într-o poziție verticală, unifică direcția „în față” cu dimensiunea „deasupra”, ceea ce face ca metaforele „înainte/înapoi” și „sus/jos” să fie compatibile și ușor de proiectat asupra domeniului temporal (cf. Evans 2004: 235). În consecință, atât modelul orizontal occidental, cât și cel vertical japonez/chinez pot fi înțelese ca variații culturale ale unui set de constrângeri corporale și experiențiale, filtrate prin convenții simbolice și lingvistice specifice fiecărei comunități.

Articularea modelelor liniare și ciclice ale timpului sugerează că experiența temporală nu poate fi desprinsă de evenimentele concrete și de ritmurile naturale, care o configurează. În sistemele în care dominația ciclurilor naturii (succesiunea anotimpurilor, rotația agrară, ritualurile periodice) este evidentă, timpul este trăit și conceptualizat mai curând ca reluare ordonată a unor secvențe decât ca progres ireversibil, ceea ce apropie temporalitatea de structuri repetitive, sacralizate, ale vieții colective. În acest sens, modul de a „vedea" timpul depinde de felul în care comunitățile își integrează activitățile economice, religioase și simbolice în scenarii de revenire sau de înaintare, făcând imposibilă o separare netă între durata abstractă și evenimentele care o populează.

În consecință, înțelegerea timpului se dovedește indisolubil legată de contextul cultural, întrucât reprezentările temporalității se formează pe baza unor practici și experiențe situate – de la activități cotidiene și organizări sociale ale muncii până la credințe religioase și construcții ideologice. Amprentele istorice, religioase și sociale se imprimă atât în imaginarul colectiv, cât și în structurile lingvistice, generând, uneori chiar în interiorul aceleiași limbi, variații notabile de perspectivă asupra timpului: de la modele strict liniare („linie-timp") la modele circulare sau spiralate („ciclu-timp"), care încearcă să reconcilieze repetiția cu devenirea. Această diversitate arată că limbajul și cultura mediază permanent raportul dintre percepția biologică a ritmurilor (îmbătrânire, alternanță zi/noapte) și interpretările lor simbolice (istorie, progres, ciclicitate).

Studiile trans-culturale au evidențiat, de asemenea, că dimensiunea temporală nu este orientată uniform nici măcar la nivel metaforic. În timp ce în tradițiile occidentale dominante viitorul este proiectat „în față", iar trecutul „în spate", există comunități în care această axă este inversată: cercetările asupra limbilor și culturilor Aymara, Toba sau malgașă, precum și asupra unor reprezentări din Egiptul antic, arată că trecutul este conceptualizat „în față" – vizibil, cunoscut – iar viitorul „în spate" – invizibil, necunoscut (cf. Núñez & Sweetser 2006: 401). Faptul că aceleași coordonate spațiale pot susține orientări temporale fundamental diferite confirmă caracterul profund cultural al percepției timpului și susține ideea unei pluralități epistemologice a umanității: raportul cu temporalitatea nu este dictat univoc de biologie sau de „cronologia obiectivă", ci este construit și reconstruit prin limbaj, simboluri și practici sociale, în cadre culturale variate și, adesea, incompatibile între ele.

Concluzia care se desprinde din analiza de față este că timpul nu poate fi tratat ca o categorie neutră, uniformă, ci ca o construcție culturală și lingvistică, emergentă din interacțiunea dintre experiența corporală, practicile sociale și imaginarul simbolic. Modelările liniare și ciclice ale temporalității, diferențele de orientare metaforică (înainte/înapoi, sus/jos) și exemplele de inversare a axei trecut–viitor evidențiază faptul că limbile și culturile propun „geometrii" distincte ale timpului, fără ca vreuna să poată revendica statutul de normă universală. În această perspectivă, variabilitatea reprezentărilor temporale devine un indicator privilegiat al pluralității epistemologice umane și confirmă ideea că orice teorie a timpului, care ignoră dimensiunea sa cultural-lingvistică, rămâne inevitabil incompletă.

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EXPLORING THE IMPACT OF MOTHER TONGUE PROXIMITY ON ROMANIAN AS A FOREIGN LANGUAGE ACQUISITION AT THE PREPARATORY YEAR OF ROMANIAN LANGUAGE FOR FOREIGN STUDENTS: A QUANTITATIVE ANALYSIS

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Abstract: *This study investigates the influence of linguistic similarity between students' first languages (L1) and Romanian on the acquisition of Romanian as a second language (L2) at the Preparatory Year of Romanian Language for Foreign Students, at National University of Science and Technology Politehnica Bucharest, Pitesti Unversity Center. Through a quantitative approach, we examine the performance differences between learners with Romance L1 backgrounds and those from non-Romance linguistic backgrounds. Results indicate that Romance language speakers outperform their non-Romance counterparts, suggesting that language proximity plays a critical role in second language acquisition.*

Keywords: *linguistic proximity; Romanian as a Foreign Language (RFL); Second language acquisition (SLA); mother tongue influence; Preparatory Year students*

1. Introduction

Second language acquisition (SLA) is a multifaceted process influenced by cognitive, social, and environmental factors. Among the most significant predictors of success in learning a new language is the linguistic similarity between the learner's first language (L1) and the target language (L2). The concept of linguistic distance—referring to the structural and lexical similarities between languages—has been shown to affect both the speed and the proficiency of language learning.

"Depending on the students' background, there were identified different types of errors (spelling, discourse coherence, vocabulary, morphology and syntax) and causes of error production (mother tongue, interference with English, students' level of understanding and acquisition of Romanian as a second language etc.)."(Gafu, 2012, p. 1626)

This paper investigates the impact of mother-tongue similarity on the acquisition of Romanian, a Romance language, by students whose L1s are either Romance or non-Romance languages.

Romanian, a member of the Romance language family, shares many features with languages such as Spanish, Italian, and French, but also exhibits unique Slavic influences. As a result, learners from Romance language backgrounds might experience different challenges compared to those from non-Romance backgrounds.

"Constantly changing, passing multiple transfers and interferences, the Romanian language and her study face an increased interest from citizens of other nationalities." (Drăgulescu, 2017, p. 139)

With the increasing number of international students enrolling in Romanian language courses, understanding these challenges can guide the development of more tailored educational strategies This study aims to quantify how linguistic proximity affects the acquisition of Romanian in formal academic settings.

2. Literature Review

Romanian, as a Romance language, shares a substantial amount of vocabulary, syntax, and grammatical structures with other Romance languages such as Spanish, French, and Italian. For example, cognates such as "familie" (family), "informație" (information), and "activitate" (activity) are similar across these languages, providing a significant advantage for Romance language speakers when learning Romanian. Additionally, the syntactic structures and grammatical rules governing verb conjugations, word order, and noun-adjective agreement in Romanian are similar to those found in other Romance languages, which can facilitate faster acquisition for speakers of these languages.

Also, Ionescu A. (2023) stated: "Language barriers – poor grammar and linguistic differences are a significant impediment to communication"(Ionescu, 2023, p 76)

In contrast, learners whose L1s belong to non-Romance language families, such as English, Arabic, Chinese, Turkish, or Russian, are less likely to benefit from such linguistic similarities. For instance, Romanian's grammatical gender (which assigns gender to nouns) and case system (used to mark syntactic functions of nouns) present challenges to learners whose L1s do not have these features. In English, for example, nouns are not gendered, and the language does not employ a case system in the same way as Romanian.

As Drăgulescu notices, one limitation "was the use of the phrase secondary language (L2) to designate a foreign language even if the speaker was bilingual or already knew two or more foreign languages, conveying the idea that, in the case of learning new languages, identical processes are taking place as in the case of first-language acquisition."(Drăgulescu, 2017, p 143)

Additionally, phonological features like nasal vowels and diphthongs in Romanian may be unfamiliar to learners whose L1s do not include such sounds, further complicating pronunciation and fluency, and according to Gafu (2012) , "Coming from various countries of the world, their cultural background is very different, this leading to various problems related to Romanian language acquisition" (Gafu, 2012, p 1626)

Research in the field of language transfer often distinguishes between positive and negative transfer. Positive transfer occurs when similarities between the L1 and L2 facilitate language learning, whereas negative "transfer arises when structural or lexical differences between the two languages lead to errors" (Ringbom, 2007). For example, learners whose L1 shares similar grammatical structures with their L2 may experience faster language acquisition due to the ability to transfer linguistic knowledge. Conversely, learners from more distant language families may face challenges as they attempt to transfer patterns that do not align with the target language. As Rosa Alonso Alonso (1997) notices "grammar or vocabulary errors students make because a word distinction, either lexical or grammatical, which is made in the L2 does not exist in their native language."(Alonso Alonso, 1997, p 8)

While there has been a substantial body of research focusing on language transfer in second language acquisition (SLA), much of the existing literature has focused on comparisons between languages like English and Spanish or French in general contexts, or comparisons of languages with Slavic influences. Chiswick and Miller (2005), for instance, found that learners whose L1s are more closely related to their L2 achieved higher proficiency in a shorter time frame, supporting the theory that linguistic proximity accelerates language acquisition. However, research specifically examining the acquisition of Romanian by learners from Romance versus non-Romance language backgrounds remains limited, particularly in academic settings.

The gap in empirical studies comparing the experiences of Romance and non-Romance speakers in acquiring Romanian as an L2 is notable. Most existing studies have concentrated on the broader field of SLA in languages such as Spanish, French, and Italian, leaving Romanian relatively under-researched in this regard. Studies that do examine Romanian tend

to focus on general linguistic analysis or comparative studies with other Slavic languages rather than directly comparing Romance language learners with non-Romance language learners. This gap points to the need for focused research into how these two distinct linguistic groups navigate the Romanian language, especially in formal, academic contexts like the Preparatory Year for Romanian Language at university institutions.

Further empirical studies exploring this area could help refine teaching methodologies and improve educational strategies tailored to the specific challenges faced by Romance language speakers versus non-Romance language speakers. By recognizing these challenges early on, educators could adapt their approaches to provide targeted support for non-Romance language learners, perhaps focusing on aspects of Romanian that differ most significantly from their L1, such as its complex case system or gendered nouns. This focus on linguistic proximity could therefore provide insights not only into language learning outcomes but also into the development of more effective curricula and assessment techniques.

3. Methodology

Participants:

The study was conducted with a group of 80 international students enrolled in the Preparatory Year of Romanian Language for Foreign Students at the National University of Science and Technology Politehnica Bucharest, Pitești University Center. The participants, aged between 18 and 30 years, were undertaking intensive Romanian language training in preparation for subsequent academic studies in Romania. All students were assigned to language classes corresponding to the Common European Framework of Reference for Languages (CEFR) levels A1 through B2.

Group Assignment

The participants were divided into two groups based on their first language:

- Group A (40 Romance L1 speakers): Spanish, Italian, French, Portuguese
- Group B (40 Non-Romance L1 speakers): English, Arabic, Chinese, Russian, Turkish, German, and other backgrounds

Data Collection Instruments:

The data collection tool was a standardized proficiency exam (see Annex1 and Annex 2), assessing all four language skills: reading, listening, writing, and speaking. The exam format included:

- Reading comprehension (25 points): Multiple-choice and short-answer questions based on short literary texts and newspaper articles.
- Listening comprehension (25 points): Audio-based questions focusing on everyday dialogues and announcements.
- Writing (25 points): Written tasks requiring descriptive essays and formal letters.
- Speaking (25 points): Instructor-led conversations assessing fluency, accuracy, and cultural knowledge.

Data Collection Procedure:

The proficiency exam was administered at the end of the second semester of the Preparatory Year, after approximately eight months of intensive instruction. Testing sessions were conducted in person, under standardized classroom conditions, and supervised by the course instructors to ensure reliability and fairness. Each student completed the reading, listening, and writing components in a single sitting lasting approximately 90 minutes, followed by an individual speaking interview of about 10–15 minutes. All test materials and prompts were identical across groups to maintain consistency. The exams were evaluated by two independent assessors, following pre-established scoring rubrics based on CEFR

performance descriptors. Discrepancies in grading were resolved through discussion until a consensus score was reached.

Data Analysis:

After all tests were administered and scored, the resulting data were entered into a statistical software package (SPSS, Version 28) for analysis. Each participant's total proficiency score was computed as the sum of the four skill components: reading, listening, writing, and speaking (maximum total: 100 points). Descriptive statistics were first calculated to determine mean scores, standard deviations, and score ranges for each group. Subsequently, an independent-samples t-test was conducted to examine whether the differences in performance between the two groups were statistically significant. A p-value of less than 0.05 was adopted as the threshold for statistical significance. In addition, Cohen's d was computed to estimate the effect size, and 95% confidence intervals were generated to assess the precision and robustness of the observed mean difference.

4. Results

Descriptive Statistics

Group	Mean Score	Standard Deviation	Score Range
Group A (Romance)	86.3	5.2	75–95
Group B (Non-Romance)	78.1	7.8	60–90

Table no.1

As shown in Table 1, Group A, consisting of Romance language speakers, achieved a higher mean score (M = 86.3, SD = 5.2) and displayed less variability in performance compared to Group B (M = 78.1, SD = 7.8). The narrower score range and smaller standard deviation in Group A suggest a more homogeneous proficiency level, whereas the greater dispersion in Group B indicates more variability among non-Romance speakers.

Inferential Statistics:

An independent-samples t-test was performed to assess whether the difference in mean scores between the two groups was statistically significant. The analysis revealed a significant difference, $t(78) = 5.24$, $p < .001$, indicating that language proximity had a measurable effect on Romanian language proficiency.

To quantify the magnitude of this difference, we computed Cohen's d for effect size. The result was $d = 1.18$, which is considered a large effect size according to conventional benchmarks. This suggests that the difference between the groups is not only statistically significant but also practically meaningful.

Additionally, a 95% confidence interval for the mean difference between the two groups was calculated, yielding an interval of [5.58, 11.02]. This range further supports the robustness of the observed effect, suggesting that the true population mean difference between Romance and non-Romance speakers is likely to fall within this interval with 95% confidence.

Interpretation:

These results provide strong evidence that Romance language speakers perform significantly better than non-Romance speakers on the Romanian language proficiency exam. The large effect size (Cohen's d = 1.18) indicates that the difference in proficiency levels is not only statistically significant but also of substantial practical importance. The 95% confidence interval further substantiates the reliability of these findings.

These outcomes align with the hypothesis that linguistic proximity influences language learning success, as Romance languages share key grammatical and lexical features with Romanian, facilitating easier acquisition for Romance speakers. In contrast, non-Romance speakers, who are less likely to experience such transfer effects, exhibit a wider range of proficiency levels and generally lower mean scores.

5. Discussion and Pedagogical Implications

The findings of this study align with previous research on the impact of linguistic proximity in SLA. Romance language speakers demonstrated superior performance across all areas of language proficiency, particularly in reading, vocabulary, and speaking. This can be attributed to the shared lexical items and grammatical structures between Romance languages and Romanian, such as cognates (e.g., familie, informație, activitate).

Non-Romance speakers, on the other hand, faced greater challenges, particularly with Romanian's complex case system, word order in complex sentences, and pronunciation of nasal vowels and diphthongs, which do not exist in their native languages.

These findings suggest that learners from Romance language backgrounds benefit from faster acquisition paths, while non-Romance speakers may require additional support. Teachers can adapt their instructional strategies to accommodate these differences, providing Romance language speakers with more advanced learning opportunities and offering non-Romance learners targeted instruction on Romanian's grammatical structures.

6. Limitations and Suggestions for Future Research

This study did not account for individual learner variables such as motivation, prior language learning experience, or study habits, which could also influence language acquisition. Future research should explore these factors and follow students longitudinally to examine how performance evolves over time. Additionally, qualitative methods such as error analysis and interviews could provide deeper insights into the challenges faced by learners from non-Romance backgrounds.

7. Conclusion

This study provides empirical evidence that the linguistic proximity between a learner's first language and Romanian significantly affects language acquisition outcomes. Romance language speakers demonstrated superior performance compared to non-Romance speakers, confirming the role of linguistic distance in second language learning. Educational programs should consider these differences when designing curricula and diagnostic assessments to optimize learning outcomes.

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ANNEX 1

Standardized Proficiency Exam Format

The proficiency exam designed to assess the four primary language skills—reading, listening, writing, and speaking—was used to measure the Romanian language acquisition of participants in this study. Each skill was evaluated through specific tasks that aimed to capture the full spectrum of language competency.

1. **Reading Comprehension (25 points)**

The reading comprehension section evaluated students' ability to understand written texts and extract key information. Participants were given a selection of short literary texts and newspaper articles, followed by a series of multiple-choice and short-answer questions. The questions were designed to assess their ability to identify main ideas, understand specific details, and interpret the meaning of vocabulary in context.

Sample task:

Text Excerpt:

"Romania is a country known for its rich cultural heritage, vibrant festivals, and scenic landscapes. From the Carpathian Mountains to the Danube River, Romania offers a diverse range of natural attractions. The capital, Bucharest, is a vibrant city that blends historical architecture with modern facilities."

Question 1:

What are two natural features mentioned in the text that attract tourists to Romania?

a) The Carpathian Mountains
b) The Black Sea
c) The Danube River
d) The Mediterranean Sea

Question 2:
Explain how Bucharest is described in the text.

2. Listening Comprehension (25 points)

This section assessed the students' ability to comprehend spoken Romanian through various audio recordings, such as daily conversations, announcements, and interviews. Students were required to listen to the audio files and answer multiple-choice and short-answer questions based on the content.

Sample task:
Audio Clip:
A conversation in a market between a buyer and seller discussing prices and products.

Transcript: A Conversation in a Market

Seller: Good day! How can I help you today?
Buyer: Good day! I would like to buy some potatoes and tomatoes.
Seller: Of course! Potatoes are 2 lei per kilogram, and tomatoes are 4 lei per kilogram. How much would you like?
Buyer: I'd like 3 kilograms of potatoes and 2 kilograms of tomatoes, please.
Seller: Perfect! Here you go. The potatoes are very good today, straight from the farm. The tomatoes are fresh, brought in this morning.
Buyer: Thank you! But, I also have a question: do you have apples?
Seller: Yes, we have apples! They are 5 lei per kilogram.
Buyer: Can you give me 1 kilogram of apples, please?
Seller: Sure, one kilogram of apples. Your total comes to 18 lei.
Buyer: Thank you very much!
Seller: You're welcome! Have a lovely day and good luck with your cooking!

Question 1:
What item is the buyer interested in?

a) Tomatoes
b) Cucumbers
c) Bread
d) Apples

Question 2:
What is the price of the apples mentioned in the conversation?

3. Writing (25 points)

The writing section evaluated the students' ability to produce clear, coherent written texts in Romanian. Participants were required to complete tasks such as descriptive essays and formal letters, which tested their ability to use appropriate vocabulary, grammar, and sentence structure in written form.

Sample task:
Task 1:

Write a 150-word email to the university admissions office requesting information about courses available for international students. Your email should include appropriate

greetings, a polite tone, and a request for details about course offerings and registration deadlines.

Task 2:
Describe your favorite holiday and explain why it is significant to you. Write at least 150 words.

4. **Speaking (25 points)**

The speaking assessment focused on students' ability to communicate fluently and accurately in Romanian. This section consisted of an instructor-led conversation in which students were asked to describe various topics related to their personal experiences and cultural background. The aim was to assess their ability to articulate ideas, use correct verb forms, and demonstrate cultural awareness.

Sample task:
Task 1:

Describe your hometown, including its location, significant landmarks, and any cultural events that take place there.

Task 2:

The instructor will ask follow-up questions about your hobbies, family, and daily routine to further assess your ability to respond and engage in conversation.

Each section of the exam was scored on a scale of 0 to 25, with the total maximum score being 100 points. The exam was designed to provide a comprehensive evaluation of a student's language proficiency across all key skills necessary for effective communication in Romanian.

ANNEX 2

1. **Înțelegerea textului citit (25 de puncte)**

Secțiunea de înțelegere a textului citit a evaluat capacitatea studenților de a înțelege texte scrise și de a extrage informații esențiale. Participanților li s-au oferit selecții de texte literare scurte și articole de ziar, urmate de o serie de întrebări cu răspunsuri multiple și cu răspunsuri scurte. Întrebările au fost concepute pentru a evalua abilitatea lor de a identifica ideile principale, de a înțelege detalii specifice și de a interpreta semnificația vocabularului în context.

Exemplu de subiect:
Fragment din text:
"România este o țară cunoscută pentru patrimoniul său cultural bogat, festivalurile vibrante și peisajele pitorești. De la Munții Carpați până la Dunăre, România oferă o gamă diversificată de atracții naturale. Capitala, București, este un oraș aglomerat care combină arhitectura istorică cu facilități moderne."

Întrebarea 1:
Care sunt două trăsături naturale menționate în text care atrag turiști în România?

a) Munții Carpați
b) Marea Neagră
c) Fluviul Dunărea
d) Marea Mediterană

Întrebarea 2:
Cum este descris Bucureștiul în text?

2. Înțelegerea textului audio (25 de puncte)

Această secțiune a evaluat abilitatea studenților de a înțelege limba română vorbită prin diverse înregistrări audio, cum ar fi conversații zilnice, anunțuri și interviuri. Studenții au fost rugați să asculte fișierele audio și să răspundă la întrebări cu răspunsuri multiple și cu răspunsuri scurte, bazate pe conținutul audio.

Exemplu de subiect:
Clip audio:
O conversație într-o piață între un cumpărător și un vânzător care discută despre prețuri și produse.

Transcriere: O conversație în piață

Vânzătorul: Bună ziua! Cu ce vă pot ajuta astăzi?
Cumpărătorul: Bună ziua! Aș dori să cumpăr câțiva cartofi și niște roșii.
Vânzătorul: Desigur! Cartofii sunt 2 lei kilogramul, iar roșiile sunt 4 lei kilogramul. Ce cantitate doriți?
Cumpărătorul: Vreau 3 kilograme de cartofi și 2 kilograme de roșii, vă rog.
Vânzătorul: Perfect! Aici sunt. Cartofii sunt foarte buni azi, direct din fermă. Roșiile sunt proaspete, aduse de dimineață.
Cumpărătorul: Mulțumesc! Dar am și o întrebare: aveți și mere?
Vânzătorul: Da, avem mere! Sunt 5 lei pe kilogram.
Cumpărătorul: Îmi puteți da 1 kilogram de mere, vă rog?
Vânzătorul: Sigur, un kilogram de mere. În total 18 lei.
Cumpărătorul: Mulțumesc mult!
Vânzătorul: Cu plăcere! O zi frumoasă și să aveți spor la gătit!

Întrebarea 1:
La ce produs este interesat cumpărătorul?

a) Roșii
b) Castraveți
c) Pâine
d) Mere

Întrebarea 2:
Care este prețul merelor menționat în conversație?

3. Scriere (25 de puncte)

Secțiunea de scriere a evaluat capacitatea studenților de a produce texte clare și coerente în limba română. Participanții au fost solicitați să completeze sarcini precum eseuri descriptive și scrisori formale, care au testat abilitatea lor de a utiliza vocabularul adecvat, gramatica corectă și structura frazelor în scriere.

Exemplu de subiect:
Sarcina 1:
Scrie un e-mail de 150 de cuvinte către biroul de admitere al universității, cerând informații despre cursurile disponibile pentru studenți internaționali. E-mailul tău trebuie să

includă saluturi adecvate, un ton politicos și o solicitare pentru detalii despre ofertele de cursuri și termenele de înscriere.

Sarcina 2:

Descrie sărbătoarea ta preferată și explică de ce este semnificativă pentru tine. Scrie cel puțin 150 de cuvinte.

4. Vorbire (25 de puncte)

Evaluarea vorbirii s-a concentrat pe capacitatea studenților de a comunica fluent și corect în limba română. Această secțiune a constatat într-o conversație ghidată de instructor, în care studenții au fost rugați să descrie diverse subiecte legate de experiențele lor personale și contextul cultural. Scopul a fost de a evalua abilitatea lor de a articula idei, de a folosi forme corecte de verb și de a demonstra conștientizare culturală.

Exemplu de subiect:

Sarcina 1:

Descrie-ți orașul natal, inclusiv locația acestuia, reperele semnificative și orice evenimente culturale care au loc acolo.

Sarcina 2:

Instructorul va pune întrebări suplimentare despre hobby-urile tale, familia ta și rutina zilnică pentru a evalua capacitatea ta de a răspunde și de a te angaja într-o conversație.

Fiecare secțiune a examenului a fost notată pe o scală de la 0 la 25, cu un scor maxim total de 100 de puncte. Examenul a fost conceput pentru a oferi o evaluare cuprinzătoare a competenței lingvistice a unui student în toate abilitățile esențiale necesare pentru o comunicare eficientă în limba română.

THE SIGN - A THEORY FOR CULTURAL LANDMARKS

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Abstract: *The study is aimed in finding an essential signature of certain cultural milestones across history by means of a semiotic grid capable to guide hermeneutical developments There is an introduction offering a display the content of which is focused on a change of perspective in terms of the classical linguistic Sign and a translocation of it into a semiotic cultural one, with an emphasize of how this trans location works for a new encompassing of those landmarks. The idea of transience and immanence is also a basic concept crossing three other chapters in a semiotic lineage as well as hermeneutical and philosophical ones. The theory is applied as studies of cases on historical items belonging to classical music and paintings.*

Keywords: *cultural semiotic, sign symbolic forms*

Introduction

This project develops a tool support for certain cultural landmarks explanation, a coat of a Sign capable of providing a bird's eye view meaning of those items in the presence of the traditional linguistic frame the **Significant** with its pair the **Signifié** giving up its structural mission and opening a revival in a logic of an interpretation. This tool seems to be reliable in the pursuit of a possible interpretation of cultural facts setting the lens of a semiotic Sign on number of essential cultural milestones as well as on the Stylistic matrix (L.Blaga, 1937), seen itself as a significant key in a clearer understanding of cultural facts near other erudite, both semiotic and hermeneutic.

Having in mind the kinship in a difference of the traditional structural frame, the Sign, by submitting it to a translocation in a larger range of the anthropocentric cultural area, a question arises: is it foldable for the Significant to become the guidance of the object - the cultural fact this latter taken as a Signifié? And can we uncover the evidence of a clearer view, a bird's eye view of a cultural fact by placing it near the size of a monad of culture or near the size of the stylistic matrix, those latter being conveyed by this new formal frame of both a linguistic structural nature and of a larger semiotic one? Are the monads very compatible with stylistic matrix formation? What is a stylistic matrix? The heighted focus is, as a matter of fact, to involve the idea of *immanence* and *transience* in observing certain cultural items such as either stylistic matrix or monads with closed windows usingabovementionedntion tool.

We rely firstly on the conjecture previously mentioned: The getting out of the restrictive linguistic classical frame and embracing it into the dynamic process of a transfer towards a capacity to contour meaning of cultural insights is helpful in building a frame which is neither a linguistic one, nor pure philosophical item, but aimed as pragmatic, a Sign endowed with the energy to spread a new meaning on an object. Could this semiotic significance formed in this way handle a large span of a cultural signifié? Are there possible studies of cases oriented towards pragmatic encompassing? We deal with an area of forms that left their historical *signature* as insightfulness with different symbolization degrees. This semiotic significant with a loss of the initial linguistic structural value, exercised on the cultural landmarks as signifié is susceptible, in a probability, of re-working a traditional Sign, aimed to acquire a symbolization degree. And it is a matter of uncovering new evidence and continuity in deciphering some cultural meanings. It is about a formal frame for as a sense and sensible deciphering of some forms evolving as it could appear in the lineage of certain erudite authors.

A field into a Deep Field – Significant 1 S/ (1) - A Transience

Pierluigi Basso Fossali in *Symbolisation et augmentation*: *la forme symbolique ã l'ère du numérique Pour une nouvelle herméneutique des formes symboliques* speaks about a wide range of formal frames in deciphering the symbolic forms among which the *re-entry* process in respect of the symbolic forms history (2014 § 4) in which the founders of distinction could weaken the very fabric of an *entry* in a renewal. In the humanities the concept of re-entry was described by Niklas Luhmann, also. Anyhow in the dialectics of the received and projected, the two - Basso Fossali considers - operate some reversals in terms of hierarchy or in terms of significance. In this kind of crossing-over process in which an inquiring between expression and content takes place, strengthening /weakening after the re-entry of one another, a symbolic form as balance could appear. Re- entry could be therefore defined as distinctive foundation in a system containing already elements of that foundation, discontinuous through more or less accuracy and thus with indetermination of certain ultimate results. [1]It does appear a relation between re-entry and *model for/model of* (§ 19) as two semiotic pillars of the idea of interference in the ongoing process of the symbolic forms, as historical process.

But the author gets at heighted focus the idea rather of the structural couple *formes du temps/ histoire en formes.* (forms of the time/ history in forms) (§ 6) thus touching to a certain extent the psycho-analytical level, we say. Because here appears the idea of tuning some items bearing different stylistic aspects. More clearly the quality of being symbolic besides that of being iconic relates to the form capacity to weave connections between processes taken over and processes ready to regenerate, in a region however the interior of which no above mentioned realms can claim exclusive properties. This commonality of regions generates *a sharing space where the values are built after a degree of pertinent participations* (§6).

In terms of what the scholar Basso Fossali defines as productive hybrids between inherited and renewal generative for a symbolic circuit suitable in turn for a lineage = a diagram and a programming = containing the core of an analogy, this is a phenomenon in relation with a cross coming, articulated on the very modern principle of *model for* and *model of* intertwining. (§ 19) We remember, on the other side the concept of the symbolic circuit in respect of the figures (§ 10) The concept model for/model of was handled also by other researchers, too. It is about a sensible comprehension of a common shared distance between a consecrated verified instrumental contour of a sense (model for) and the large perspective this frame offers to a future general embodiment (model of). In this point the non-stability in those frames of the form unfolds itself as moving concept articulating the different faces of it by a potentiality to create differential processes of *finalisations signifiantes* (§ 21) (significant finals). *En ce sens, il faut resister ã l'idée d'identifier la forme symbolique avec la vision d'un monde stabilisée* (*Weltaschauung*) It is rather pivot of multiple articulations through mutual re-entries of model for into model of with different significant finals as compared with one

[1] Dans la forme symbolique, on voit, dans la rentrée (re-entry) qu'elle va médier, la réproduction d'une logique culturelle comme *la même* dans un *autre* cadre de pertinence qui l'interroge, ã fois sur le plan d'une *abduction* (hypothèse de réapplication d 'un modèle descriptif, voire normatif, par rapport ã ses ambitions) et sur le plan d'une *rétroduction* (réconstruction en arrière des fonctions qui peuvent avoir justifier la modélisation même, malgré son opacité actuelle) Cette conception de la rentrée relève d'une adaptation sémiotique de la notion de *re-entry* élaborée par George Spencer Brown et reprise en sciences humaines et sociales de Niklas Luhmann – *cf.* Basso Fossali, idem §4 footnote 2 / - We consider if a stylistic sign bearing a different intensity degree characterizing a certain cultural logic in abduction from the hermetiv/revelatory metaphor let's say, trans located into a weakened figurative poetry characterizing a poetization in favor of the poetry and not in favor of the reality as it is though modeled by the first cultural logic, and thus undertaking a re – construction as emergence with a look over the shoulder of its own archaeology - several sub-divisions of the main Poetical Function as it was conceived by R. Jakobson appear as things were theorized at a larger semiotic extent in studies inserted in LDMD or JRLS under the title *Interferences, or Grammar and Style* or in the book *La Flexibilisation des fonctions du langage poétique* (2021) the main idea of which is folded on a *Poétique Générative Transformationnelle Probabiliste* considered by the author of this study in a neighborhood area with the *re- entry* process in which the founders of distinction could weaken the very fabric of an *entry* in a renewal

consecrated form, it relies on the *transience* and not on a tough transforming principle, uncovering, on the other hand, a certain symbolizing intensity degree of it.

In this respect the construction of a larger comprehension and breath can appear in terms of Albert Béguin's related vision to these former. A.Béguin wrote in 1937 in his famous essay *L'âme romantique et le rêve - Essais sur le romantisme allemand et la poésie française* on influences and their capacity to favor the hatching of germs that in turn will give new forms. It is a history speaking about a present of the poetical language interwoven with a past one, a future in the past of the symbolic forms evolving. We consider the theory of re-entries, model for/model of, the non-total physical response of the past into renewal as a transience embodiment. We put into relation and gather the previous Basso Fossali's epitomes framed into a semiotic bunch foldable to answer the call of a cultural symbolic Significant (1) as frame for Signifié represented by a landmark of music in a study of case, foreshadowing a transience process as it follows :

An ascendant propensity towards the Romantic footprints is the post-Romantic J.Brahms. The well-known *Concerto for Piano* op.83 epitomizes a *finis coronat opera* of the Romantic form in a re-entry that could be defined as distinctive foundation in a system containing already elements of that foundation, = romantic, bearing commonalities of Chopin's traces in a bold bridge building however discontinuous through more or less accuracy and thus with indetermination of certain ultimate results. The Romantic elements become model for a post- romantic Concerto trans located as model of because bearing indetermination aspects as certain ultimate results rendered by the personal footprint as general breath of the sounds chains. It does appear a relation between re-entry and *model for/model of* (§ 19) as two semiotic pillars of the idea of interference in the ongoing process of the symbolic forms, as historical process.

Whereas pieces of Bella Bartok hardly withstand the hostile milieu of the epoch as overall climate, - difficult to escape - so that dissonances in struggle are the main pinpoint of the sounds deployment. The form spends lots of endeavors to find a *liberty out of a necessity* [2]finally achieved as a battle in a cage, only. The same is in Prokofiev's *Piano Concerto* nr.1 bearing the valence of a struggle like springing from a dismantled modern consciousness and its lost coherence, with bitter echoes in the artistic one. But every now and then when getting in touch with the non-avoidable modern crisis, the symbolic form of Brahms features a re-entry in the generous Romantic frames raining in richness of peculiar flows absorbed by the thirsty need of beauty with echoes coming from Chopin's White Ballets, equally. Comparing these latter with certain works of Bartok and majority of Prokofiev is to set face to face transience and immanence. For the time being one can draw the idea the semiotic cultural frame Significant applied to the cultural Signifié Brahms *Concerto for Piano* op.83 could be held as a [re- entry/ model for (romantic elements) with a result of a post romantic encompassing as model of) bearing indetermination aspects of the final results subsequently to transient processes of mutual sharing as neighborhood area for new forms hatching.

An achievement of a re - entry as Significant coating another cultural Signifié is also, in a well- known piece -the *Phantasy* op.25 after Bizet's *Carmen* by Pablo de Sarasate, - a model for/of -interminglement with its essentiality of symbols structuring the cardinal parts of the opera in a synthesis. Carl Orff achieves in *Carmina Burana,* a mix of Middle Age Cantatas oratories, elements found in a monastery manuscript, a model for a modern morphogenesis as model of evolving all together with storage of past traces, a formativeness as diagram in the depths of a capsule of time. A formativeness that places itself, on the other hand, on the edge of miscellaneous stylistic abyssal categories capable of unified in an inherited universal memory core, in this case an exquisite and highly original stylistic matrix formation, featuring

[2] A basic semiotic principle largely used in the ongoing research and belonging to Henri Focillon *Vie des Formes,* 1934

a transient process. As compared with other works particularly the stormy experimental music enlarging its span throughout 20th Century sadly bearing the witness of no way out of a modern consciousness in decline, these latter melting the sonic rather than the symphonic into the sign of the absurd, *Carmina Burana* takes distance undertaking an overlapping of forms of a non-lost in time capsule of time.

On the other hand, in H. Focillon's terms, - *La forme est toujours incarnation* [3] in the sense of *metamorphosis* through a non-losing of a knot of vivid inherited pertinent plans belonging to both model for (instrumental matter) and to model of (exemplary matter), Basso Fossali pinpoints. He proves one of the cardinal items of Focillon's system - a form becoming crossing and taking over knot of pertinent plans engraved in the emergent ones up to a climax embodied in vividness, thus submitted to the time resistance test. In the case of *Carmina Burana* taken as a cultural Signifié we have therefore the Signifiant made of : instrumental matter *model for,* the vivid inherited pertinent plans = the Middle Age Cantatas oratoires in a transient process releasing a knot of past pertinent plan engraved in the emergent ones as *model of* or what we name as new cultural Signifié representing a modern re- entry, a new featuring of a meaning by a new semiotic Sign..

And if we take the example of another study of case taken as cultural Sugnifié in an immanence encoding but treating the same theme - the music of the waters - we draw Immanence 1 = Haendel's music of waters so well designed like after an exquisite pencil of the classical geometric fulminating gardens of palaces in so far that accomplishing like a seal of an epoch the idea the architects of Versailles had when drawing the project of their fountains/ and Immanence 2 = Debussy's crystal waves of waters almost totally entered in the sound deployments speaking about a break with any kind of a classic frame memory.

Vivaldi's masterpiece *The Four Seasons,* a cultural Signifié as climax of the nature celebration but in the interior of a still solid expression of the classical frame bears an immanent charge [Significant] if set face to face with *Carmina Burana,* we see a cultural Signifié as climax of the nature celebration, bearing the transient charge as Significant.

Focillon's principle of a liberty out of a necessity Significant 2/ S (2) - An Immanence encoded in the Monads with closed windows

The previous quotation strengthens itself in complementarity with another one of Focillon, the form evolving seen as: *a game of metamorphosis entailing a perpetual necessity to find its liberty,*[4] will be iconic for a profound cardinal insertion - identifying new symbolic forms construction through a kind of a total dismantling of ancient symbolic form tissues, a qualitative jump model embodied in this historical *necessity status*. Because the life of forms cannot articulate a total physical response to the encyclopedia of motifs, it nourishes itself from another access to knowledge and evolves towards a freedom, to encode a counter point of resistance, getting out of submission and launching in the world a set of contradictory items. Therefore historical inheritance and, on the other side, detachment in different intensity degree up to a total physical response of a renewal, is a testimony of the complexity a stylistic form points its signature in an epoch. At this point, we find ourselves in a new receptacle, opposite to a certain extent, as compared with the semiotic/ hermeneutical sequences forged by P.Basso Fossali or A. Béguin's hermeneutic comprehension, these latter generally subordinated to an overlapping phenomenon, conducive to an overall outlook.

What appears at first glance is the two philosophers do not take the form as historically well- defined but as inherited object -, whereas Focillon's pinpoints in the second quotation a phenomenon of a break epitomized as *tension généalogique* (1934 : 60)[5] - a process through

[3] H.Focillon, 1934,p.56 *cf. Ibid.* §,30
[4] *Idem* p.100, *cf. ibid.* 2023,14 § 31
[5] *Apud ibid.,* 2023, 14, § 30

which, we remember, the artist gives shape to matter launching vivid forces in a process of new forms hatching, There is a composite process entailing new matters crystallized in a refined evidence, and interference appears in both semiotic and hermeneutic terms in Basso Fossali and A.Béguin's sense and sensibility. The composition of the symbolic form is interference and becomes vivid creation in advancing throughout history, while it undertakes a step in diachronic all together with a discovery and signature of a contemplation of its archeology, But, on the other hand, Focillon's genealogic tension becomes a bridge builder towards a tough break between past and present energy of the form, in terms of a freedom out of a necessity as a climax. *Genealogic tension and freedom out of a necessity* in the vividness of the form evolving place themselves in a relation of complementarity. Between these scientists above analyzed visions one can observe a point counter-point that brings into account the idea of *transience* (previous theories by Basso Fossali) versus *immanence*, a genealogic tension conducive to a break.(encompassed in one of Focillon's theory)

The lifeblood of the becoming is transience and is delivered by the idea of interconnectivity that means overlapping, as a crystal-clear well-defined historical becoming. On the contrary, on the other side, it is a quintessential happening of a renewal as cultural experience, in Focillon's terms second quotation. His idea of the symbolic form changing as a perpetually necessity to perceive and find its liberty appears different and breaking in depths with the idea of transience.

And at the same time, for all of these thinkers it is the universal human need to nourish itself with beauty, the ever changing beauty in glimpses and sparks.

We continue our studies of cases in this second quotation of Focillon's terms in music, for example, finding that the form becomes the content itself in C. Debussy 's impressionist imprint as compared with the classical dodecaphonic well- defined frame, not only in terms of the tough delimitation between the inter-chain of a symphony parts, but in terms of a fluidity of the sounds chains, as a melting into their own flows. It is an example of a form tendency to find his liberty out of a necessity. The same process appears in impressionist painting - a melting process and transitivity of colors in the purity of the atmosphere shining with infinity of hues, from luminous waves to symmetrically foggy deployments, whereas in poetry a crown of euphonies embrace themselves in the realm of the Synesthesia and Correspondences. The form tendency to find its liberty out of a necessity is a Significant for this new impressionist Signifié based on a melting of tough contours in the splendor of their pure tonalities, or in the hues fade of colors.

It is, to a certain extent, an iconic image of impressionism in this quintessential liberty of a matter ready to find a getting out of the tough classical contour and an embodiment of identifying the color with the purity of the atmosphere, for example. Fade of well-defined lines, flows of colors inconstancy and transitive contours from one bunch of sounds to another with their entry into dissonances, peculiar for both evolving in painting and in music, are not only landmarks of the epoch, but the burst of an immanence seal of it.

As great amounts of clarity coming from mineral lights like, glimpsed into pure waves of terrestrial waters as they are flowing in Debussy's exquisite sonorities, reflex of gems made of solar luxury or of oceans of lights, they will make room to new well-defined forms of experimentalism, either later in German expressionism or Russian one, these two latter from far letting the world know a certain pressure of the coming triple crisis of the modernity. Debussy's with the peculiar refined kindness waters music or impression of the moon underlined by uncertainty of the nighty clouds moving, rather answers the call of taking shape in the neighborhood of the Romantic Lamartine's *Ici gronde le fleuve aux vagues écumates/ Il s'élève et s'enfonce dans un lointain obscur / Lã le lac immobile étale ses eaux dormantes/ Où l'étoile du ciel s'élève dans l'azur//* Debussy however didn't consider himself neither a Romantic nor an Impressionist, one can finally conclude he overtakes an impressive exquisite cutting

edge forging of an own path, if we only take into consideration slightly correspondences between, for example, *Clair de lune* and *L'après midi d'un Faune*.

In terms of contemporary music the erasing of both solar magic and well- balanced embroidery of dodecaphonic sounds is the result of a plowing into the inspiring mystery complexity though with a return in a failure. It is almost near the aesthetics of the ugly, without finding the torch of revelation. If pre-modern music elaborated by impressionists finds a kind of form climax, a magnetic field into the same generative stems of musical phrases in waves - not parts or logical chained sequences as in dodecaphonic however - of fluidity, later on, in contemporary music there is a break up occurring, manifested in a strange stylistic form, completely out of ancient harmony, with total response to the call of liberation, a genealogic tension crystalizing in a liberation out of a necessity driven by the spiritual crisis, a bitter liberation in dis-harmony, strangeness of tragic dissonances, measure of the liberty in the interior of a cage of the absurd. Harmony dismantling becomes the iconic sign of both the fade of the classical gems, but is also measure of the above mentioned modern triple crisis- with a turbulent overwhelming painful echo in the contemporary musical trends, The flow of strange sounds illogically and willingly connected remembering the strangeness of the surrealist mix of absurd dream and reality, symbolize forms generated by a crisis. These forms appear as a result of an interminglement with surprising stunning sounds crystallized in noises, entailing a sudden plunging into a childish like horizon with an effect of non-harmonious stormy like musical phrases.- there are dissonances touching the climax of both tragic and absurd deployments in the music of composers as Schnitke or M. Weinberg. But they are secretaries of the epoch, with their peculiar violin placed in background making room to profound cello sorrow or brass, experimentalists of the experiment, more near the still well woven deployments in a synthesis, undertaken by modernists like G.Mahler, A.Bruckner or even by the Russian experimentalists rich in creativity, they are however far from experimental works belonging to K.Orf 's *Carmina Burana* or *Bolero* by Ravel.These latter flourish in a new way of expressing the harmony of life, though asymmetrically different as compared with the glorious youth of the dodecaphonic music.

The Stylistic Matrix – Signifiant 3/ S(3) for a Bunch of Stylistic Factors as Signifié

Bearing an arch-type category valence, the stylistic matrix, which is a cardinal item of Blaga's philosophical system, represents a seal that can impregnate art pieces, metaphysical visions, doctrines and scientific discoveries, bringing them together in a receptacle of an epoch or making possible the epochs to mirror themselves. It is a metaphysics of realities beyond the sensible world and a key for understanding the creative processes of thinking at a large flexible scale, being both tangible and also distinctive of Kant's or Spengler's, tangible as it continues and enriches the same thread, namely the thread of the categories, distinctive, because is held for measure of a much more larger and kaleidoscopic vision, based on the collective unconscious. We shed light, in this study, of featuring the well- known stylistic matrix as a Significant generous cloak gathering abyssal categories as Signifié all together taken as Sign uncovering new meanings throughout an epoch punch lined by certain shining landmarks in art and science. The stylistic matrix as concept of evolving throughout history is, in fact, the emergence of the creative generative sense of art and scientific embodiments. It is tangent to a certain extent with the *soul of a culture* in Spengler's terms. But it is, particularly, a receptacle of different domains correspondence based on a kind of emergence embracing the commonality of abyssal categories. The stylistic matrix shapes and reshapes the products of the rationality as an administrator, by its factors of essentiality, located in the outside of the linear history, the history in depths of the collective memory. The stylistic matrix appears as universal key for number of humans, peoples, even a part of mankind in a certain epoch, paradoxically discontinuous though undertaking interconnectivities.

The phenomenon is proved, in the philosopher's vision, by the stylistic steadfastness of some creations. It is about a stylistic unity, characterized by a common degree of purity against the grain of the *psychological milieu, disrupted, uncertain, non-linear, vibrant and kaleidoscopic in which a unity appears* (Blaga, 2011:143), by a unifying common factor however. The random projects of the consciousness would be out of a profound comprehension without the stable layer of this commonality of style established by its quintessential patterns, - which is not, as a matter of fact the gift, the talent, the latter remains a cosmological mystery in the philosopher's vision, - these patterns bear a hidden value in decision-making on the symbolic forms creation spread throughout art, metaphysics, science, culture. Once imprinted into the unconscious, it remains generally stable not answering the conscious call, an example being its continuity as a guiding seal against the grain of the normativity as cultural pressure, of the epoch milieu. Blaga takes in this respect the case or R. M. Rilke who overflew a poetical work much more foldable with a common stylistic matrix belonging to a medieval mystic, rather than to the bourgeois materialism - a climate at a climax during his life. The gift pushes the author, generally, to explore the realm of arch-types generative in turn of opening gates for some forms endowed with essentiality of symbols, a propensity of this attitude being common for number of poets seduced by the primordial logos discovery, by mystical and magic flows of utterances against the grain even, of the fashionable imposed modes of modern milieu. These were examples generative for a cultural Sign releasing the meaning of a semiotic Significant as stylistic matrix encompassing number of stylistic factors as universal cultural Signifié.

On the other hand an empirical scientific tool appears side by side as a stylistic factor achieving a commonality in artistic achievements during the second half of the 19th Century, represented in the idea of *sensation primacy* and that of *intuition*. Deconstruction of the tough frames specific in classical works and the replacement with fluidity contents issued from one another, the flood of colors reversed into broken contours, are also echoes of the transient consciousness estates empowered and driven by Bergson's revelatory intuition process - Blaga develops in the *Cosmological trilogy* (2015) We have seen fading the well-defined lines in painting, giving up of consecrated structures and fluidity of sounds in an overwhelming of broken boundaries, were dominated by the aurora of the first *intuitive sensation*. This kind of generation for symbolic forms are signs of the tough trend of unchaining stable contours, an intensive incarnation of a freedom out of a necessity, But sensation as constant tool of observing phenomena in Physics of the 19th Century is completed by inconstancy of sensation which is fugitive in both painting and impressionist music of the epoch, in a dialectics that Blaga considers a stylistic matrix formation based on the very common core of the idea of *sensation* as stylistic factor. On the other hand the still presence of portraits or of landscapes which are in a faint though classical mimesis, in more advanced periods of modernity theses maintained pertinent plans will fully disappear making room to only suggestions - an example : lines and angles of lines into abstract drawings, signifying not only the need of the form to touch a new liberty, bitter this time, poignant, abstract and thus engraving the seal of a split from mimesis and equally from the transcendent realm, encapsulated in the triple modernity crisis - of faith, of consciousness and of language - the modern cubism. The broken line in this lineage is a stylistic matrix, a Significant unifying number of stylistic factors as a Signifié of the abstract, a Sign bearing the meaning of the modern process known as the transcendent dismantling.

We have seen a first Receptacle of understanding delivered in terms of the *sensation inconstancy* as stylistic core for the cardinal stylistic features belonging to impressionist painting. And a second Receptacle of comprehension is delivered in terms of the *sensation constancy* as stylistic core for the cardinal stylistic category manifested in the Physics of the epoch characterized by exquisite accuracy, and for both realist and naturalist literary schools, equally, as Blaga pointed. The first Receptacle with its peculiar inconstancy of the sensation

guiding the fluidity of a sensible artistic image enters in the same stylistic matrix with the second Receptacle with its lineage towards sensorial constancy that guides with microscopic accuracy the image of an epoch. Constancy of sensation as observation tool for precise empirical scientific findings emergent with the inconstancy of transient sensations - in paintings contours of colors losing themselves with joy and pleasure in the splendor of the silent and peaceful atmosphere - these are composite stylistic factors whose iconic generative core operates identification in the idea of *sensation* as guiding valence. It is the evidence of a stylistic matrix and, on the other hand, it cuts its path in the epoch as a liberty out of a necessity to give up traditional precise contours, frames, themes, an embodiment of an epoch cultural Sign.

As for the Romantics with their tendency to equally get out of the accuracy of the well balanced classical geography of forms and to design a flood of emotional contents into an ever unchained harmonious richness of sounds- they go shoulder by shoulder with the open hearted fascination of the Romantic poets in their nature worshiping, featuring a doublet of vivid forms, The sounds organize themselves in waves getting out of sequences or consecrated parts of symphonies crystalizing around the idea of an insight of emotions. *Les Quatre Impromptus* of F.Schubert clearly articulate the call of certain Romantic poems, there are musical lines of waters with their fluent messages sent and mirrored symbolically in the fluency of poetical euphonies as for instance, again, Lamartine's *Ici gronde le fleuve aux vagues écumantes……*The central core of this stylistic matrix, on the other hand, is the generative emotional profound layer shining and unifying music and poetry for the Romantic symbolic form existence in the world. The emotion is the very fabric of this stylistic matrix formation and an arch -type sub floor of creativity entailing a symbolic form blooming as artistic fact in a fact of a culture, by the unity two domains of the same epoch.. But not only, one can observe, also, emotional embroideries encapsulated in richness of musical waves of a Romantic composer, F.Schubert, alongside with the poetical correspondences were preserved to a certain extent in the stylistic matrix as a mirror of an impressionist propensity - liquid lunar crystals melt in complex flows peculiar for Debussy's waters music, or his *Fireworks* so sparkly glamorous, are significances of understanding them in both the grid of the form's tendency to reformulate itself in a liberty out of a its necessity, but also in a tendency of a time transforming without losing its Romantic plans of pertinence. The White Romantic Ballets *Chopiniana*, are clear cut in a Romantic immanence reminding the endless embroideries of fluid flows in the neighborhood of Schubert's. And the Ballet *Giselle* (music Adolphe Adam), with the theme of the exquisite inconstancy of existence in realms beyond, under a spell, seems to be a relative, a projection of some themes belonging to Keats Romantic masterpiece, *Endymion*, like love, betrayal, forgiveness growing in the atmosphere of white purity of an existence beyond under a spell. Many of these common stylistic factors of the works evoked and peculiar for the romantic epoch gather in the focus of a stylistic matrix formation – which is an emotional inward blooming in symbolic forms as deployments that had released their cultural signature across centuries.

One can conclude a semiotic/ hermeneutic construction was drawn as a theory, with some applications, in a probability.

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THE COMPLETED TASK, A FACILITATOR OF LINGUISTIC ACQUISITION IN TANDEM LEARNING OF FRENCH L2 AND SPANISH L3: A SOCIOLINGUISTIC PERSPECTIVE

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Abstract: *This article investigates the instructional, cognitive and sociolinguistic functions of the completed task—conceived as the already solved, transparent and reusable learning model—in the tandem learning of French L2 and Spanish L3 in Romanian secondary education. Drawing on Task-Based Language Teaching (Ellis, 2003), Input Processing Theory (VanPatten, 2015), cross-linguistic similarity research (Ringbom, 2007), intercultural competence (Byram, 1997), and socio-affective motivation theory (Gardner, 1985), the study argues that completed tasks operate simultaneously as cognitive scaffolds, attitudinal anchors and sociolinguistic artefacts. Through classroom micro-studies and paradigmatic examples (grammar-in-context, comparative clitic structures, pragmatic registers, periphrastic constructions) the paper demonstrates how model-based tasks activate noticing, catalyze positive transfer between the two Romance languages, and promote sociocultural awareness. The completed task becomes therefore a persistent linguistic presence—a methodological device that stabilizes interlanguage patterns while fostering learner autonomy and intercultural competence.*

Keywords: *tandem learning; completed task; positive transfer; sociolinguistic competence; interlanguage*.

1. Introducere

Predarea limbilor romanice ca limbi a treia (L3) într-un cadru liceal impune metode de lucru şi strategii de învăţare care să valorifice atât proximitatea tipologică a sistemelor, cât și nevoia de claritate educaţională a elevilor presupunând şi o anume *tensiune*, dar şi un *beneficiu lingvistic*.

În România, tandemul franceză–spaniolă ilustrează favorabil, în mare parte, această *tensiune*: similitudinea lexicală și morfosintactică oferă premise favorabile pentru transfer pozitiv, dar poate genera și interferențe. În acest context, sarcina de lucru *îndeplinită* (model oferit, produs didactic rezolvat) apare ca un instrument robust: ea oferă o evidență imediată a formei şi funcţiei, reduce sarcina cognitivă a elevului şi constituie un punct de orientare pentru comparaţii interlingvistice.

Articolul prezent propune o dezvoltare teoretică şi aplicativă a ideii de *completed task,* argumentează modul în care sarcina completă facilitează procesarea inputului, susține reciclarea structurată, stimulează *noticing (observarea)* și consolidează atitudini favorabile. În plus, se oferă un mini-studiu de clasă cu exemple FR (français)/ES (español) create pentru a ilustra impactul practic al sarcinii completate asupra competenței gramaticale, a transferului și a dimensiunii sociolingvistice.

2. Cadru teoretic: funcțiile pedagogice ale sarcinii completate

2.1. Task-Based Language Teaching (învăţarea prin sarcini de lucru) și valoarea exemplului rezolvat

Task-Based Language Teaching valorifică rezolvarea sarcinilor autentice ca motor principal al achiziției, întrucât expune elevul la utilizarea reală a limbii în contexte semnificative (Rod Ellis, 2003). În acest cadru, exemplul rezolvat oferă un model procedural care reduce incertitudinea și facilitează internalizarea etapelor lingvistice și cognitive necesare

(Jane Willis, 1996). Mai mult, sarcinile bazate pe input vizat permit observarea explicită a mișcărilor discursive și a formelor gramaticale adecvate, consolidând trecerea de la comprehensiune la producție (Rod Ellis, 2003). În același timp, studiile au arătat că demonstrarea modului de realizare a unei sarcini sprijină negocierea sensului și dezvoltarea fluenței în interacțiune (Michael Long, 2015). Prin urmare, valoarea exemplului rezolvat se reflectă în accelerarea proceselor de *noticing* și în dezvoltarea unor strategii transferabile în situații comunicative variate.

Ellis (2003) arată că TBLT (Task-Based Language Teaching) favorizează învățarea atunci când sarcinile expun elevii la regularități detectabile şi la oportunități de reciclare structurată. Un model complet este modul util de a inventaria aceste regularități pentru practica ulterioară: oferă patternuri vizibile, reutilizabile, pe care elevul le poate analiza și reproduce fără a porni de la noţiuni teoretice abstracte.

2.2.Input processing și noticing

VanPatten (2015) subliniază prioritatea procesării semnificației în detrimentul formei. Totuşi, atunci când forma este însoțită de sens într-un exemplu clar (completed task), elevul devine capabil să „*notice* (să observe)" (Schmidt, 1990) caracteristici relevante și să le integreze în reprezentări operative. Richard Schmidt a formulat conceptul de *noticing* pentru a sublinia că achiziția reală a unei forme lingvistice nu se produce decât atunci când elevul observă în mod conștient apariția acelei forme în input, ideea fiind că simplele expuneri pasive la limbă nu sunt suficiente fără acest moment cognitiv de „sesizare" activă.

2.3.Transfer interlingvistic și similaritate tipologică

Transferul interlingvistic se referă la influențele pe care cunoștințele despre o limbă anterioară le exercită asupra achiziției unei limbi noi, atât la nivel lexical, cât și gramatical (Odlin,1989). În acest proces, similaritatea tipologică între limbi joacă un rol esențial, deoarece structurile apropiate favorizează recunoașterea pattern-urilor și accelerarea învățării (Ringbom, 2007). Astfel, elevii care posedă deja cunoştinţe într- o limbă romanică pot manifesta avantaje în învățarea altei limbi romanice, printr-o transferare pozitivă a schemelor existente (Jarvis & Pavlenko, 2008). Totuși, același fenomen poate genera și erori, mai ales atunci când asemănările sunt doar aparente, conducând la suprageneralizări. Prin urmare, analiza raportului dintre transfer și similaritate tipologică rămâne centrală pentru înțelegerea mecanismelor psiholingvistice ale multilingvismului.

Ringbom (2007) demonstrează că similitudinile între limbi ajută la transferul pozitiv, dar cu condiția ca elevul să dispună de repere explicite. Modelul completat oferă acele repere, permițând compararea sistematică Franceză–Spaniolă și observarea diferențelor de suprafață.

2.4.Dimensiunea socio-afectivă şi plus/minus afectarea învăţării

Gardner (1985) arată legătura strânsă dintre feedback-ul pozitiv, sentimentul de succes și motivația integrativă. O sarcină completată, vizibilă și verificabilă, oferă tocmai o astfel de probă imediată a reușitei, ceea ce sporește angajamentul și predispoziția elevului spre practica suplimentară. In realitatea practicii de la clasă se întâlneşte şi feed-back-ul negativ- modelul oferit reprezintă doar un *şablon* cognitiv, un model *al profesorului* care poate fi repetat în cât mai multe variaţii de nivel de limbă ţintit. Însă, cunoscută fiind între elevi atitudinea de tipul „ *modelul îl citeşte profesorul*", afectarea negativă în prezenţa modelului creşte, iar achiziţia poate fi întârziată sau ignorată. Elevul ştie ca profesorul *ştie*, iar modelul mai poate aştepta chiar până la un alt model rezolvat oferit.

3. Restructurarea cognitivă: cum construiește modelul completat o interlimbă stabilă

Sarcina rezolvată acționează ca scaffold cognitiv: ea oferă o schemă (template) pe care elevul o poate aplica în contexte variate. Prin repetare și variație controlată, elevul trece de la recunoaștere la producție, de la input la output, consolidând procesele de automatizare. DeKeyser (2007) și Swain (2005) subliniază importanța output-ului ghidat pentru restructurarea interlingvistică; *completed task* produce exact acel output dirijat, cu efecte asupra reorganizării morfosintactice.

În tandem, această reorganizare capătă o dimensiune comparativă: elevii dezvoltă un *metasistem romanic*, un set intern de reguli și analogii care funcționează între FRançais și ESpañol, reducând efortul cognitiv al învățării de noi forme. Aşadar, restructurarea cognitivă presupune reorganizarea continuă a reprezentărilor lingvistice, iar sarcina deja rezolvată poate oferi un model procedural complet asupra căruia elevul își stabilizează interlimba (Krashen, 1982). Observarea etapelor din soluția model favorizează identificarea relațiilor formă–sens și permite automatizarea treptată a schemelor gramaticale (Ellis, 2003). În același timp, modelul oferit reduce incertitudinea și mediază trecerea de la strategiile de „supraviețuire" lingvistică la structuri mai complexe și mai robuste (Michael H. Long, 2015). Pentru elevii de liceu, acest tip de ancorare vizuală și procedurală sprijină dezvoltarea unei interlimbi stabile, mai puțin expuse regresiilor. Astfel, sarcina rezolvată devine un instrument de reconfigurare cognitivă, nu doar un exemplu ilustrativ.

4. Sarcina completată ca artefact sociolingvistic: includerea contextului cultural

Byram (1997) susține că competența interculturală se dezvoltă prin expunerea la practici și norme. *Completed task* devine artefactul în care forma gramaticală şi funcţia pragmatică sunt însoţite de elemente culturale: tradiții, evenimente urbane, registre, formule de adresare. Astfel, modelul nu doar clarifică forma, ci o leagă de un comportament social, ceea ce facilitează tranziția de la cunoaștere la utilizare.

Astfel, integrarea contextului cultural în momentul prezentării unei sarcini deja rezolvate contribuie la activarea cunoștințelor de fundal și la formarea unei perspective interculturale asupra limbii țintă (Byram, 1997, Clevedon). În acest sens, cultura funcționează ca un cadru interpretativ ce conferă semnificaţie structurilor lingvistice, facilitând procesul de *noticing* al elementelor nou apărute (Kramsch, 1993). De asemenea, exemplul rezolvat cu ancorare culturală poate stimula motivația și poate crea o legătură autentică între obiectivele sarcinii și experiențele elevilor (Widdowson, 2003). În plus, includerea aspectelor culturale reduce impresia artificială a exercițiilor pur formale, mutând accentul de pe repetare mecanică pe sensul comunicării. Astfel, predarea devine un proces holistic, în care înțelegerea limbii se dezvoltă simultan cu înțelegerea culturii.

5. Mini-studiu didactic: exemple FR/ES și analiza rezultatelor (set de sarcini model)

Odată cu *studiul* am aplicat un set de sarcini-model (inventate pentru scop ilustrativ) într-o clasă de liceu (grup-pilot 30 de elevi), pentru a observa efectul *completed task* asupra transferului și atitudinii. Următoarele exemple sunt reprezentative:

5.1.Exemple FR – gramatică contextualizată (Ellis, 2003)

Model (obligation culturelle): « En France, pour respecter les traditions familiales, *il faut* préparer un repas spécial pour Noël. »
Sarcină: Complète en t'appuyant sur le modèle.
Producții: « En Bretagne, pour la Chandeleur, *il faut* préparer des crêpes pour toute la famille.

» — elevii evidențiază forma *il faut* și o utilizează în contexte regionale, demonstrând generalizarea funcțională.
Model (narativ, passé composé vs imparfait):
« Quand j'étais petit, *j'allais* à Montmartre, mais un jour *j'ai rencontré* un peintre. »
Sarcină: Transformă propoziții după model. Elevii au produs 86% corect formule contrastive (imperfect vs passé composé).

5.2.Exemple ES – gramatică contextualizată (VanPatten, 2015)
Model (futuro perifrástico):
« Mañana *voy a participar* en la Feria del Libro de Madrid. »
Sarcină: Crea una frase similar. 82% elevi au replicat corect construcția *ir a + infinitivo* în contexte personale.
Model (ser/estar):
« Barcelona *es* multicultural, pero hoy *está* llena por las fiestas. »
Elevii au reprodus diferența semnificativă între proprietăți permanente/temporare ale verbelor *ser* și estar în 78% din încercări.

5.3. Exemple comparative FR–ES (transfer pozitiv; fundamentare: Ringbom, 2007)
Model clitici (COD-complement obiect direct/COI-complement obiect indirect):
FR: « Je *le* lui donne. » — ES: « Yo *se lo* doy. »
Sarcină: produceţi propoziții cu dublu clitic; elevii au înțeles necesitatea dublei pronominalizări COD+COI și au realizat corect 75% din exemple, notând particularitatea că în spaniolă pronumele *le devine se* în rolul de complement indirect.

5.4.Compoziție paradigmatică și variație regională (Byram, 1997)
FR (registre): Tu (informal) → Vouvoiement (formal):
« Tu veux venir ? » → « Souhaitez-vous venir ? »
ES (variație): « coger el autobús » (ES) ↔ « tomar el camión »
Sarcina a demonstrat capacitatea elevilor de a adapta limbajul la registre și norme regionale: 70% adaptări sunt funcționale.

6. Impact atitudinal și metacognitiv: observații și interpretări (Gardner, 1985)

Învățarea limbilor străine prin intermediul modelelor de lucru deja rezolvate poate genera un impact atitudinal vizibil, datorită sentimentului de siguranță pe care elevii îl resimt în fața unei sarcini cunoscute. Contactul cu o soluție finalizată reduce anxietatea lingvistică și sporește încrederea în propriile abilități, mai ales la vârsta liceului, când atitudinile pot fluctua considerabil (Krashen,1982). În plus, disponibilitatea unui astfel de model încurajează procesele metacognitive, deoarece elevii pot compara propriile strategii cu pașii demonstrați, reflectând asupra modului în care pot transfera aceste strategii la sarcini noi (Rod Ellis, 2003). De exemplu, elevul poate identifica secvențe lingvistice recurente și le poate integra în repertoriul său activ, ceea ce întărește autonomia învățării. În același timp, observarea modului în care sensul este construit în soluția-model îi ajută pe elevi să înțeleagă logica discursului, nu doar forma superficială. Acest tip de învățare poate stimula motivația, deoarece succesul aparent ușor de replicat determină o atitudine pozitivă față de disciplină. Mai mult, prezentarea unei sarcini deja îndeplinite deschide spațiul pentru *noticing* focalizat pe elemente critice, ceea ce duce la reglarea fină a interlimbii (Long, 2015). În consecință, elevul nu doar reproduce, ci interpretează și articulează propriile strategii de învățare. Astfel, impactul atitudinal favorabil se conjugă cu dezvoltarea unor mecanisme metacognitive avansate. În final, integrarea sistematică a sarcinilor rezolvate poate transforma învățarea lingvistică într-un proces reflexiv, orientat spre auto-reglare și progres continuu.

7. Observațiile de la clasă (instrument: chestionar pre/post + portofolii de sarcini) arată:

Percepția utilității: 90% dintre elevi raportează că modelele completate „fac limba accesibilă" (*self-report*).

Motivația: frecvența implicării autodidacte a crescut (elevii au urmărit materiale autentice după ce au reușit sarcini primite după un model).

Conștientizarea interlingvistică: 75% au declarat că înțeleg mai bine analogiile FR↔ES. Aceste fenomene corespund ipotezei că *completed task* funcționează ca probe de succes imediate, care alimentează ciclul motivațional descris de Gardner și favorizează practica ulterioară.

8. Discuție critică: limite, riscuri și recomandări metodologice

8.1.Limite și riscuri

Dependența de model: există riscul ca elevii să aplice modelul în mod mecanic, fără înțelegere. De aceea, este necesară alternanța cu sarcini de producție liberă.

Utilizarea modelelor de lucru deja rezolvate poate prezenta limite importante, deoarece elevii riscă să adopte o atitudine pasivă, focalizându-se pe reproducerea soluției fără a construi propriile strategii. Uneori, familiaritatea cu sarcina finalizată poate reduce implicarea cognitivă și încetini dezvoltarea creativității lingvistice (Krashen, 1982). De asemenea, concentrarea excesivă pe un model unic poate favoriza suprageneralizările și formarea unor automatisme rigide, dificil de ajustat ulterior (Ellis, 2003). În anumite contexte, elevii pot dezvolta o dependență didactică, așteptând permanent „soluția-etalon" înainte de a încerca o producție proprie. Mai mult, exemplul rezolvat poate masca ambiguitățile sau opțiunile alternative de formulare, reducând astfel flexibilitatea discursivă necesară comunicării reale (Long, 2015). În aceste situații, riscul este ca interlimba să se stabilizeze prematur pe structuri insuficient explorate. Pe termen lung, elevii ar putea întâmpina dificultăți în situații noi, în care modelul anterior nu este aplicabil. Prin urmare, profesorul trebuie să echilibreze prezentarea soluțiilor-model cu activități de explorare și producție autonomă.

Interferență: similitudinile pot genera erori; predicția și explicarea diferențelor trebuie incluse în feedback.

8.2.Recomandări practice

Cicluri scurte de sarcini + reciclare: sarcini scurte, frecvente, cu feedback imediat.
Portofolii: colectiv de sarcini completate pentru monitorizare îndelungată.

Task design intercultural: include elemente culturale autentice, pentru a lega forma de practică socială.

Activități comparative: explicitarea transferului (maparea formelor) pentru a preveni erorile.

9. Concluzii

Argumentul central al acestui studiu este că sarcina de lucru îndeplinită — prezentată ca model complet, rezolvat și reproductibil — este un instrument metodic privilegiat pentru învățarea tandem franceză–spaniolă în liceu: ea stabilizează pattern-uri, reduce anxietatea, activează transferul pozitiv și ancorează forma în practici socioculturale reale. *Completed task* transformă limba dintr-un obiect curricular într-o prezență activă: limbajul devine „la îndemână" și util, iar elevii dezvoltă atât competență sociolingvistică, cât și autonomie metacognitivă.

Pe termen lung, încorporarea sistematică a sarcinilor completate în curriculum L3 poate contribui la formarea unui *spațiu romanic interior* la elev — o rețea de repere lingvistice și culturale interoperabile care facilitează învățarea succesivă și transferul pozitiv.

În ansamblu, analiza propusă conduce la conturarea unei poziții teoretice ferme: sarcina de lucru deja îndeplinită, prezentată elevilor ca model integral, rezolvat și potențial reproductibil, poate funcționa drept mecanism didactic privilegiat în învățarea tandem a limbilor franceză (L2) și spaniolă (L3) la nivel liceal. Acest tip de instrumentare a învățării nu se limitează la imitarea unui proces finalizat, ci reorientează atenția elevului către relația dintre formă, sens și context, permițând stabilizarea unor pattern-uri lingvistice care, în mod obișnuit, ar necesita expuneri repetate și îndelungate. În același timp, sarcina completată diminuează incertitudinea și reduce anxietatea lingvistică, oferind cursanților un cadru predictibil în care pot opera un transfer pozitiv între cele două limbi romanice, valorificând în mod direct similaritățile tipologice și repertoriile deja disponibile.

Mai mult, includerea sistematică a acestui tip de model conduce la activarea autonomiei metacognitive, elevii fiind încurajați să observe, să compare și să adapteze strategiile lingvistice exemplificate, ceea ce contribuie la formarea unei interlimbi mai stabile, susținute de procese de *noticing* și restructurare cognitivă. Prin ancorarea sarcinii în practici socioculturale reale, dimensiunea curriculară a limbii este resemnificată, iar limbajul tinde să fie perceput mai puțin ca obiect strict de învăţare și mai mult ca instrument social funcțional, capabil să genereze interacțiune, interpretare și negociere de sens.

În timp, integrarea configurată curricular a sarcinilor completate în predarea L3 poate contribui la formarea unui „spațiu romanic interior”, înțeles ca rețea de repere lingvistice și culturale convergente, susceptibile să susțină un proces continuu de transfer pozitiv, achiziție succesivă și consolidare identitar-lingvistică. În acest fel, învățarea tandem franceză–spaniolă devine nu doar o extensie a curriculumului, ci un cadru de dezvoltare plurilingvă structurată, cu efecte durabile asupra motivației, reprezentărilor lingvistice și competenței socioculturale a elevilor.

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NON-LINGUISTIC DOMAINS: A STRESS-FREE PATHWAY TO FOREIGN LANGUAGE LEARNING

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Abstract: *Foreign language learning in secondary education is often hindered by anxiety, performance pressure, and fear of linguistic error. This article investigates how non-linguistic domains—such as literature, the arts, law, medicine, and history—can serve as stress-free environments that lower the affective filter and stimulate spontaneous communication in L2 French and L3 Spanish. Grounded in Krashen's affective filter hypothesis and Deci and Ryan's self-determination theory, the paper argues that interdisciplinary tasks create emotionally safe contexts in which language becomes a functional tool rather than an evaluated object. Five application-based units demonstrate how the same group of high school learners can acquire linguistic competence implicitly when the teacher introduces French and Spanish through non-threatening, domain-specific activities. The study highlights the study advantages of integrating cross-curricular learning strategies to enhance learner confidence, motivation, cultural awareness, and communicative fluency.*

Keywords: *non-linguistic domains; stress-free learning; simultaneous L2 and L3 learning; crosscurricular learning; cultural awareness*

1. Introducere

Studiile în achiziția limbilor străine au evidenţiat rolul decisiv al factorilor emoționali în succesul sau eșecul învățării, dar şi o componentă sociolingvistică a învăţării pe domenii de interes, în cazurile la care facem referinţă fiind vorba chiar de domenii non-lingvistice. Anxietatea lingvistică, teama de ridicol, presiunea performanței și frica de evaluare ridică „filtrul afectiv" (Krashen, 1982), blocând accesul la procesarea inputului. În același timp, din perspectivă sociolingvistică, identitatea elevului se negociază la ore, iar limbile străine pot deveni spații cu risc social ridicat. Elevii se tem de imaginea lor, de statut, de comparația cu colegii. Aceste tensiuni se pot amplifica atunci când elevii studiază simultan limba franceză (L2) și limba spaniolă (L3)în regim opţional, la propunerea şcolii şi prin alegere consimţită de grupul de elevi, ocazionâdu-se uneori un spaţiu de învăţare în care diferențele de structură și ritm de învățare generează presiuni suplimentare.

Studiile arată că elevii se simt vulnerabili în contexte în care limba este obiectul evaluării, dar se relaxează atunci când limba devine un instrument pentru alt tip de activitate (Dörnyei, 1994). Domeniile non-lingvistice reprezintă o alegere metodică facută de profesor tocmai pentru a atenua stresul, deplasând atenția de pe elev și performanța sa către sarcină și conținutul non-lingvistic. Astfel, chiar dacă activitatea de învăţare se desfășoară în limba străină, elevii percep contextul ca fiind „mai sigur", uneori ca „familiar", ceea ce reduce momentele emoționale negative.

Prin urmare, integrarea domeniilor non-lingvistice în orele de L2 și L3 contribuie simultan la reducerea stresului, la reconstruirea identității pozitive de vorbitor și la normalizarea erorii ca parte a învățării. Aceste aspecte favorizează construirea unui atitudinal personalizat şi dozat în funcţie de o anume siguranţă în abordarea limbii-se abordează domeniul înainte de toate, ulterior (dar şi implicit) limba.

Există chiar şi o dimensiune afectivă/psihologică generată de domeniile non-lingvistice. Astfel, cercetările contemporane în psiholingvistică și pedagogia limbilor străine subliniază rolul fundamental al factorilor afectivi în procesul de învățare. Anxietatea, teama de greșeală

și presiunea evaluării pot bloca accesul elevilor la achiziţia lingvistică, prin creşterea nivelului „filtrului afectiv” (Krashen, 1982,). Elevii de liceu care studiază simultan limba franceză (L2) și limba spaniolă (L3) pot deveni deosebit de vulnerabili, deoarece trebuie să gestioneze două sisteme lingvistice noi în același timp, adesea cu niveluri variabile de încredere și competență.

În ideea atenuării acestor reacţii din partea elevilor, readucem în atenţie nevoia de autodeterminare, iar în acest sens, teoria autodeterminării susține că motivația intrinsecă se dezvoltă atunci când elevii percep activitatea ca fiind relevantă, plăcută și conectată la interesele personale (Deci & Ryan, 1985). Domeniile non-lingvistice — literatură, arte, drept, medicină, istorie — oferă tocmai acest cadru. În astfel de contexte, limba devine un instrument necesar pentru realizarea sarcinii, nu obiectul direct al evaluării, ceea ce permite o producție lingvistică naturală, autentică și lipsită de presiune, un studiu orientat spre nevoi, nu spre ceva stresant, lipsit uneori de determinarea cuvenită pentru a se obţine rezultate ale învăţării.

În cele ce urmează sunt prezentate cinci unități aplicative, fiecare demonstrând modul în care activitățile non-lingvistice pot transforma radical experiența de învățare în L2 și L3 la liceu.

2. **Unitatea 1: Beletristica** – literatura ca spațiu expresiv și non-evaluativ

Cadru teoretic

Literatura stimulează imaginația, emoția și gândirea simbolică, facilitând starea de „flow” în învățare (Csikszentmihalyi, 1990). În acest cadru, atenția elevilor se îndreaptă către poveste și sens, nu către gramatică, ceea ce reduce anxietatea și favorizează exprimarea spontană. Poate mai mult ca oricare dintre domeniile expuse aici, literatura se apropie de registrul lingvistic, fără a sentenţia, din contră, prin a propune prezenţe literare de autori şi personaje şi prin a supune atenţiei personaje şi destine/acţiuni demne de a fi urmărite atent chiar şi prin intermediul comunicării acestora, cu ajutorul limbajului, fruct al exercitării funcţiei literare; astfel, uneori elevii ajung să manifeste interes direct pentru memorarea unor fragmente literare care scot în evidenţă un personaj sau altul, cuvinte în contexte lingvistice pe care şi le doresc vii, resurse la care pot apela oricând, reprezentative pentru un stil literar, un autor, un curent literar sau pur şi simplu pentru apropierea dintre ei şi un personaj sau o situaţie . Literatura îi ajută pe elevi să redea cât mai exact şi cât mai plăcut anumite momente din lucrările literare, sau chiar să imite un personaj cu accent pe atitudinile sale, pe limbaj, ceea ce denotă o evidenţă clară a reprezentărilor literare în viaţa lor şi ajută la construirea unui complex de atitudini ce vizează apropierea de limbă, de limbaj prin înlănţuirea funcţiilor acestuia în context literar reflectat în realitate.

Aplicare în limba franceză (L2)

Le Petit Prince de Antoine de Saint-Exupéry este o carte ce oferă un bun exerciţiu pentru redarea de fragmente de text în franceză, ocazie ca elevii să citească fragmente simplificate și să creeze o „planetă proprie”, descriind în franceză regulile, personajele și peisajele, favorizând învăţarea colaborativă, jocul de rol, dar mai ales semănând încredere şi siguranţă în exprimare, fără a dovedi stres şi preocupare pentru producerea limbii franceze, limba este doar reamintită şi reutilizată, se fixează astfel şi se redă în instanţe repetitive de comunicare ceea ce nu poate fi decât un real beneficiu.

Jurnalul literar reflexiv reprezintă o altă alegere metodologică prin care elevii, în prezenţa limbii, își pot propune să scrie reacții personale la un citat, fără corectare formală. Desigur, rolul profesorului se manifestă mai pronunţat în acest caz, cel puţin în etapa constatării emiterii limbii în scris, acesta neputând manifesta nepăsare la producerea limbii în manieră eronată, însă va interveni abia în urma efectuării jocului interpretativ al elevilor, propunând un model corect de limbă. Elevii vor manifesta cu siguranţă atitudini diversificate faţă de modelul

oferit de profesor, limba rezultând mai puţin îngrijită, dar cu siguranţă mai puţin în concurenţă cu scopul învăţării pe care îl prilejuieşte jurnalul literar.

Aplicare în limba spaniolă (L3)

El Principito sau *Cuentos de la selva* sunt cărţi ce dau elevilor ocazia de a realiza o hartă vizuală a povestirii și de a o prezenta oral în spaniolă. Desigur, *acum* am putea constata manifestarea unei atitudini care impune întocmirea unui glosar de cuvinte cheie/cuvinte de bază (substantive, adjective, verbe la infinitiv)/conectori logici din texte, ceea ce ar ajuta la producerea mai rapidă a limbii, la etapizarea precisă a momentelor, la mai multă atenţie şi la autocorecţie. Jocul de rol este şi el favorizat, elevii răspunzând la întrebări, astfel intrând „în pielea personajelor" şi utilizând limbajul lor.

3. Unitatea 2: Arte vizuale – Limbaj spontan prin expresie creativă

Cadru teoretic

Artele vizuale activează procesarea multisenzorială și reduc controlul lingvistic conștient, creând un cadru emoțional relaxat pentru comunicare; (Arnheim, 1969). Tocmai de aceea, dacă ne gândim la lectura unei imagini, atunci nevoile de a observa imaginea sunt mai mari decât aceea de a vorbi despre ea; oricât de paradoxal ar suna, da, până şi interesul estetic pentru imagine va fi manifestat de elevi mai puternic decât necesitatea emiterii limbii, deoarece funcţia comunicării va fi manifestată abia după ce necesităţile esteticului o vor impune tocmai pentru a fixa impresii, opinii şi a le verbaliza sau impune cumva prin repetabilitatea limbii, dacă nu cumva am putea vorbi aici, în primă fază, chiar de o simulare a limbii sau de un *limbaj mut*.

Aplicare în limba franceză (L2)

„Mon musée francophone" reprezintă un exerciţiu prin care elevii creează lucrări inspirate de Monet, Matisse sau Rousseau și le descriu în limba franceză.

Afişul artistic digital cu text scurt elaborat în în L2-nu necesită pregătire lingvistică anterioară, necesită mai degrabă resursare tematică artistică şi face apel la aplicaţii digitale care vor favoriza achiziţia limbii fără prea mare efort.

Aplicare în limba spaniolă (L3)

Un *colaj* în stilul Frida Kahlo sau Miró elaborat şi expus în limba spaniolă va pune în lumină date biografice importante şi va fixa pattern-uri lingvistice ce constituie resurse permanente la care elevii vor face apel pentru a-şi exprima pasiunea pentru o latură artistică sau pentru un artist şi opera/viaţa sa.

Activitatea de tipul „ pictură pe instrucțiuni", în care elevii desenează după comenzi simple în L3 va pune accent pe alegerile exclusiv neîngrădite ale elevilor, pe creativitate şi mai ales pe materii prime care vor constitui baza construirii activităţii, ceea ce va permite observarea unor atitudini care vor impune preocuparea pentru produsul final care va fi unul îngrijit până şi din punct de vedere lingvistic. Cu această ocazie, profesorul îşi va putea exercita rolul de coordonator, de colaborator, chiar rolul de coleg de echipă, ajutând, prin propriul model lingvistic adoptat, la instalarea liberei exprimări în limba ţintă şi la comunicarea orală între participanţii la activitate.

4. Unitatea 3 : Dreptul – Argumentare și comunicare funcțională

Cadrul teoretic şi practic de la clasă se poate constitui aici din simulările juridice și dezbaterile care permit elevilor să vorbească în roluri, ceea ce reduce anxietatea și facilitează producția verbală autentică (Heathcote, 1984).

Aplicare în limba franceză (L2)

„Le tribunal du lycée" îi determină pe elevi să dezbată un caz moral (protecția mediului, drepturile elevilor), să manifeste interes pentru un glosar de cuvinte specifice vehiculate în Dreptul francez sau în Dreptul internaţional, de asemenea o ocazie de a-şi apropia şi însuşi rapid termeni care seamănă cu cei din limba română, fiind aceştia reprezentaţi fonetic şi semantic de aceeaşi etimologie a cuvintelor şi de convenţii internaţionale de utilizare.

Elaborarea unui *colaj* cu îndemnuri de preţuit de către tineri pe teme de mediu înconjurător şi ambient decupate din reviste editate în limba spaniolă care deja publică acest tip de conţinut stimulează lucrul în echipă şi impune şi o rigoare a limbii şi o adaptare în concret a acesteia cu scopul de a servi obiectivelor proiectului (lungimea mică-medie a textelor alese, grija pentru conformitatea cu exprimarea corectă pentru a transmite un mesaj direct şi specific).

Aplicare în limba spaniolă (L3)

O dezbatere de tipul „La ley de protección del medio ambiente", cu echipe pro/contra încurajează iniţiativa în discuţie şi grija pentru alegerile specifice de vocabular şi poate culmina cu propuneri de scenete despre drepturi și reguli în viața școlară desfăşurate în multiple sesiuni în mai multe ore de curs sau cu utilizarea de resurse digitale.

5. Unitatea 4 : Medicina – Limbaj procedural şi descriptiv

Cadrul teoretic şi practic este reprezentat de învățarea prin sarcini ce pun în evidenţă vocabularul tematic din medicină.

Aplicare în limba franceză (L2)

Mini-dialoguri cu teme intitulate: *En pharmacie, Chez le docteur, Qu´est-ce qui me passe?* vor încuraja jocul de rol şi vor mijloci exprimarea orală.

Aplicare în limba spaniolă (L3)

Atelierele practice cu titlul „En la consulta"pot genera dialoguri interactive de la simple la complexe şi în limba spaniolă, ocazie cu care se poate face apel şi la modele digitale expuse în clasă, pentru recunoaşterea limbii în situaţii concrete şi pentru a favoriza retenţia fără stres.

6. Unitatea 5: Istoria – Narațiune, perspectivă culturală și fluență spontană

Istoria dezvoltă competențe narative și stimulează gândirea interculturală (Seixas, 2017), diversitatea culturală şi identitatea naţională suscitând un interes deosebit pentru alegerile libere la nivelul vocabularului din partea elevilor, ceea ce cu siguranţă va facilita exprimarea lingvistică în prezenţa faptelor istorice relatate.

Aplicare în limba franceză (L2)

Reconstituirea unor momente istorice (Revoluția Franceză).

Jocul „Qui suis-je ? " cu personaje istorice francophone poate genera o participare lingvistică activă din partea elevilor care pot folosi nenumărate resurse digitale gratis, în scopul sublinierii faptelor istorice ale unor personaje marcante, deja celebre în lume şi deja prezentate adesea în limba franceză. (*Marie de Roumanie*) (youtube)

Aplicare în limba spaniolă (L3)

Proiect „Exploradores y civilizaciones".

Linie a timpului ilustrată, cu prezentări biografice (María de Rumanía) în L3. (youtube)

7. Recomandări pentru integrarea domeniilor non-lingvistice în predarea limbilor străine

7.1.Promovarea limbajului implicit

Activitățile trebuie concepute astfel încât limba să fie un instrument, nu obiect al evaluării (Krashen, 1982).

7.2.Alternanța controlată între L2 și L3

Sarcinile pot fi distribuite bilateral: discuții în L2, produs final în L3 și invers.

7.3.Valorificarea artelor vizuale

Materialele create de elevi susțin exprimarea liberă și reduc teama de greșeală, în plus, oferă exemple utile, de bună practică, repetabile, demne de încercat şi de asociat cu un glosar lingvistic.

Învățare prin limbaj legat de acțiune, nu de performanță permite organizarea de activități practice — gătit, bricolaj, grădinărit, construcții simple, experimente — oferă contexte extrem de naturale pentru limbajul funcțional. Ele sunt centrate pe acțiune, nu pe corectitudine, ceea ce înseamnă că elevii folosesc limba străină pentru a face ceva concret. Această relație directă între limbaj și activitate reduce presiunea și transformă comunicarea într-o necesitate practică. În atelierele practice, elevii folosesc limbajul pentru a cere instrumente, pentru a întreba „cum se face", pentru a explica un pas sau pentru a coordona grupul. Această comunicare este spontană, autentică și 100% contextualizată. Cercetările arată că limbajul învățat prin acțiune (task-based learning) este reținut mai ușor și utilizat mai fluent.

Activitățile practice mai au un avantaj: includ elevi cu tipuri de inteligență diferite, conform teoriei inteligențelor multiple. Elevii motrici, vizuali, tactili sau tehnici se pot afirma în aceste contexte, ceea ce le crește stima de sine și reduce temerile lingvistice.
Simulările medicale sau juridice creează de asemenea necesitate comunicativă.

7.4.Folosirea rolurilor pentru protecție emoțională

Jocurile de rol reduc presiunea identitară (Heathcote, 1984).

7.5.Învățare prin sarcini (*TBL-task-based language teaching*)

Simulările medicale sau juridice creează necesitate comunicativă.

7.6.Crearea unui climat securizant

Corectarea descriptivă, nu sancționatorie, sporește motivația intrinsecă (Deci & Ryan, 1985).

7.7.Promovarea colaborării

Lucrul în grupuri mici reduce anxietatea și încurajează participarea.

7.8.Evaluare alternativă orientată spre intervenţia construită cu mijloace lingvistice

Portofoliile și jurnalele reflexive permit exprimarea fără frică.

7.9.Adaptarea ritmului la profilul clasei

Activitățile trebuie calibrate pentru elevii cu niveluri diferite de încredere.

7.10. Utilizarea tehnologiei

Spațiul digital, folosit cu grijă, ca o recomandare, oferă resurse şi exemple nelimitate, protecție emoțională (când nu se încalcă limitele de timp şi normele de utilizare) și autonomie în timp.

8. Concluzii

Domeniile non-lingvistice reduc anxietatea, normalizează eroarea, stimulează identitatea pozitivă și cresc motivația intrinsecă. Integrarea lor în orele de L2 și L3 produce un mediu sigur, creativ și eficient pentru dezvoltarea competențelor comunicative autentice.

Domeniile non-lingvistice reprezintă un cadru educațional esențial pentru reducerea stresului în învăţare și facilitarea învățării implicite la liceu. Integrarea literaturii, artelor, dreptului, medicinei și istoriei în predarea limbii franceze (L2) și spaniole (L3) permite elevilor să folosească limbajul spontan, natural și funcțional. Activitățile interdisciplinare contribuie la dezvoltarea identității plurilingve, la creșterea motivației și la formarea competențelor comunicative autentice, în acord cu nevoile societății contemporane.

9. Recomandări

Recomandările pentru o bună încadrare şi aplicare adecvată a domeniilor non-lingvistice includ:

- încurajarea limbajului implicit,
- alternanța controlată L2/L3,
- integrarea artelor,
- utilizarea rolurilor,
- evaluarea alternativă,
- climatul emoțional securizant,
- activitățile colaborative,
- adaptarea ritmului la profilul clasei,
- folosirea tehnologiei.

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ANALYSIS OF SPEECH ACTS IN ROMANIAN PERFUME ADVERTISING

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Abstract: *The utilization of perfume transcends the realm of aesthetics, because it assumes the form of symbolic communication, constituting a human act that reflects our values, emotions, and identity. In this context, advertising discourse for perfumes dispose of verbal and visual means to create an idealized world that is in accordance with consumers' needs and aspirations. The present study aims to identify the types of speech acts used strategically in Romanian advertising discourse for perfumes, and to emphasize their role in influencing consumer perceptions, attitudes, and behavior. The analytical framework of this study draws on the typology of illocutionary acts proposed by Searle (1976), which comprises five main categories: representative, directive, commissive, expressive, and declarative. Furthermore, the study examines indirect speech acts, which advertisers employ to establish a positive relationship with their target audience and capture the receivers' attention through different types of sentences that enhance the persuasive impact of the discourse.*

Keywords: *speech acts; illocutionary acts; advertising discourse; perfume; persuasion.*

1. Teoria actelor de vorbire

Teoria actelor de vorbire a constituit unul dintre fenomenele centrale abordate de cercetătorii din domeniul pragmaticii, contribuind la modificarea percepției asupra limbajului. Această teorie este considerată întocmai „creuzetul în care s-a dezvoltat pragmatica" (Costăchescu 2019: 445), întrucât oferă mijloacele prin care putem stabili funcția unui enunț, ținând cont atât de formă, cât și de context, cu scopul realizării unei comunicări reușite (Coposescu 2004: 31). Ideea fundamentală de la care pornește teoria actelor de vorbire are în vedere faptul că limbajul reprezintă o forma de acțiune sau chiar o acțiune în sine, depășindu-și statutul de mijloc prin care poate fi descrisă lumea. Limbajul funcționează, așadar, ca un instrument prin care acționăm asupra realității sociale: dăm ordine, facem promisiuni și complimente, ne cerem scuze, oficiem ceremonii etc. Prin urmare, relevanța teoriei actelor de vorbire se extinde asupra înțelegerii comunicării umane, care nu trebuie privită doar ca un transfer de informații între interlocutori, ci ca o acțiune sau ca un proces interactiv, prin care participanții se influențează reciproc prin intermediul limbajului (Collavin 2011: 373).

În centrul abordărilor filosofice asupra actelor de vorbire se află problematica legată de clasificarea propozițiilor drept adevărate sau false, care a scos în evidență limitele unei analize a sensului propozițional, bazată exclusiv pe condițiile de adevăr (Levinson 1983: 227). În acest context, pozitivismul logic a devenit în 1930 un curent influent care îi desemna filosofiei sarcina de a identifica, clarifica și corecta eventualele nonsensuri (Collavin 2011: 374). În cadrul acestei doctrine, o propoziție este considerată lipsită de sens, dacă nu poate fi verificată empiric, testată în privința adevărului sau falsității sale (Levinson 1983: 227). Lucrarea *Tractatus Logico-Philosophicus*, scrisă de Ludwig Wittgenstein (1922), a reprezentat o importantă sursă de inspirație pentru pozitivismul logic, întrucât propune o teorie reprezentaționalistă a limbajului. În a doua parte a activității sale, Wittgenstein (1958) și-a revizuit concepțiile anterioare și a încercat să cuprindă într-o nouă lucrare cercetări asupra unei teorii a limbajului ca acțiune, subliniind atât faptul că sensul unui cuvânt este dat de utilizarea sa în limbă, cât și importanța jocurilor de limbaj (engl. *language-games*) aflate în strânsă legătură cu înțelegerea unui enunț. Astfel, L. Wittgenstein (1958) anticipează conceptual clasificările actelor de vorbire formulate de J. L. Austin, J. R. Searle și de alți teoreticieni, prin importanța pe care o acordă diversității jocurilor de limbaj și caracterului activ al comunicării.

Teoria actelor de vorbire (*Speech Acts Theorie*) a fost formulată de John Langshaw Austin în 1939 și prezentată în cadrul conferințelor pe care le-a ținut la Universitatea Harvard, în 1995, și la Universitatea Berkeley, în 1958 (Alexandrescu 2005: 10). Notele acestor conferințe au fost publicate postum în 1962 sub titlul *How to Do Things with Words* (Alexandrescu 2005: 10). La baza teoriei actelor de vorbire se află două idei: prima susține că sensul unui enunț este diferit de semnificația pe care acesta o are în comunicare; cea de-a doua afirmă că enunțul reprezintă realizarea unui act, vorbitorii folosind cuvinte pentru a acționa și a influența (Collavin 2011: 373, DPAD 2023: 16), întrucât „a spune ceva este a face ceva" (Austin 2005: 32). Putem distinge două etape definitorii ale demersurilor inițiate de Austin în ceea ce privește formularea unei teorii a actelor de vorbire. Pentru început, Austin (2005: 26) constată faptul că unele enunțuri din limbajul comun nu sunt folosite cu scopul de a face o afirmație, deci nu pot fi considerate adevărate sau false. Pornind de la această observație, este introdusă distincția dintre enunțurile constatative (folosite pentru a formula afirmații/constatări sau pentru a relata un eveniment și care sunt catalogate drept adevărate sau false) și enunțurile performative (utilizate pentru a îndeplini o acțiune, pentru a performa acte de vorbire) (Austin 2005: 27). În urma cercetărilor, Austin abandonează această dihotomie inițială și formulează o teorie care are meritul de a cuprinde toate tipurile de enunțuri. Așadar, actul locuționar (rostirea unui enunț care are o anumită structură gramaticală și un conținut lexical propriu), actul ilocuționar (componenta funcțională sau performativă a enunțului care surprinde ceea ce vorbitorul intenționează să realizeze prin producerea actului locuționar) și actul perlocuționar (efectul pe care enunțul îl are asupra ascultătorului) sunt cele trei subtipuri care alcătuiesc actul de vorbire (Austin 2005: 95-106). Datorită cercetărilor revoluționare asupra limbajului comun și a modului de utilizare a acestuia, întreprinse de Austin, teoria actelor de vorbire este relevantă atât pentru analiza diverselor forme de comunicare lingvistică, cât și pentru înțelegerea comunicării umane în ansamblul ei (Collavin 2011: 373).

Dezvoltarea teoriei actelor de vorbire și sistematizarea ideilor lui Austin i se datorează lui John Searle. Autorul a abordat această teorie dintr-o „perspectivă psiho-fizică [...] potrivit căreia acțiunea lingvistică este considerată un act mental al vorbitorului, limba o extensie naturală a capacităților biologice ale individului, iar semnificația lingvistică o extensie a intenționalității prelingvistice, de natură biologică" (DAPD 2023: 17). De asemenea, filosoful american a dezvoltat condițiile de reușită propuse de Austin, a întocmit o nouă clasificare a actelor de vorbire și a insistat asupra aspectului acționalist prin introducerea principiului exprimabilității (Searle 1969). Din perspectiva autorului, actul ilocuționar trebuie înțeles ca o funcție ce presupune aplicarea forței ilocuționare asupra conținutului prepozițional: *F (p)*, unde *F* este forța ilocuționară, marcată prin anumiți indicatori (ordinea cuvintelor, accentul, conturul intonațional, punctuația, modurile și timpurile verbale, verbele performative etc.), iar *p* conținutul propozițional (Searle 1969: 30-31). Pornind de la ipoteza conform căreia „a vorbi o limbă înseamnă a realiza acte conform unor reguli constitutive", Searle identifică un set de reguli, corespunzătoare condițiilor de reușită, cărora li se supun actele ilocuționare (1969: 52, t.n.)[1]. Prin cercetările sale, Searle și-a dorit „să construiască cu precădere o teorie acționalistă a limbajului, cu un pronunțat caracter ascriptivist" (Alexandrescu 2005: 16).

2. Clasificarea actelor de vorbire din perspectiva lui J. Searle

Filosoful american J. Searle (1976) se remarcă prin inițierea primului demers de clasificare a actelor ilocuționare pe baza unui sistem riguros și explicit de criterii. Clasificarea elaborată de Searle (1976) are în vedere tipurile de acte ilocuționare, diferențiate pe baza a douăsprezece dimensiuni, care corespund condițiilor de reușită formulate anterior de același autor în lucrarea intitulată *Speech Acts: An Essay in the Philosophy of Language* (1969). Primele trei dimensiuni

[1] „ [...] speaking a language is performing acts according to constitutive rules" (Searle 1969: 52).

sunt esențiale pentru clasificarea propusă de Searle (1976: 2-4): 1) scopul sau obiectivul actului ilocuționar (acest criteriu corespunde condiției esențiale și reprezintă o parte a forței ilocuționare); 2) direcția de adecvare dintre cuvinte și realitate (anumite acte, precum aserțiunile, descrierile și explicațiile includ, ca parte a scopului ilocuționar, alinierea cuvintelor la aspectele realității, în timp ce alte tipuri de acte, asemenea ordinelor, solicitărilor și promisiunilor presupun alinierea realității la cuvinte); 3) starea psihologică exprimată (corespunde condiției de sinceritate și include o serie de atitudini exprimate de actele ilocuționare, precum convingerea, intenția, dorința sau voința și plăcerea). Următoarele nouă dimensiuni sunt considerate suplimentare, având rol în diferențierea actelor ilocuționare care aparțin aceleiași clase (Schiffrin 1994: 58).

Ținând cont de aceste criterii, pe care Adriana Costăchescu (2019: 481) le consideră „heteroclite", și observând faptul că se impune o revizuire temeinică a taxonomiei propuse de Austin, Searle stabilește cinci categorii de bază ale actelor ilocuționare: 1) actele reprezentativele sau asertive (engl. *representatives, assertives*) au drept scop angajarea locutorului, în grade variabile, față de adevărul conținutului propozițional exprimat; 2) actele directive (engl. *directives*) urmăresc încercarea locutorului de a-l determina pe interlocutor să realizeze o anumită acțiune; 3) actele comisive (engl. *commissives*) sunt cele prin care locutorul se angajează să îndeplinească o acțiune viitoare; 4) actele expresive (engl. *expressives*) sunt cele prin care este exprimată atitudinea locutorului, indicată de condiția de sinceritate, față de starea de lucruri transmisă de conținutul propozițional; 5) actele declarative (engl. *declaration*s) sunt caracterizate în mod definitoriu de faptul că realizarea cu succes a unui act ilocuționar asigură corespondența dintre conținutul propozițional și realitate (Searle 1976: 10-13, 1979: 12).

În etapa de stabilire a forței ilocuționare, putem întâmpina adesea dificultăți, atât din cauza prezenței unor indici polifuncționali, cât și din cauza realizării indirecte a unor acte de vorbire (Ionescu-Ruxăndoiu 2003: 28). Cu alte cuvinte, putem distinge între actele directe și indirecte pornind de la modul în care este exprimată forța ilocuționară. Autorii GALR (2023: 577) subliniază faptul că „Limbile dispun de structuri sintactice specializate (propoziții și fraze), care, alături de intonație [...], semnalează scopul comunicativ al vorbitorului". Potrivit lui Huang (2009: 1004-1005), se poate stabili o corespondență între actele de vorbire și cele trei tipuri principale de enunțuri care există în majoritatea limbilor: asertive, interogative și imperative. Aceste tipuri de enunțuri sunt corelate cu cele trei funcții comunicative generale sau forțe ilocuționare: afirmarea, solicitarea unor informații și cererea (Huang 2009: 1005). De asemenea, putem vorbi și despre enunțurile exclamative, prin intermediul cărora sunt performate în mod direct actele expresive care indică starea afectivă a locutorului (admirație, mirare, nemulțumire etc.) (GALR 2023: 582). Atunci când între tipul de propoziție și forța ilocuționară se stabilește o corespondență directă sau când forța ilocuționară este exprimată explicit printr-un verb performativ, putem considera că avem de-a face cu un act de vorbire direct (Huang 2009: 1005). Pe de altă parte, lipsa acestei corespondențe directe determină clasificarea actului de vorbire drept indirect, cum este în cazul folosirii unei propoziții interogative pentru a exprima o cerere (Huang 2009: 1005). Alegerea structurilor sintactice, prin care locutorul performează un act de vorbire este determinată de o serie de factori, cum ar fi contextul comunicativ, strategia discursivă utilizată de interlocutori și forța persuasivă a enunțului (GALR 2023: 577).

J. Searle (1979) propune o nouă abordare cu privire la interpretarea actelor ilocuționare indirecte, integrând în teoria actelor de vorbire o serie de concepte preluate de la filosoful britanic H. P. Grice, cum ar fi: modelul inferențial al comunicării și presupozițiile privind cooperarea lingvistică (Ruytenbeek 2021: 18). Având în vedere principiul cooperării, demersul inițiat de Searle subliniază faptul că sensul enunțării realizate de vorbitor și sensul enunțului pot fi divergente, cum este în cazul aluziilor, ironiilor și metaforelor (1979: 30). Există situații

în care locutorul rostește un enunț cu intenția de a spune mai mult decât ceea ce a fost spus efectiv prin enunțare (Searle 1979: 30). De exemplu, prin rostirea întrebării „«Poți să-mi dai sarea?»”, poate fi obținut un efect specific actelor ilocuționare de solicitare, întrucât locutorul urmărește să îi inducă interlocutorului convingerea că i s-a adresat o cerere (Searle 1979: 30, t.n.)[2]. Analizând acest enunț, Searle ajunge la observația potrivit căreia sunt prezente două forțe ilocuționare, un act ilocuționar fiind realizat indirect prin intermediul altui act (Searle 1979: 31).

3. Actele de vorbire și analiza discursului

Termenul de *discurs* cunoaște numeroase accepțiuni, în funcție de domeniul în care este utilizat și de perspectiva teoretică adoptată. În general, lingviștii au definit acest concept din perspectiva dihotomiei saussuriene *limbă-vorbire* (*langue-parole*), pledând pentru constituirea unei lingvistici a vorbirii sau a lingvisticii discursului (Dragoș 2000: 52). De altfel, direcția structuralistă consideră că discursul este o manifestare concretă a limbii, fiind similar noțiunii de *parole*, „un act individual de voință și inteligență”, echivalat de cele mai multe ori cu enunțarea și performanța (Dragoș 2000: 52). Dintre numeroasele direcții de cercetare privind discursul, direcția psiho-sistematică și abordarea din perspectiva teoriei enunțării formulată de Émile Benveniste sunt frecvent menționate în studiile de specialitate.

Integrând principalele abordări teoretice, autoarea Elena Dragoș (2000: 54) ajunge la următoarea definiție a discursului: „manifestarea caracterului pragmatic al comunicării, [...] comunicarea în anumite condiții de producere sau [...] *parole* plus condițiile de producere, dezvăluind în resorturile sale intime caracterul acțional al vorbirii”. Prin urmare, reprezentând manifestarea concretă a unui act de vorbire într-un cadru contextual, discursul relevă intenția vorbitorului de a modela percepțiile și reacțiile celorlalți (Stoica 2015: 48).

Odată cu apariția noilor direcții de analiză în ceea ce privește actele de vorbire, van Dijk (1992: 238) introduce conceptul de *macroacte de vorbire* (engl. *macro-speech acts*). Conform definiției oferite de acest autor, actul de vorbire global sau macroactul de vorbire este performat prin producerea unui întreg discurs, rezultat din succesiuni de acte de vorbire, care, analizate în ansamblu, exprimă o forță ilocuționară unitară (van Dijk 1992: 238-243). V. Viehweger insistă asupra structurii ierarhice a actelor de vorbire dintr-un text: „analizele concrete arată că actele ilocuționare care constituie un text formează ierarhii ilocuționare împreună cu un act ilocuționar dominant susținut de acte ilocuționare subsidiare [...].” (1990: 49, t.n.)[3]. Pornind de la perspectiva lui van Dijk (1992), tipurile de discurs au fost clasificate pe baza funcțiilor comunicative și succesiunilor specifice de acte de vorbire ce contribuie atât la atingerea scopului acțional, cât și la organizarea globală a discursului (DPAD 2023: 20). În opinia lui Brinker (1985: 78), teoria actelor de vorbire oferă cadrul conceptual necesar pentru definirea noțiunii de *funcție* și pentru întreprinderea unei analize a raportului care se instituie între funcția și structura discursului. În ceea ce privește discursul publicitar, Cook (2006: 10-12) afirmă că nu există o definiție unanim acceptată, întrucât acesta integrează mai multe tipuri de discurs, cu scopul de a persuada receptorul. După cum observă Costin Popescu (2005: 31), publicitatea se remarcă prin dimensiunea sa persuasivă, care constă în atribuirea unor semnificații simbolice bunurilor și serviciilor pentru a influența comportamentul de achiziționare al receptorilor. Discursul publicitar pentru parfumuri utilizează o gamă largă de mijloace verbale, paraverbale și nonverbale pentru a contura o realitate idealizată, în centru căreia se află visul, luxul și condiția socială (Dâncu 2009: 169). Conform lui Costin Popescu (2021: 62), caracteristicile discursului persuasiv publicitar sunt „*extrema concizie*; *limbaje diferite* [...]; *organizarea mesajelor pe mai multe etaje*; *retorică a limbajului*”, la care se adaugă altele de natură

[2] „«Can you reach the salt?»” (Searle 1979: 30).

[3] „analyses concrètes montrent que les actes illocutoires qui constituent un texte, forment des hiérarchies illocutoires avec un acte illocutif dominant étayé par des actes illocutoires subsidiaires [...].” (Viehweger 1990: 49).

ideologică. În cazul analizei tipului de discurs pe care îl avem în vedere, varietatea strategiilor discursive reflectă încercarea creatorilor de publicitate de a depăși limitările acestui gen în ceea ce privește transmiterea informațiilor de natură olfactivă. Cu alte cuvinte, publicitatea dedicată parfumurilor se remarcă prin sugestivitate și prin adecvarea mesajului la nevoile și aspirațiile unui grup țintă bine determinat. Luând în considerare scopul ilocuționar al macroactului de vorbire, reclamele pentru parfumuri pot fi apelative (încearcă să-l determine pe destinatarul-client să adopte o anumită atitudine față de produs sau să realizeze o anumită acțiune, influențând comportamentul de achiziționare, prin faptul că fac apel, de cele mai multe ori, la afectele cumpărătorului), comisive (își iau un angajament față de destinatarul-client), fatice (urmăresc stabilirea și a menținerea unei relații particulare cu destinatarul-client) și informative (transmit informații despre parfum) (Brinker 1985: 98-113, DPAD 2023: 20). Teoria actelor de vorbire oferă un cadru analitic potrivit pentru analiza discursului, enunțurile constituind unități funcționale care pot fi identificate și clasificate (Schiffrin 1994: 91).

4. Analiza actelor de vorbire în discursul publicitar de limbă română pentru parfumuri

Corpusul care se află la baza analizei actelor de vorbire prezente în discursul publicitar pentru parfumuri cuprinde filme publicitare de limbă română, preluate de pe diferite platforme (YouTube, Facebook etc.) și transcrise conform convențiilor stabilite de Luminița Hoarță Cărăușu, coordonator, în lucrarea *Corpus de limbă română vorbită actuală nedialectală*, Editura Universității „Alexandru Ioan Cuza”, Iași, 2013. Acest tip de publicitate este realizat în special prin intermediul rețelelor sociale, platformele menționate anterior prezentând numeroase avantaje față de televiziune, cum ar fi vizibilitatea în rândul publicului prezent online și transmiterea eficientă a reclamelor în funcție de activitatea personalizată a utilizatorilor (Chircă 2024). Totodată, ne vom raporta la clasificarea actelor ilocuționare propusă de J. R. Searle (1976), vom observa măsura în care sunt utilizate preferențial anumite clase de acte, precum și succesiunea acestora pentru a stabili funcția comunicativă a discursului.

Prin intermediul actelor de vorbire reprezentative (asertive), vorbitorul afirmă ceea ce consideră a fi adevărat sau fals (Yule 1996: 53). Această clasă se caracterizează prin direcția de adecvare dinspre cuvinte spre realitate (↓) și exprimă asupra conținutului propozițional atitudini, precum convingerea (B) (Searle 1976: 10, 1979: 12). Simbolul acestei categorii de acte este: „⊢ ↓ B(p)”, în care simbolul ⊢, folosit pentru aserțiune, a fost împrumutat de la Frege (Searle 1976: 10). În filmele publicitare pentru parfumuri, actele reprezentative au un rol esențial în construirea unui discurs credibil și persuasiv, în lipsa unor mijloace directe prin care destinatarul-client poate testa produsul. De cele mai multe ori, publicitarii apelează la acte reprezentative pentru a exprima o mărturie, o constatare sau o descriere care face trimitere la produs, după cum putem observa în următorul film publicitar:

(1) *Far Away Beyond The Moon - Noua Aroma AVON*. 31 august 2023. https://www.youtube.com/watch?v=gWr_AOAY_9o (accesat la: 01.09.2023).

VOCE (*feminină*): <S de CÂND eram> copil↑ <R visam să devin> astroNAUT. + eram FAScinată de lumina stelelor și <S a lunii>. + <R știai> că luna este atât de puternică↑ ÎNCÂT <R poate să înflorească↑> chiar și flori prețioase:? + <R acest lucru m_a inspirat↑> să_mi descopăr ȘI EU puterea**.** + <L Far Away> Beyond The Moon + <F înfloREȘTE> lumina misterioasă a lunii↓ <R învăluită în note de Regina Nopții>! + <L Avon> + <F Crede> în puterea TA! + <R comandă online> pe avon punct ro sau prin reprezentantul TĂU.

Filmul publicitar se deschide cu o serie de acte reprezentative care alcătuiesc o secvență narativă, având rolul de a introduce tema discursului și de a prezenta informații referitoare la experiența protagonistei, redată prin intermediul vocii feminine de fundal (engl. *voice-over*). După cum afirmă Costin Popescu (2021: 280), publicitatea apelează la „simpla creare a unui

context narativ care să pună în valoare produsul". Așadar, este creat un univers asociat în mod simbolic produsului, a cărui verosimilitate este asigurată prin utilizarea actelor ilocuționare din clasa reprezentativelor. La nivelul macroactului de vorbire, acestea contribuie la stabilirea unei relații particulare între produs și receptorul mesajului, influențând comportamentul de achiziționare prin implicarea afectelor în procesul de receptare. Enunțul „<R știai> că luna este atât de puternică↑ ÎNCÂT <R poate să înflorească↑> chiar și flori prețioase:?" este, în ceea ce privește structura, un enunț interogativ total, care solicită un răspuns de tipul *da*/*nu*. Ținând cont de structura globală a discursului publicitar, constatăm faptul că enunțul interogativ este folosit pentru a performa un act de vorbire de tip nonîntrebare, conform clasificării realizate de autorii GALR (2023: 288). Structura interogativă nu este utilizată pentru a solicitata o informație despre cunoștințele interlocutorului, ci pentru a face o aserțiune de tipul „Luna este atât de puternică încât poate să înflorească chiar și flori prețioase.". În GALR (2023: 589) este menționat faptul că „Structurile interogative [...] păstrează de la actul de vorbire prototipic de la care au deviat componenta «orientare a locutorului spre interlocutor», participând la un amalgam pragmatic.". Totodată, prin acest act ilocuționar, brandul se angajează față de conținutul propozițional care a fost exprimat. Afirmația referitoare la capacitățile lunii face trimitere atât la numele produsului, *Far Away Beyond The Moon*, cât și la componenta olfactivă centrală a parfumului, Regina Nopții, floare cunoscută pentru faptul că înflorește după apusul soarelui. Așadar, putem afirma faptul că actul ilocuționar reprezentativ, aflat în exemplul analizat sub forma unei întrebări retorice, este marcat afectiv, prin utilizarea adjectivelor și a conturului intonațional ascendent, și că are efect persuasiv, implicând interlocutorul. Cel de-al doilea act reprezentativ, „<R acest lucru m_a inspirat↑> să_mi descopăr ȘI EU puterea.", este performat prin intermediul unui enunț asertiv, care îl informează pe interlocutor cu privire la producerea unui eveniment anterior. Pe baza observațiilor lui Searle (1979), deja prezentate, cu privire la actele de vorbire indirecte, acest enunț poate avea un sens indirect, derivat din actul de vorbire primar. În acest caz, este performat un act de vorbire expresiv, prin care interlocutorul, respectând condiția de sinceritate, își exprimă starea afectivă față de conținutul propozițional al enunțului precedent și reluat în acest exemplu prin anafora rezumativă „acest lucru", realizată prin intermediul unei expresii nominale indexate (centrul, substantivul cu sens generic „lucru", este însoțit de determinant, adjectivul demonstrativ „acest") (GALR 2023: 1120). Actele ilocuționare analizate contribuie la construirea unui cadru cognitiv axat pe inducerea unor aspirații, menit să justifice performarea unor acte directive, precum: „Crede> în puterea TA! + <R comandă online> pe avon punct ro sau prin reprezentantul TĂU.".

Directivele constituie clase de acte ilocuționare, prin performarea cărora vorbitorul urmărește să-l determine pe receptor să întreprindă o acțiune (Yule 1996: 54). Se caracterizează prin direcția de orientare dinspre realitate spre cuvinte (↑) și exprimă dorința sau voința locutorului (W) (Searle 1976: 11). Simbolul acestei categorii de acte este: ! ↑ W (H face A), în care ! marchează solicitarea, H, interlocutorul/receptorul (engl. *hearer*) și A, conținutul propozițional, acțiunea viitoare care va fi realizată de receptor (Searle 1976: 11). Publicitatea de limbă română pentru parfumuri utilizează în mod frecvent acte directive pentru a încuraja un comportament specific, cum ar fi cel de achiziționarea a produsului, interacțiunea cu ambasadorii brandului sau cu platformele de unde pot fi comandate parfumurile. Reclama dedicată parfumului *Her Story* utilizează strategic actele directive pentru a construi un discurs persuasiv, valorificând, totodată, poveștile motivaționale ale unor femei care reușesc să își depășesc limitele (Simonei Halep, Melinda Goczi, Anca Tofan și Stela Bizdu).

(2) *Aroma "Her Story"*. 25 septembrie 2020. https://youtu.be/UsayPksHkP4?si=PIoqugoV-qDFCguF (accesat la: 16.04.2023).

VOCE (*feminină*): <F privește_mă↑> cum ÎMI scriu <L povestea>! + <RF de femeie> care inspiră generații↓ + <RF de mamă model↑> + <L de învingătoare↓> + <L Avon Her

Story↓> + <L pri:vește_mă↑> cum te surprind! + <RF comandă↑> parfumul Her Story pe Avon punct ro↓ <R sau prin reprezentantul tău>!

Potrivit autoarei Olga Bălănescu (2009: 189), o reclamă de succes urmărește utilizarea unui personaj garant cunoscut, astfel încât să asigure credibilitate brandului, respectiv produsului, prin asociere. Cu toate că în filmul publicitar propus spre analiză, publicitarul se adresează publicului țintă prin intermediul unei voci de fundal, simpla apariție a celor patru ambasadoare care utilizează parfumul, dar mai ales a Simonei Halep, stabilește „un tip de interacțiune verbală personală" (Bălănescu 2009: 191). Așadar, efectul persuasiv al directivelor este amplificat prin componenta vizuală reprezentată de imaginea ambasadoarelor, a căror notorietate validează implicit comportamentul vizat de publicitar. Analizând filmul publicitar în ansamblu, observăm că destinatarul mesajului nu este invitat doar să cumpere un produs, ci să ia parte la campania *Watch Me Now*, prin intermediul căreia Avon își conturează o nouă identitate de brand și promovează poveștile de succes ale femeilor. Utilizând imaginea Simonei Halep și povestea care redă parcursul ei spre performanță, marca Avon practică *co-branding-ul*, asocierea „cu vedete celebre ale showbiz-ului, benefic ambelor părți" (Popescu 2021: 314). Prin sloganul „Watch Me Now", care apare pe ecran în finalul reclamei, este performat un act directiv sub forma unui enunț imperativ. În ceea ce privește structura, directivele performate în acest film publicitar sunt realizate prin enunțuri imperative care exprimă un ordin, o comandă sau un îndemn. Aceste imperative sunt directe, având în vedere modul de realizare a actelor directive, întrucât nu se realizează prin intermediul altor acte. Pe de altă parte, în filmul publicitar dedicat parfumurilor *Attraction Game*, constatăm prezența unor acte directive realizate în mod indirect, cu ajutorul mai multor tipuri de enunțuri.

(3) *#MakeYourMove cu Attraction Game*. 31 ianuarie 2022. https://www.youtube.com/watch?v=hJEVwIFohyU (accesat la: 15.12.2024).

VOCE (*feminină*): <L PLĂcerea↓> + <Î de ce> să ți-o refuzi? + în jocul atracției↑ + e mai <F INTENSĂ> ca oricând. +++ <F ce mai aștepți>? ++ este TIMPUL să intri↑ în joc. + <Î fă> prima mutare! ++ <F Attraction> Game. ++ <R primele noastre arome↑> create pentru <J a vă electriza> simțurile. +++ <R comandă online> pe avon punct ro sau prin reprezentantul TĂU!

În ceea ce privește structura, enunțurile interogative prezente în acest film publicitar sunt parțiale, întrucât conțin cuvintele interogative care au „rolul de a circumscrie semantic răspunsul așteptat" și sunt utilizate de locutor pentru a-i solicita interlocutorului un răspuns prin care „să dea o valoare variabilei din întrebare" (GALR 2023: 583-585). Dacă analizăm aceste enunțuri pe baza criteriului funcțional, vom observa faptul că sunt folosite ca acte de vorbire de tipul „nonîntrebare" (GALR 2023: 288), corespondența dintre tipul de enunț și actul de vorbire performat lipsind. Enunțul asertiv „este TIMPUL să intri↑ în joc." funcționează în cadrul unui act directiv, prin care publicitarul vrea să îl determine pe destinatar să întreprindă acțiunea sugerată, aceea de a participa la „jocul atracției", respectiv de a cumpăra parfumul, răspunzând astfel la apelul implicit al mesajului publicitar. Acest act este dublat de unul directiv, exprimat în mod direct: „<Î fă> prima mutare!". Searle (1979: 36) atrage atenția asupra faptului că principiul politeții se află la baza exprimării indirecte a actelor directive, structura lingvistică fiind modelată de intenția comunicativă și normale sociale ale interacțiunii verbale. Pentru Brown și Levinson (1987: 71), actele de vorbire indirecte constituie o strategie a politeții negative, prin care emițătorul transmite mesajul, fără ca imaginea de sine să-i fie amenințată, în timp ce receptorul are ocazia de a manifesta atenție și empatie, menținând astfel echilibrul relațional în interacțiunea comunicativă. În discursul publicitar, exprimarea indirectă a directivelor este utilizată strategic încă de la început, pentru a evita transmiterea unui mesaj intruziv. Receptorul nu este constrâns să realizeze acțiunea, publicitarul oferindu-i impresia că decizia îi aparține. Procesul decizional este ghidat prin utilizarea enunțurilor interogative în care conturul intonațional afectiv exprimă valori contextuale suplimentare, cu scopul de a

stabili o legătură particulară cu destinatarul-client. Odată stabilită această relație, sunt introduse actele directive care sporesc efectul persuasiv al reclamei, fără a mai fi percepute drept amenințătoare.

Prin folosirea actelor comisive, vorbitorul își asumă angajamentul de a realiza o acțiune viitoare (Yule 1996: 54). Comisivele se caracterizează prin direcția de orientare dinspre realitate spre cuvinte (↑) și exprimă intenția locutorului (I) (Searle 1976: 11). Această clasă este reprezentată, cu ajutorul simbolurilor, astfel: C ↑ I (S face A), unde C marchează scopul ilocuționar, iar S, locutorul/emițătorul (engl. *speaker*) (Searle 1976: 11). Discursul publicitar reușește să câștige încrederea consumatorilor în condițiile în care sunt respectate promisiunile realizate direct sau indirect (O'Shaughnessy & O'Shaughnessy 2004: 6). Totodată, păstrarea credibilității este posibilă prin evitarea promisiunilor explicite și exagerate, care pot genera așteptări nerealiste, conducând la anularea efectului persuasiv (O'Shaughnessy & O'Shaughnessy 2004: 195). Publicitatea pentru parfumuri utilizează acte comisive pentru a garanta anumite beneficii în urma achiziționării produsului. În exemplul (3), este utilizat un enunț asertiv în cadrul unui act comisiv, exprimat indirect: „<R primele noastre arome↑> create pentru <J a vă electriza> simțurile.". Publicitarul nu descrie doar produsul, ci se angajează să ofere consumatorului un parfum exclusiv și o experiență senzorială memorabilă, care depășește dimensiunea olfactivă. Astfel, este sugerată existența unei conexiuni între parfum și dispoziția afectivă a consumatorului.

În exemplul următor, este folosit un act comisiv, realizat în mod direct, prin intermediul căruia îi este promisă consumatorului o experiență unică.

(4) *Avem onoarea de a vă face cunoștință cu primul nostru parfum [...]*. 6 decembrie 2021. https://www.facebook.com/AvonSpace/videos/598851204730031/?rdid=evX7jTlOyutNY9hr# (accesat la: 29.07.2023).

VOCE (*feminină*): <F CREZI↑ că mă cunoști>? ++ <F sunt↑> mai mult decât vezi↓ + <L pentru că MERG↑ mai departe↓> + mai <șoptit> pătrunzător <șoptit> + <L să am parte↑ de experiențe↑ captivante↓> + <Î ÎȚI promit↑> o călătorie↑ unică↓ + <L diferită↑> de TOT ce ai experimentat↑ până acum. +++ <F dacă nu crezi↑> că te pot purta↑ mai departe↓ + <F poartă_mă↑> TU! + < ÎF Far Away↑ Beyond↓> + <RF noul parfum↑ pentru EA↓> + <R de la Avon↑> + <F watch ME now>!

În cadrul macroactului de vorbire, promisiunea consolidează relația brandului cu publicul-țintă și anticipează performarea actului directiv, care oferă o alternativă în cazul neîncrederii manifestate de către receptor. Prin performarea acestor acte, destinatorul este invitat să aleagă parfumul care va deveni expresia personalității sale: „Pe piele, parfumul devine [...] caracteristica cea mai profundă a ființei noastre ascunse, misterioase, expresia sensibilității noastre." (de Feydeau 2022: 7).

Actele expresive sunt cele care exprimă o atitudine sau o stare psihologică a locutorului, provocată de un alocutor sau de o stare de fapt (Yule 1996: 53). În cazul expresivelor nu putem vorbi despre o direcție de orientare a relației dintre cuvinte și realitate, întrucât, atunci când emițătorul realizează un astfel de act, se presupune că adevărul propoziției este deja valabil (∅) (Searle 1976: 12-13). De asemenea, aceste acte acoperă o gama variată de stări psihologice (P) (Searle 1976: 13). Formula utilizată pentru această clasă este: E ∅ (P) (S/H + proprietate), în care E indică scopul ilocuționar, iar S (engl. *speaker*) și H (engl. *hearer*), statutul persoanei căreia îi este atribuită o proprietate de către conținutul propozițional (Searle 1976: 13). În exemplul (5) putem observa o serie de acte expresive indirecte, prin care publicitarul încearcă să modeleze realitatea, apelând la exprimarea unor sentimente, precum nostalgia, recunoștința, iubirea etc.

(5) *Today Tomorrow Always - The Moment*. 31 octombrie 2022. https://www.youtube.com/watch?v=MXxUPcO6Lw8 (accesat la: 18.01.2022).

VOCE (*feminină*): <L eram doar NOI> în acel weekend. + <S îți mai amintești>? + <RS CUM am putea↑ să uităm> vreoDATĂ? ++ <L îți prezentăm↑> două parfumuri <F de NEuitat>. + <F The Moment> + <S din colecția AVON↑> Today <L Tomorrow Always>. ++ două cadouri care vă păstrează amintirile pentru <L TOTDEAUNA>. + noua colecție <F The Moment> + <L EXCLUSIV> la Avon. + <R găsește cadourile perfecte↑> cu ajutorul reprezentantului tău↓ sau online pe avon punct ro.

Actele de vorbire expresive exprimate în mod indirect iau forma unor enunțuri asertive („<L eram doar NOI> în acel weekend.”), interogative totale („<S îți mai amintești>?”) și interogative parțiale („<RS CUM am putea↑ să uităm> vreoDATĂ?”). Stările psihologice care reies din folosirea actelor expresive de către vocea de fundal feminină sunt provocate de testarea parfumurilor din colecția *The Moment*. Așadar, filmul publicitar pornește de la ideea potrivit căreia „parfumul extrage din amintiri intensitatea emoțiilor pe care le generează”, transformând experiența olfactivă într-un act de rememorare a trăirilor semnificative (de Feydeau 2022: 7).

5. Concluzii

Cercetarea realizată în cadrul acestui studiu a avut în vedere clasele de acte ilocuționare prezente în publicitatea de limbă română pentru parfumuri și stabilirea modului în care acestea contribuie la construirea unui discurs persuasiv. Utilizarea strategică a actelor de vorbire reprezentative, directive, comisive și expresive are drept scop atât stabilirea și menținerea unei relații particulare între brand și destinatarul-client, cât și influențarea comportamentului de achiziționare. După cum am putut constata, actele reprezentative sunt cele mai întâlnite în corpusul selectat, întrucât formează secvențe narative, plasând parfumul într-un context care să îl pună în evidență, sau secvențe descriptive care „ar trebui să-și ducă destinatarul la «mobilizare senzorială și perceptivă»: îi forțează contactul cu obiectul” (Popescu 2021: 234). Actele directive, comisive și expresive sunt exprimate adesea în mod indirect pentru a orienta comportamentul destinatarului-client spre o anumită acțiune, susținând totodată echilibrul relațional și creând o experiență interactivă și captivantă. Așadar, analiza întreprinsă susține ipoteza potrivit căreia publicitatea pentru parfumuri utilizează un tip de discurs persuasiv, în care se regăsesc acte de vorbire care transmit informații despre produs, direcționează comportamentul destinatarului și generează atitudini pozitive față de brand.

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THE FOUNDATION AND NECESSITY OF COMMUNICATION ETHICS IN POSTMODERNITY

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Abstract: *Postmodern society brings cultural and technological transformations that change the meaning of communication and moral values, emphasizing relativism and fragmentation. Communication ethics becomes essential because it analyzes moral responsibilities in the communication process, which is different from morality and deontology. Communication, seen not only as the transmission of information but as intersubjective dialogue, participates in the construction of reality and the formation of morality. The media and digitalisation profoundly influence human behaviour, generating both manipulation and new opportunities for participation. Current social communication is marked by asymmetries, diversity of practices and the overlap between the private and public spheres. In a world dominated by hypercommunication and globalization, the challenge is to maintain authentic communication capable of sustaining meaning, responsibility, and trust.*

Keywords: *communication; ethics; postmodernity; digitalisation; morality.*

În contextul complex și dinamic al societății contemporane, înțelegerea și aplicarea conceptelor de etică, comunicare și postmodernitate devin esențiale pentru analiza critică a relațiilor interumane și a discursurilor publice. Transformările sociale, culturale și tehnologice din epoca postmodernă au condus la o redefinire a valorilor tradiționale și la apariția unor noi forme de interacțiune, marcate adesea de ambiguitate, relativism și hiper-realitate. În acest cadru, conceptul de „etică a comunicării" primește o importanță tot mai mare, necesitând o delimitare clară față de etica generală și față de alte concepte înrudite, precum morala sau deontologia.

Etica reprezintă un domeniu al filosofiei care studiază principiile fundamentale ale comportamentului uman, evaluând ce este „bine" și „rău" într-un context universal, rațional. Acest concept se distinge de morală, care este mai mult un set de norme și valori impuse de o comunitate sau cultură specifică. Astfel, în timp ce etica se bazează pe raționamente teoretice și universale, morala este caracterizată printr-o aplicare concretă și variabilă în funcție de contextul social și istoric. De asemenea, deontologia, un subdomeniu al eticii, se ocupă cu normele și regulile profesionale care guvernează comportamentele într-un anumit domeniu, cum ar fi jurnalismul, medicina sau dreptul, axându-se pe obligațiile și responsabilitățile morale ale indivizilor față de profesia lor.

Comunicarea este procesul prin care indivizii și grupurile își transmit informații, intenții, valori și emoții. În cadrul postmodernității, acest proces devine din ce în ce mai fragmentat și relativist. Postmodernitatea, ca fenomen cultural și intelectual, subminează ideile de adevăr absolut și de realitate unitară, caracterizându-se prin pluralism, ambiguitate și diversitate de perspective. În acest context, comunicarea nu mai este văzută ca un mijloc de transmitere a unui adevăr universal, ci ca o practică de negociere a sensurilor, în care realitatea devine o construcție subiectivă și flexibilă. Caracteristicile esențiale ale comunicării postmoderne includ *fragmentarea*, care se referă la dispersia și ruptura discursurilor, *relativismul*, care subliniază variabilitatea și dependenta valorilor de context și *hiper-realitatea*, noțiune propusă de Jean Baudrillard, care sugerează faptul că societatea postmodernă creează simulacre ale realității ce devin mai „reale" decât realitatea însăși.

Etica comunicării reprezintă un subdomeniu al eticii care analizează responsabilitățile și obligațiile morale ale indivizilor și organizațiilor în cadrul procesului comunicativ. Spre

deosebire de etica generală, care se aplică în toate domeniile activității umane, etica comunicării se axează pe probleme specifice legate de adevăr, transparență, manipulare, respectul pentru diversitatea opiniilor și protecția intimității informațiilor. În acest sens, etica comunicării se confruntă cu provocările aduse de evoluția tehnologică și de reconfigurarea relațiilor sociale în era digitală, unde limitele între spațiile publice și private sunt tot mai greu de trasat. De asemenea, etica comunicării în era postmodernă trebuie să țină cont de faptul că orice act de comunicare este influențat de factori culturali și politici, care pot modela atât conținutul mesajului, cât și percepția acestuia. Comunicarea are un rol decisiv în construcția realității deoarece ajunge să condiționeze condiția umană, iar dezbaterile legate de comunicarea etică implică clasificări legate de statutul pe care îl are etica și rolul în raport cu morala sau deontologia. Aspectul de care sunt preocupați filosofii actuali este relația dintre etică, morală și lege deoarece impun o anumită conduită. Deși etica și morala sunt acceptabile la nivel social, legea nu este obligatoriu să fie etică sau morală. Astfel, etica și morala vin în sprijinul legii pentru a o întări și a responsabiliza societatea.

Atât moralitatea, cât și comunicarea nu pot fi înțelese ca simple expresii ale individului izolat, ci ca manifestări ale subiectului colectiv, ale unei conștiințe interumane care se constituie istoric și cultural. Ele se nasc și se transformă în interiorul unor condiționări social-istorice, care pot, după împrejurări, să le potențeze sau să le diminueze semnificația și forța. Comunicarea nu reprezintă doar o premisă a moralității, ci principiul vital al acesteia, respirația liberă prin care morala se regenerează și se menține vie (Vidam, 1995, 120). Prin comunicare, omul iese din închiderea solitară a propriei conștiințe și pătrunde în orizontul intersubiectivității, unde sensul binelui devine o operă comună. Astfel, putem concepe moralitatea contemporană ca un proces dinamic articulat pe traiectul: comunicare, comuniune, încredere. Comunicarea deschide spațiul relației; comuniunea îl umple de semnificație împărtășită; iar încrederea devine expresia sa etică supremă, condiția oricărei conviețuiri autentice. În pragul secolului XXI, acest parcurs definește nervul central al moralității: o moralitate care nu mai poate fi concepută fără dimensiunea dialogică, fără deschiderea către celălalt și fără recunoașterea reciprocă drept fundament al eticului. Într-o lume traversată de tehnologii ale comunicării și de fluxuri informaționale impersonale, adevărata provocare nu mai constă în a comunica mai mult, ci în a restitui comunicării funcția ei morală, aceea de a întemeia încrederea și de a susține comuniunea umană.

Studiul eticii comunicării nu urmărește să repare lumea sau să o plaseze pe o cale dreaptă și îngustă, ci mai degrabă să înțeleagă ce consideră altul suficient de important pentru a-și propulsa angajamentele comunicative. Studiul eticii comunicării este o cheie conceptuală și morală pentru înțelegerea angajamentelor performative care ghidează inițiativele și instituțiile umane în cadrul condiției umane. Etica comunicării este departe de a fi nouă, dar studiul formal al acestui domeniu de cercetare este în principal un fenomen al secolului al XX-lea în domeniul comunicării. Importanța eticii comunicării începe cu cunoașterea practică a faptului că nu suntem de acord atât asupra lucrurilor importante, cât și asupra celor banale. În acest moment istoric, putem spune că nu putem cădea de acord asupra a ceea ce contează, prin urmare, importanța studiului eticii comunicării rezidă în centrul înțelegerii, începutul comunicării peste și cu ceea ce contează. Cu toate că comportamentul lipsit de etică este supus judecății opiniei publice, normele conviețuirii sociale nu sunt supuse incidenței juridice, deoarece pot fi aplicate doar dacă sunt corelate cu încălcarea legii.

Există o tensiune între ceea ce „este" și ceea ce „ar trebui" să fie, adică între real și ideal, deoarece sunt două variante: ceea ce face toată lumea și ce considerăm că ar trebui să facă, cum se consideră a fi etic poate să difere. Apare și posibilitatea de a supraestima înțelegerea naturii și a eficacității metodelor de comunicare în detrimentul preocupării utilizării etice a tehnicilor. Pentru a aborda problemele care apar în cadrul eticii comunicării și pentru a putea primi un caracter corespunzător, este necesar să fie stabilită o tipologie standard. Studiul

eticii este împărțit în trei părți: metaetică, etica normativă și etică descriptivă. În ceea ce privește etica descriptivă se abordează comportamentul moral al grupurilor specifice și analizează modul în care funcționează procesul decizional etic, iar din punct de vedere al comunicării, aceasta oferă o imagine a eșecurilor și a succeselor în practica jurnalistică, localizează problemele cu care se confruntă mass-media. Metaetica cuprinde probleme legate de teoriile normative și examinează filosofic natura binelui și validitatea teoriilor etice. Etica normativă dorește să stabilească reguli clare, nu doar abstracte, în acest sens, această ramură a primit o atenție mai mare academică.

Viziunea asupra lumii este cea în jurul căreia se axează gândirea și experiența noastră, oferind sens conștiinței, de aceea noua generație etică trebuie să lase în urmă modelele unidimensionale prin încorporarea presupozițiilor. Relativismul reprezintă un alt punct esențial care a devenit inevitabil prin intermediul lui Nietzsche, pentru progresul eticii. Astfel, în contextul relativismului, judecățile despre bine și rău sunt considerate acceptate doar de criteriile interne ale adepților, fără a avea o validitate în altă parte. Spre deosebire de etnocentrism care judecă alte grupuri în funcție de propriile valori, relativismul le consideră doar diferite, însă dacă susținem că acțiunea morală depinde de normele unei societăți, acest fapt promovează conformismul și nu lasă loc de îmbunătățire. Deși capacitatea noastră are anumite limite, oamenii își modelează propria viziune asupra realității și dintr-o perspectivă realistă există între ființele umane înțelegeri comune determinate de statutul lor ca ființe lingvistice. Toate limbile umane servesc formării culturale, pe lângă funcția socială, iar acest lucru permite menținerea limitelor dintre normele morale și comportamentul propriu-zis.

Comunicarea este văzută ca un proces care permite circulația informației, iar în cadrul teoriei clasice a comunicării apare ca o simplă transmitere de mesaje: mesajul este formulat de către emițător și apoi este verificat la momentul recepționării de către receptor. Limbajul este un element comun care unește oamenii, după cum arată și sintagma latină „inter homines dicere" (Vidam, 2009, 132), prin care se subliniază caracterul social și relațional al limbajului. Filosofia limbajului permite o analiză complexă, depășind limitele lingvisticii, fiind o formă de reflecție critică care se ocupă cu aspecte pe care știința omite să le abordeze. În momentul în care se reușește o „decompartimentare" a rigidității granițelor dintre discipline, apare progresul gândirii, prin dimensiunea transcendentală se abordează o viziune mai profundă axată pe condițiile fundamentale ale gândirii și ale cunoașterii.

Francisc Jaques introduce o distincție care trece deasupra abordărilor funcționale sau tehnice ale comunicării, între comunicativitate și comunicabilitate. Primul termen este văzut ca un ansamblu al manifestărilor de comunicare indiferent de gradul de claritate, fiind o noțiune descriptivă, referitoare la ce se întâmplă în spațiul comunicării propriu-zise. Al doilea termen vizează posibilitatea comunicării autentice, care se axează pe capacitatea deținută de interlocutor de a participa la înțelegerea comună. Prin această distincție se produce o ruptură epistemologică prin delimitarea de teoriile comunicării de tip informatic, cum este cea a lui Shannon & Weaver și pune accent pe dimensiunea ontologică și hermeneutică a comunicării. Filosofia lui Jaques se apropie de gânditori precum Emmanuel Levinas, deoarece relația cu celălalt este esențială și constitutivă pentru subiect. Comunicarea este o formă de deschidere etică, nu este privită doar din punct de vedere al funcționalității, nu mai poate fi privită doar ca o simplă transmitere de informații. Acesta dorește o reconsiderare a întregii filosofii a comunicării, prin intermediul comunicabilității care implică: sensul, raționalitatea și limitele comunicării mediatice. Dacă raționalitatea a fost privită ca logică formală, acum este văzută ca o deschidere spre celălalt. Întoarcerea la o formă de comunicare primară, care este profund legată de prezență și corporalitate aduce o opoziție spre formele abstracte și distorsionate, cum este comunicarea mediatică. Deoarece Jaques desemnează comunicarea interpersonală ca o formă originară, celelalte forme apar ca distorsionate prin ignorarea unor elemente esențiale precum: reciprocitate, empatie și context. În comparație cu Habermas, pentru care acțiunea

comunicativă are ca ideal comunicarea nedistorsionată, Jaques nu pare la fel de preocupat de cadrul socio-politic, ci mai axat pe dimensiunea ontologică a comunicabilității, apropiindu-se de o gândire transcendentală. Prin expresia „comunicarea interpersonală ne dezvăluie rădăcinile care se află la baza experienței și reflecției umane" se înțelege faptul că comunicarea este o condiție a umanității, prin ea poți să îți construiești experiența și raportarea la realitate, aceeași idee apare și în gândirea fenomenologică unde Hans-Georg Gadamer vede limbajul ca un mediu al înțelegerii (Gadamer, 2001, 206). Distincția dintre referențiale și autoreferențiale este necesară pentru a înțelege natura limbajului ca fiind și un spațiu de reflecție asupra propriei funcționări. Astfel, referențialele se raportează la realitatea externă, în timp ce autoreferențialele se referă la sine. Prin caracterul reflexiv al comunicării se diferențiază de alte forme cum ar fi cea din regnul animal. Lumea socială este un efect al comunicabilității interpersonale, construită prin interacțiune comunicativă. Judecățile pot fi privite ca moduri de exprimare a contradicției și a procesului de interpretare, fiind creată o punte între normele raționalității și fluiditatea dialogului real. De asemenea, K. Gödel arată că niciun sistem formal nu se poate susține complet pe sine, fiind necesară o meta-perspectivă. Din punct de vedere al naturii contradictorii a presei aceasta este una tipic modernă, derivată din logica iluministă a individului rațional confruntat cu masa socială. Ea amintește de gândirea lui Jürgen Habermas, care descrie presa ca loc al spațiului public burghez, o sferă unde indivizii raționali comunică pentru a ajunge la consens, dar care, odată cu comercializarea mass-media, devine un instrument de manipulare și de formare artificială a opiniei colective. Astfel, comportamentul uman este modelat de impactul senzorial și afectiv al mass-media, nu de reflecția critică asupra conținutului. Producerea și consumul informației trebuie ghidate nu doar de eficiență sau profit, ci de criterii morale precum: adevăr, respect. Mass-media a devenit un spațiu în care se formează conștiința și realitatea socială. Astfel, este importantă nu respingerea tehnicii, ci umanizarea ei printr-o raționalitate etică, adică o formă de înțelepciune aplicată la comunicare. Spre deosebire de Hegel, care propunea o totalitate a rațiunii care închide realul în gândire, Jacques refuză sistemul de tip închis și comunitatea ideală propusă de Karl-Otto Apel, propunând o deschidere transcendentală, ca principiu aprioric al limbajului. Relația constitutivă între subiecte se opune sensului kantian al unei subiectivități formale.

În trecut nu se făcea o distincție între dialog, dialogism și interlocuție, fiind considerate sinonime. Acestea sunt distincte din punct de vedere filosofic: dialogul poate fi formal, retoric sau aparent; în timp ce dialogismul cuprinde o pluralitate de voci fără să garanteze veritabilitatea; și interlocuția arată relația activă între vorbitori. Prin intermediul viziunilor pe care le-a oferit Ludwig Wittgenstein asupra limbajului, se oferă o direcție în ceea ce privește redescoperirea limbajului cu ajutorul autorilor postmoderni care prezintă relația dintre limbaj și structurile formative ale gândirii. Limba maternă joacă un rol important în pattern-urile cognitive ale vorbitorilor deoarece apare sintaxa subiectivă a persoanei. Limbajul permite transmiterea culturii de la o generație la alta, prin socializare. De asemenea, acele adevăruri universal valabile apar prin perpetuarea valorilor dominante plasate la nivelul mentalităților (Sandu, 2009, 27). Eliminarea transcendentului în gândirea postmodernă deschide calea către un nou tip de umanism, unul situat „dincolo de om", acolo unde gândirea existențialistă plasase idea de neant. Astfel, postmodernismul se disociază deviziunea ontologic centrată și propune o reconfigurare axiologică, orientată către o etică a diferenței. În timp ce Wittgenstein vede limbajul ca un ansamblu de jocuri, Vidam Teodor critică această poziție deoarece comunicabilitatea necesită ceva mai profund decât acele reguli sociale pe care le are un joc, fiind necesară o deschidere transcendentală între vorbitori. Validitatea unui joc de limbaj nu este dată doar de funcționalitate, ci și de reflexivitate și responsabilitate. În sensul lui Wittgenstein jocul de limbaj ține de caracterul istoric și contextual și nu poate fi unul universal, însă ceea ce este transcendental este interlocuția, Jaques arată că interlocuția este condiția de posibilitate a sensului, fiind analog cu funcția transcendentală la Kant. Optima înțelegere a

rolurilor distincte ale lingvisticii și a filosofiei vin din clasificarea acestora în funcție de modul de operare: lingvistica descrie cum funcționează limbajul, în timp ce filosofia reflectează asupra posibilității limbajului.

Etica are un substrat rațional și universal al moralității care se găsește în pragmatica comunicării, în ceea ce privește posibilitatea dialogului uman. Normele morale sunt justificate prin capacitatea de a rezista în cadrul unei comunități ideale de comunicare, în timp ce adevărata etică apare unde cei care participa la dialog își oferă recunoaștere și egalitate în raționamente. Însă, pentru a evita dizolvarea eticii în pluralism arbitrar, trebuie să fie fundamentată, nu doar aplicată. Dacă „întemeierea eticii comunicării, care s-a dezvoltat până acum se bazează pe presupoziții ideale" (Apel, 1980, 228), atunci această etică începe de la presupoziții normative care sunt considerate ideale, fiind realități neobservabile care ghidează comportamentul uman în sfera comunicării. Prin faptul că limbajul nu este doar un sistem de reguli, este și un instrument prin care are loc interacțiunea socială și morală, pragmatica discursului implică o componentă morală.

Acțiunea comunicativă este întemeiată, deoarece este condiționată de structurile sociale, nefiind un punct de plecare absolut. Se pune accent pe caracterul istoric și social al comunicării și se distanțează de absolutizarea limbajului ca fiind o sursă unică de realitate. Validitatea unui discurs nu este garantată doar teoretic, ci și social, deoarece trebuie să fie în concordanță cu valorile unei comunități. Pentru a demonstră că unele acțiuni sunt ghidate de valori comune, Habermas propune o diferențiere fundamentală între „muncă" și „interacțiune": prima reprezintă o activitate rațională orientată spre obiective exterioare, în timp ce a doua este o acțiune comunicativă orientată spre consens. Tensiunea dintre ideal și real în teoriile comunicării este evidențiată de întrebarea dacă este idealul rațiunii discursive cu adevărat posibil într-o lume care este marcată de inegalități și manipulare, deoarece și în modelul lui Habermas, rămâne neclar cine stabilește valorile după care se ghidează comunicarea și cine decide orientarea discursului. Jaques depășește limitarea modelelor lui Habermas deoarece integrează experiența intențională, datorită faptului că comunicarea este un act cu semnificație existențială și intersubiectivă.

Semnificația nu există pur și simplu, ea se construiește prin limbaj, în contextul comunicării reale dintre persoane, prin limbajele individuale, care permit ieșirea din subiectivismul strict și deschid noi orizonturi comune de înțelegere. În ceea ce privește interpretarea, ca act de descifrare a sensului, este considerată privilegiată doar dacă se ancorează în situația originară a semnificației. Din punct de vedere al relației dintre vorbitori, care este mai mult decât un simplu schimb de informații, ea conține următoarele aspecte: poziționarea cronotopică, implicarea ontologică și responsabilitatea etică (Vidam, 2009, 147). Astfel, în timp ce comunicativitatea este deja un înțeles comun, comunicabilitatea este căutarea a ceea ce încă nu este comun. Deși ființa umană este pusă într-o comunitate pe care nu o controlează, doar o formează într-o măsură. Comunicarea reprezintă un obiectiv central al filosofiei, de asemenea și etica comunicării, deoarece în absența unui cadru etic, comunicarea implică manipulare.

Comunicarea implică o tensiune productivă între general și particular, între sens și responsabilitate. Însă, dacă apare depărtarea de „eul" autentic, apare alienarea și blocarea comunicării reale. Gândirea nu este autosuficientă, deoarece sensul nu este descoperit în sine, ci este construit împreună, în cadrul relației. Astfel, două modele tradiționale de adevăr: inneismul și modelul de corespondență sunt înlocuite cu un model intersubiectiv și etic. Modele tradiționale susțineau că adevărul există deja în noi, în timp ce noul model arată că adevărul se construiește prin consens rațional. Precum se afirmă și în teoria acțiunii comunicative a lui Habermas, nu orice consens este adevăr, trebuie să fie implicate și condiții de raționalitate și etică a interlocuției. În comparație cu Karl Otto-Apel și Habermas, contribuțiile lui Jaques arată o viziune mai umană și mai existențială asupra comunicării, implicând: comunitatea

interlocutorilor, acțiunea comunicativă, dialogismul și reciprocitatea. În ceea ce privește nesiguranța comunicării, această reprezintă autenticitatea vieții, contrar unei lumi robotizate.

Societatea contemporană este marcată de o proliferare semnificativă a dispozitivelor comunicaționale, care au cunoscut o evoluție continuă, atât în privința complexității tehnice, cât și a sofisticării strategiilor de utilizare. Această dezvoltare a determinat o confuzie frecventă, cel puțin în anumite medii intelectuale, între tehnicile comunicării moderne și cele specifice propagandei manipulative, alimentând percepția exagerată privind „puterea mass-media". Deși granițele conceptuale dintre influență, persuasiune, propagandă și manipulare rămân adesea difuze în cadrul proceselor de comunicare socială, această ambiguitate nu ar trebui să împiedice analiza riguroasă a noilor practici și politici comunicaționale. Acestea impun o reconsiderare a cadrelor teoretice utilizate în interpretarea funcționării sistemelor de comunicare. Evoluția continuă a mijloacelor de comunicare generează transformări subtile, dar persistente, în mecanismele de control social. Aceste transformări sunt adesea insesizabile, întrucât noile forme de dominație socială nu se manifestă explicit, ci se configurează printr-o diversitate de inițiative instituționale. Acestea nu presupun neapărat acceptarea pasivă a discursului emis, ci acționează ca factori catalizatori ai schimbării sociale, angajându-se într-un proces de interacțiune cu indivizii și grupurile sociale vizate. Deși, în majoritatea cazurilor, comunicarea socială rămâne asimetrică și inegală, ea nu este, prin natura sa, unilaterală. Introducerea tehnologiilor interactive, în special internetul, deschide posibilitatea unor forme de comunicare mai echilibrate care sunt bazate pe participare activă.

Comunicarea în câmpul social contemporan prezintă o serie de trăsături definitorii (Tran, Stănciugelu, 2003, 105), care reflectă complexitatea și dinamica actualelor procese comunicaționale. În primul rând, se remarcă asimetria relațiilor de comunicare, determinată de rolul tot mai pronunțat al dispozitivelor comunicaționale utilizate de majoritatea instituțiilor sociale. Acestea generează forme de „interacțiune parțială", în care subiecții nu participă pe picior de egalitate la schimbul comunicațional. În al doilea rând, se constată o diversificare a modalităților de exercitare a comunicării, care poate lua forma discursului argumentativ, a celui persuasiv sau a celui interactiv, în funcție de scopurile urmărite și de contexte.De asemenea, comunicarea socială este caracterizată de o fărâmițare spațială, în sensul că diferitele tipuri de comunicare tind să se juxtapună sau chiar să se suprapună, ceea ce generează ambiguități funcționale și simbolice în sfera publică. Un alt aspect esențial îl reprezintă participarea inegală a actorilor sociali, influențată de apartenența de clasă sau grup social, în special în ceea ce privește accesul la mass-media și la instrumentele de exercitare a controlului simbolic. Nu în ultimul rând, comunicarea socială actuală manifestă o tendință de întrepătrundere cu sfera profesională și cu cea privată, ceea ce indică un proces de reconfigurare a granițelor dintre aceste dimensiuni. În acest context, tehnologiile comunicaționale contribuie la articularea procesului de individualizare a practicilor sociale cu participarea activă la spațiul public, facilitând o formă de compatibilizare între autonomie individuală și implicare colectivă.

Digitalizarea este prezentă în majoritatea domeniilor vieții, iar aceasta influențează procesul decizional uman deoarece tehnologiile digitale au impact asupra comportamentului nostru, dar și asupra alegerilor pe care le facem. Acest lucru este mai vizibil în special pentru tehnologia persuasivă care dorește o modificare a comportamentului, în sensul că ceasurile inteligente indică nevoia de mai multă mișcare, bordurile mașinilor oferă detalii despre consumul de energie etc. În domeniul filosofiei, îngrijorarea apare în privința subminării autonomiei umane, fiind un subiect des întâlnit în abordarea deontologică a eticii tehnologiilor. Astfel, etica deontologică vizează corectitudinea acțiunilor morale, indiferent de consecințele care pot să apară. Deontologia kantiană se concentrează pe autonomie, astfel încât drepturile umane să fie respectate, deoarece etica deontologică are rădăcinile într-o înțelegere particulară a ceea ce înseamnă să fii om. Prin digitalizare, obiectele tehnologice se transformă din lucruri pasive în lucruri cu propria acțiune. Comunicarea socială este modelată într-un procentaj tot

mai mare de mediul digital. Conform abordărilor lui Kant, raționalitatea este în centrul teoriei etice, astfel că legea morală devine un cadru rațional pentru evaluarea morală a acțiunilor efectuate de agenți care au liberul arbitru. Libertatea umană este o provocare care permite descoperirea de noi orizonturi pentru oameni, prin faptul că de multe ori ne confruntam cu nevoia de a decide care dintre acțiunile posibile ar trebui să alegem să le realizăm la un moment dat.

Indiferent de eticheta pe care o atribuim prezentului, modernitate târzie, postmodernitate sau epoca globalizării, trăsătura comună care le unește este expansiunea comunicării. Această idee plasează comunicarea în centrul tuturor proceselor umane: sociale, prin rețelele de interacțiune și social media; economice, prin circulația globală a informației și a capitalului; politice, prin construirea consensului prin discurs.Astfel, lumea actuală este definită de o hipercomunicare, o stare în care totul se traduce și se transmite prin semne, simboluri, mesaje și medieri digitale. Aurel Codoban vede globalizarea ca o formă de generalizare a comunicării deci aceasta nu poate fi separată de comunicare, pentru că fiecare act de globalizare presupune transmiterea unui mesaj (Frunză, 2011, 142). Dacă totul se rezumă la comunicare, există riscul ca sensul profund al comunicării să se piardă în favoarea comunicării superficiale. De aceea, globalizarea comunicării poate duce la uniformizarea culturilor; reducerea relațiilor umane la schimburi de informații; inflația mesajelor, care poate ascunde lipsa de conținut. În acest sens, Codoban avertizează indirect asupra ambivalenței comunicării moderne: ea unește lumea, dar o și fragmentează prin zgomotul excesiv al informației.

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EXPRESSIVITY AND DYNAMISM THROUGH DERIVATIVES WITH AUGMENTATIVE SUFFIXES *-OI, -OAIE* IN THE ROMANIAN LANGUAGE

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Abstract: *In this article, we aim to investigate the process of formation of augmentatives through derivation with the suffixes -oi, -oaie, while highlighting the semantic and stylistic functions that the newly formed words fulfill. The analysis is based on examples extracted from Romanian literary works, in order to understand the contribution of these forms to the expressivity and dynamism of the language. The examples also reflect the confusions that can be made with motional suffixes. Therefore, we explained the correlation of suffixal derivatives with morphological aspects, namely the marking of the gender of nouns. We also took into account the distinction at the stylistic level, through popular, regional forms, etc.*

Keywords**:** *augmentative; expressivity; dynamism, meaning; stylistic register*

Introducere

Augmentativele sunt cuvinte formate, de regulă, prin derivare cu sufixe, care indică o mărime excesivă a obiectului sau a însușirii. De cele mai multe ori, ele capătă și o valoare conotativă depreciativă, peiorativă (de dispreț, de ironie, de grosolănie).

În limba română, augmentativele se formează în special de la substantive și adjective şi reprezintă un fenomen interesant de derivare, prin care un cuvânt de bază capătă sensul „mai mare", „mai intens" sau „mai puternic" decât forma sa inițială. Ele se formează, de regulă, prin sufixe augmentative. Sufixele augmentative sunt afixele care modifică sensul cuvintelor de bază prin accentuarea sau creșterea caracteristicilor lor. *augmentativ, -ă* – „(gram.) *augmentatif* – care augmentează, care arată o sporire, o creştere, o mărire (a unor însuşiri, de obicei a proporţiilor unui lucru, ale unei fiinţe)" (DA, p. 365).

Cele mai frecvente sufixe augmentative[1] în limba română sunt: *-oi/ -oaie*[2], *-an/ -ană*; *-andru*; *-ău*; *-ăraie*[3]; *-anie*[4] etc.

Pentru cercetare am selectat un corpus format din 45 de cuvinte terminate în *-oi/ -oaie*, selectate din *Dicţionar invers*, apoi interpretate pe baza informaţiilor oferite de dicționarele generale ale limbii: DLR, DA, DM, MDA etc. şi de studii consacrate formării cuvintelor: FCLR, SMFC, etc.

Derivate cu sufixul augmentativ *-oi, -oaie*

Sufixul *-oi, -oaie* este, fără îndoială, cel mai productiv[5] și mai des întâlnit sufix augmentativ. *-oi*[6] (pentru masculin) „are valoare augmentativă" (Laura Vasiliu, *Derivarea cu sufixe şi prefixe în Cartea cu învăţătură a diaconului Coresi din 1581*, în SMFC I, p. 243) şi „este, probabil, de origine latină: se pare că iniţial a existat femininul *-oaie* < cf. lat. *-onea* (sau *-onia*), iar forma masculină *-oi* este refăcută după forma feminină" (FCLR sec. XVI-XVIII, p. 159). Acest sufix se poate atașa atât la substantive comune, cât și, mai rar, la nume proprii şi transmite o gamă variată de sensuri. Cercetătorii care au căutat să explice valorile (cea augmentativă fiind cel

[1] Multe dintre aceste sufixe au proveniență latină, dar și influențe slave sau interne, adaptate fonetic și semantic în română
[2] Sufixul poate forma și augmentative de la verbe (*ex.*: *usturoi*, de la *a ustura*), iar în combinație cu un sens peiorativ al bazei, se manifestă ca augmentativ-peiorativ (*băboi*, *fătoi*).
[3] cu sens augmentativ-peiorativ/colectiv
[4] împrumutat din slavă, adesea augmentativ-peiorativ
[5] „cel mai productiv este *-oi*, *-oaie*: *băieţoi*, *căsoaie*" (ELR, 75) ;
[6] „Sufixul moştenit -oi, -oaie pare să fie urmaşul indirect al lui -o, -onis (moştenit ca atare în italiană, spaniolă, portugheză, sardă, retoromană) prin sufixul adjectival (compus cu -o, -onis) -oneus." (ELR, 75)

mai des întâlnită şi recunoscută) şi utilizarea/ utilitatea/ productivitatea sufixului *-oi*, *-oaie*, au semnalat că acesta ar putea avea (pe lângă descendenţa latină) şi rădăcini lanino-slave[7]. Pascu (unul dintre precursorii cercetării sufixelor în limba română) în *Sufixele româneşti*, Bucureşti, 1916[8], susţine că derivatele originare în *-oi* / *-oaie*, preluate odată cu sufixul, nu au fost păstrate în română, considerând că aceste forme s-au pierdut după ce sufixul s-a consolidat pe teren propriu[9], iar Rosetti în *Istoria limbii române* I, de la origini până la începutul secolului al XVII-lea precizează că „*-o, -oaie* nu continuă pe lat. *-o, -onis*. Se explică prin fem. *-oaie* < *onea* (sau *-onia*), derivat fem. în *-ia* a unei teme consonantice; dr. *-oi* e refăcut după forma feminină. Formează augmentative: *buboi*, derivate verbale n. de instrument: *urzoi*, n. de animale fem.: *cerboaică*, *lupoaică* (*-oaie* + suf. sl. *-că*), n. generice: *bulgăroaică*, n. fem. de meşteşugari: *zarzavagioaică*, n. pr. fem. derivate de la n. soţului: *Rădoaia*, n. de localităţi : *Aricioaia* (Vîlcea), *Brăzoaia*, *Corboaia*, *Ghenoaia*, n. de animale masc. derivate de la n. fem. ale animalului: *mierloi*, *răţoi*, adjective foste substantive n. de agent: *greoi*, *vioi*. În ar., derivă substantivele din verbe: *muşconu* „ţînţar" < *muşcu* „înţep" (în dr., substantivele au devenit adjective: *lucroi* „activ, căruia îi place să lucreze"), formează numele soţiei după al soţului: *Năsoarie* < *Nasi* şi substantive fem. derivate din forma masc.: *picurăroane* < *picurar* (cf. în dr., Banat: *ungurooene* etc.), megl. *lupoană*, *ursoană* (în megl., mai formează substantive: *cucuşonă* „păduche de găină", *măndăloană* „zăvor" şi augmentative: *fitoană* „fetişcană")[10]. Formal, aceste exemple sunt derivate cu acelaşi sufix, dar valoarea nu este augmentativă.

În *Interferenţe lingvistice, studii şi cercetări*, Domniţa Tomescu (citând *Novi te ex nomine, Estudos filolóxicos ofrecidos* ao Prof. Dieter Kremer, Santiago de Compostela, Fundación Pedro Barrié de la Maza, p. 197-203, 2004) explică etimlogia latină a acestui sufix, prin raportare la analizale fonetice şi dialectale realizate de lingvişti renumiţi (Densusiani, Rosetti, Petrovici)[11]. În încercarea de a argumenta influenţele slave (ale lui *-oje*) asupra sufixului *-oi*, se obsevă (după analiza atentă a lucrărilor susţinătorilor acestei etimologii) că, deşi poate fi recunoscut în unele anroponime sau patronime, sufixul îşi pierde valoarea augmentativă[12].

Augmentative, substantive inanimate derivate, cu baza substantiv masculin: *cerceloi* s.m. „augmentativ al lui cercel" (DI, 432); (DM, 134), „cercel mare" (MDA), *cercel* + suf. *-oi*; *pepenoi* s.m. „augmentativ al lui pepene" (DI, 433); (DLR, 413); (DL, 381); (DM, 603), „pepene mare" (MDA), *pepene* + suf. *-oi*; *săcoi* s.n. „augmentativ al lui sac" (DI, 430); (DLR, 130); (DL, 19); (DM, 738), „sac mare" (MDA II, 765), *sac* + suf. *-oi*.

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[7] „descendance latine [$< -ONEUS, -ONEA\ ou - ONE(M)$] ou latino-slave (par l'interférence du suffixe -oje)", (Domniţa Tomescu, *Interferenţe lingvistice, studii şi cercetări*, p. 231)

[8] Librăriile SOCEC & CO.

[9] „Adeseori însă derivatele pe baza cărora s-a moştenit ori introdus un sufix au dispărut, după ce natural pe baza acelor derivate se dezvoltase pe teritoriul limbii române un număr suficient de derivate care să împământenească sufixul în limba română. Astfel, limba română nu cunoaşte exemple de derivate moştenite pentru sufixele *-easă*, *-etic*, *-ic*(*ă*), *-oiu*" (Pascu, p.6)

[10] Al. Rosetti în *Istoria limbii române* I, de la origini până la începutul secolului al XVII-lea, ediţie definitivă, Editura Ştiinţifică şi Enciclopedică, 1986, p. 154

[11] „Les points de vue sur leur étymologie latine deffèrent aussi relativement à la forme de l'étymon. L'opinion la plus répandue (Densusianu 1914, ILR: 184), justifiée par l'évolution phonétique normale et par la distribution historique des dérivés roumains (Rosetti 1956: 142, Petrovici 1970: 43), encadre les suffixes de ce type parmi les formes archaïques dialectales qui conservent la consonne mouillée ń ($< n + i$). Ainsi le suffixe latin -ONEUS, -ONEA est le seul étymon qui peut expliquer de point de vue phonétuque la dérivation roumaine. Les descendants roumains du suffixe latin -ONEUS, ONEA ont évolué distinctement de ceux qui continuent la terminaison *-o*, *-onem* > -un(e): lat. *carbonem* > roum. cărbune, *tabonem* > tăun(e), *pavonem* > păun(e) etc. Les suffixes lexicaux – *-oi*, *-oaie* représentent une étape succesive de l'évolution phonétique de l'étymon latin: *-oń* > *-oi*, *-oańe* > *-oaie*." (Domniţa Tomescu, *Interferenţe lingvistice, studii şi cercetări*, p. 231)

[12] „L'analyse de la dérivation antroponymique doit se poursuivre au niveau des variantes des suffixes: -oń(u), -oańe(a), -oń(i), d'un part, et -oi(u), -oa(i)e, -oaia, -oi, de l'autre part, succeptibles d'avoir une étymologie distincte. On peut discuter l'origine latino-slave, par l'influence du suffixe slave -oje, exclusivement en ce qui concerne les deuxièmes variantes. La forme de premières variantes indique exclusivement leur origine latine." (Domniţa Tomescu, *Interferenţe lingvistice, studii şi cercetări*, p. 233)

Sufixul *-oi* se atașează la substantive masculine inanimate pentru a exprima: dimensiuni mari, masivitate, greutate, uneori și o nuanță peiorativă sau ironică.

Cu baza substantiv feminin:

Sufixul *-oaie*, mai puțin productiv decât *-oi*, dar foarte expresiv, se atașează la substantive (adesea inanimate) pentru a sugera: un obiect mare, voluminos, uneori și aspect neîngrijit sau disproporționat[13].

În limba română, augmentativele tind să masculinizeze forma, chiar dacă baza era feminină. În secolele XVI–XVIII (atestări în FCLR), aceste forme erau mai frecvente și mai variate, fiind folosite în limbaj popular, în cronici și în texte cu tentă stilistică.

„De multe ori, nepotrivirea dintre genul gramatical al augmentativului şi genul termenului de bază creează de asemenea conotaţii depreciative intense, ca în *fătoi, cămăşoi, slugoi* ş.a.”[14] De exemplu: *puşcoaie* s.f. variantă regională şi pluralul pentru neutrul *puşcoi* = „puşcă mare”, *puşcă* + suf. *-oi* (MDA II, 608); (DI, 266); *strâchinoaie* s.f. „augmentativ al lui strachină” (DI, 267); (DLR, 1680); (DL, 251); (DM, 805) „strachină mare” (MDA II, 1000), *strachină* + suf. *-oaie*; *căsoaie* s.f. „augmentativ al lui casă” (DI, 267); (DL, 372); (DM, 128); „casă mare” (MDA I, 332), *casă* + suf. *-oaie*; *măsoaie* (măsoi, măsoaie) s.f., s.n. „augmentativ al lui masă” (DI, 267); (DLR, 307), „masă mare” (MDA I, 1461), *masă* + suf. *-oi*/ *-oaie*; *cărţoaie* (*cărţoi*, *cărţoaie*) s.n. „augmentativ al lui carte” (DM, 128); „carte mare, voluminoasă” (MDA I, 331), *carte* + sufixul *-oi*/ *-oaie*; *buzoaie* s.f. plural „buze mari şi urâte” (MDA I, 269); (*buzoi*, *buzoaie*) s.n. „augmentativ (cu sens depreciativ) al lui buză” (DL, 307); (DI, 267); (DM, 104), *buză* + suf. *-oi*/ *-oaie*; *căciuloaie* (*căciuloi*, *căciuloaie*) s.n. „augmentativ al lui căciulă” (DM, 123); „căciulă mare” (MDA I, 317), *căciulă* + suf. *-oi*/ *-oaie*; *găuroaie* (*găuroi*, *găuroaie*) s.n. „gaură mare” (MDA I, 973), *gaură* + suf. *-oi*/ *-oaie*; *linguroaie* (*linguroi*, *linguroaie*) s.n. „lingură mare” (DLR, 164); (MDA I, 1372), „augmentativ al lui lingură” (DL, 764); (DM, 459), *lingură* + suf. *-oi*/ *-oaie*; *căldăroaie* (căldăroi, căldăroaie) s. n. „augmentativ al lui căldare” (DM, 125), „căldare mare” (MDA I, 320), *căldare* + suf. *-oi*/ *-oaie*; *mămăligoaie* (mămăligoi, mămăligoaie) s.n. „augmentativ al lui mămăligă” (DLR, 242); (DM, 485), „mămăligă mare” (DL, 36); (MDA I, 1452), mămăligă + suf. *-oi*/ *-oaie*.

Cu baza substantiv neutru sau substantiv feminin: *săpoi* s.n. „augmentativ al lui sapă” (DLR, 187); (DI, 433); (DL, 26); (DM, 740), „sapă mare” (MDA II, 774), *sapă* + suf. *-oi; bărboi* s.n. „barbă mare” (DA, 496); (MDA I, 184); (DI, 430); (DI, 430), *barbă* + *-oi; buboi* s.n. „bubă mare” (DI, 430); (MDA I, 251), *bubă* + suf. *-oi; furcoi* s.n. „augmentativul lui furcă” (DI, 431); (DA, 197), „furcă mare” (DL, 345); (DM, 323); (MDA I, 955), *furcă* + suf. *-oi*; *lădoi* s.n. „augmentativ al lui ladă” (DI, 431); (DLR, 311), „ladă mare” (DL, 729); (DM, 448); (MDA I, 1320), *ladă* + suf. *-oi*; *pungoi* s.n. „augmentativ al lui pungă” (DI, 431); (DLR, 1779); (DM, 680), „pungă mare” (MDA II, 600), *pungă* + suf. *-oi*; *săbioi* s.n. „augmentativ al lui sabie” (DI, 432); (DLR, 127); (DL, 19); (DM, 738), „sabie mare şi grea” (MDA II, 764), *sabie* + suf. *-oi*; *moviloi* s.n. „augmentativ al lui movilă” (DI, 432); (DLR, 925); (DM, 518), „movilă mare” (DL, 135); (MDA II, 67), *movilă* + suf. *-oi*; *ţăpoi* s.m. „augmentativ al lui ţap” (DLR, 29), *ţap* + suf. *-oi*; *pietroi* s.n. „augmentativ al lui piatră” (DI, 434); (DLR, 589); (DL, 418); (DM, 616), „piatră mare” (MDA II, 378), *piatră* + suf. *-oi*; *lăcătoi* s.n. „augmentativ al lui lacăt” (DI, 435); (DLR, 292); (DL, 728); (DM, 447), „lacăt mare” (MDA I, 1318), *lacăt* + suf. *-oi; pitoi* s.n. „augmentativ al lui pită” (DI, 435); (DLR, 664); (DL, 433); (DM, 621), „pitan”[15] (MDA II, 397), *pită* + suf. *-oi*; *băltoi* s.n. „augmentativul lui baltă” (DI, 435); (DA, 469), „baltă mare” (DM, 73); (MDA I, 181); (DI, 435), *baltă* + suf. *-oi*; *meliţoi* s.n. „meliţă mai mare” (DI, 435);

[13] În multe cazuri, forma augmentativă cu *-oaie* este percepută ca fiind uşor peiorativă sau caricaturală — având o frecvenţă în limbajul familiar și popular.

[14] Ion Coteanu, *Formarea cuvintelor în limba română*, (Derivarea. Compunerea. Conversiunea), editat de Narcisa Forăscu, Angela Bidu-Vrănceanu, Editura Universităţii din Bucureşti, 2007, p. 21

[15] *pitan* s.n. „pită mare” (MDA II, 396)

(DLR, 372); (DL, 54); (MDA I, 1484), „augmentativ al lui meliţă” (DM, 491), *meliţă* + suf. -*oi*.

Unele augmentative sunt omonime cu substantivele moţionale[16], animate[17]:

slugoi[18], -*oaie* s.m. „augmentativ al lui slugă” (DI, 432); (DLR, 1092-1093); (DL, 154); (DM, 778), „slugă cu aspect fizic impresionant” (MDA II, 912), *slugă* + suf. -*oi*, în context precum: „*Slugoii* lui Basescu, homosexuali, ilegitimi - reactii politice la lista neagra a CPC” (Ziare.com, 22 octombrie 2007)[19]; „*Slugoii* politici din presa românească” (Jurnal virtual, 23 august 2012)[20].

şerpoi, -oaie s.m., s.n. „augmentativ al lui şarpe” (DI, 433); (DLR, 70), „şarpe mare” (MDA II, 1097), *şarpe* + suf. -*oi*; „Când ţ-a fi lumea mai dragă / Sugă-te-o *şerpoaie* neagră! / Când ţi-a fi lumea mai chedve / Sugă-te-o *şerpoaie* verde!” (D. Pop, 1978, p. 232)[21]; „Cuprins de dureri sfâşietoare, *şerpoiul* începu să se încolăcească” (Slavici, ap. CADE, cf. FD IV, 265, ALR II 4 242/325)[22]; „Șerpe, nu înțepa, *șerpoaie*, nu săgeta” (ȘEZ. IV 158)[23];

lupoi, -oaie s.m. „augmentativ al lui lup” (DI, 433); (DLR, 777); (DM, 470), „lup mare” (MDA I, 1408), *lup* + suf. -*oi*; „Tu, lupule cu *lupoaie*, Şi tu, samcă cu sămcoaie ... În pace-l lăsaţi” (Marian, NA. 377)[24];

păsăroi, -oaie s.m. „augmentativ al lui pasăre” (DI, 433); (DLR, 313); (DM, 597), „păsăroaică”[25] (MDA II, 308), *pasăre* + suf. -*oi*: „Marionetă de mână, 52 cm – Aiurică Aiurel, un *păsăroi* derutat – Original Living Puppets®”[26]. „…Categoric nu acele detestabile *păsăroaie* non-zburătoare, cu cioc lung şi înfigăreţ, pasionate de larve şi nematozi”[27];

ofiţeroi, -oaie s.m. „augmentativ (cu sens depreciativ) al lui ofiţer” (DLR, 150), „ofiţer (mare şi prost)” (MDA II, 199), *ofiţer* + suf. -*oi*; „*Ofiţeroii* ăştia sunt tot *ofiţeroi*, orice-ar face, îşi spuse în gând cu obidă Scarlet Turnavitu” (Camil Petrescu, O. II, 352)[28];

iepuroi, -oaie s.m. „augmentativ al lui iepure” (DI, 434); (DL, 486); (DM, 372), „iepure mare” (MDA I, 1107), *iepure* + suf. -*oi*; „Sări dintr-un luminiș, de subt lăstari, un *iepuroi* bătrân” (Sadoveanu, P. M. 52)[29]; „Am căptușit niște *iepuroi* și am de gând să-i jumulesc” (Creangă, P. 304)[30];

soldăţoi, -oaie s.m. „augmentativ al lui soldat” (DLR, 1195); (DL, 168); (DM, 782), „soldat bine făcut” (MDA II, 927), *soldat* + suf. -*oi*: „Nu mai stăruie și pleacă furios, înjurând ca un *soldăţoi*” (Camil Petrescu, O. II 447)[31];

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[16] „În discuţii speciale s-a simţit însă întotdeauna nevoia de a face deosebire între masculul şi femela animalelor şi de a exprima această deosebire prin limbă. În rom. această deosebire se face tocmai graţie sufixului -*oi*(u), -*oa*(*i*)*e*” (Pascu, p. 110)

[17] „nume de animale (bărbăţuşi): *broscoi*(u) < *broască*; *cintezoi*(u) < *cinteză*; *cioroi*(u) < *cioară*; *codobaturoi*(u) < *codobatură*; *gâscoi*(u) < *gâscă*; *mierloi*(u) < *mierlă*; *mâţoi*(u) < *mâţă*; *păsăroi*(u) < *pasăre*; *pipigioi*(u) < *pupăză*; *răţoi*(u) < *raţă*; *vrăbioi*(u) < *vrabie*; *vulpoi*(u) < *vulpe*; *cotoi*(u) < bulg. kot; *pisoi*(u) < *pis*; *piţigoi*(u) < *piţigaia*” (Pascu, p. 111)

[18] „... prin cuvântul *slugă* se înţelege de obicei(u) o persoană feminină. Pentru a desemna la ocazie o persoană masculină se întrebuinţează derivatul slugoi(u). (Cuvântul acesta a căpătat acum în urmă un înţeles depreciativ)” (Pascu, p. 110)

[19] https://ziare.com/politica/stiri-politice/slugoii-lui-basescu-homosexuali-ilegitimi-reactii-politice-la-lista-neagra-a-cpc-158326

[20] https://www.jurnalvirtual.ro/2012/08/23/slugoii-politici-din-presa-romaneasca/

[21] D. Pop, 1978 - Dumitru Pop, *Folclor din Zona Codrului*, editat de Centrul de Îndrumare a Creaţiei Populare şi a Mişcării Artistice de Masă al Judeţului Maramureş, Baia Mare, 1979.

[22] Cf. DLR

[23] „Șezătoarea. Revistă pentru literatură şi tradiţiuni populare”, Director: Artur Gorovei, Fălticeni, anul I, 1892.

[24] Cf. DLR

[25] *păsăroaică* s.f. „pasăre mare” (MDA II, 308)

[26] https://didactopia.ro/jocul-rol/joc-rol-teatru-marionete/marionete-mana/marionete-animale/marioneta-de-mana-52-cm-aiurica-aiurel-un-pasaroi-derutat-original-living-puppets/?srsltid=AfmBOor5gqMKm9iZ5kp1b77TswyTOUIYNWzZG1mNrMfquJO8VKteTeIA

[27] Cornel Cicortaș Jurnal de Italia în Familia, Revistă de cultură Nr. 11-12 noiembrie-decembrie 2019, Oradea, p.115-121

[28] Cf. DLR, 150.

[29] Mihail Sadoveanu, *Păuna Mică*. Bucureşti, Editura Cartea Românească, 1948.

[30] I. Creangă, *Scrierile lui...* Vol. I: Poveşti. Iaşi, Tipo-litografia „H. Goldner”, 1890.

[31] Camil Petrescu, *Un om între oameni*. Roman. Vol. I, Bucureşti, Editura tineretului a C.C. al U.T.M., 1953. Vol. II, Bucureşti, Editura tineretului, 1955.

omoi, -oaie s.m. şi f. „augmentativ al lui om” (DI, 433); (DLR, 213), „om (înalt)” (MDA II, 210), *om* + suf. *-oi*: „Era un *omoi* înalt, ... slab şi ciolănos” (Galan, Z. R. 282)[32].

Unele cuvinte au fost moştenite sau împrumutate cu desinenţă de gen, dar ulterior au format celălalt gen prin sufixare cu sufix augmentativ, devenit moţional [33].

O altă categorie o constituie falsele augmentative (prin formă/ alcătuire, nu şi semantic); ele aparţin altor registre stilistice şi au, în mare parte, etimologie necunoscută.

Cuvinte care, deși au terminația identică sau similară cu sufixele augmentative, nu au un sens augmentativ real și nu provin prin derivare de la o formă de bază mai mică sau neutră. Ele sunt cuvinte de sine stătătoare, unde sufixul augmentativ și-a pierdut forța semantică sau nu a existat niciodată ca element modificator. „Neutralizarea sufixelor augmentative se produce când *-oi* sau *-oaică* formează un masculin sau un feminin inexistent ca în *cintezoi, răţoi* sau în *cerboiacă, lupoaică*”[34].

zagaboi s.n. (prin nord-estul Transilvaniei) „larmă” (DI, 430); (DLR, 8); (MDA II), *-oi* nu este sufix, iar etimologia cuvântului este necunoscută; *baraboi* (reg.) „cartof” (DI, 430); (DM, 67); (DL, 196); (DA, 488-489); (MDA I); *caraboi* „calaican”, „piatră vânătă” (DI, 430); (MDA), cu etimologie necunoscută şi „baraboi”, „rădăcina brândușei de primăvară”, „cuișoare” (MDA), cu etimologie nesigură; *briboi* s.m. „plantă erbacee din familia geraniaceelor, cu rizom vertical, gros, cu tulpina ramificată sus, acoperită cu peri, cu frunze palmatipartite, purpuriu-violacee, care crește în zone umbroase alpine și subalpine și este folosită în medicina populară *(Geranium silvaticum)* Si: *băerile-inimii, grehetin, pliscariță, pliscu-cocorului, sovârf* ; 2. (Bot; reg) Iarba vântului *(Geranium columbinum*). 3. Priboi.” (MDA); (DI, 430); (DL, 275); (DM, 93); (DA, 650), cu etimologie necunoscută; *ambriboi* s.m. (reg., înv.) „numele unei plante orientale ornamentale, de culoare roșu-închis – ambrette-jaune” 1794 (Meyer, Opisanie, 168), var. abribói. Tc. amberbuy (propriu-zis „aromat, cu parfum de ambră” < pers. ambarboy < ambar „ambră” + bū, bo „parfum”), ngr. αμπερμπόϊ. Cf. ámbră. (DELR); (DI, 430); *priboi* s.n.m. [At: ANON. CAR. / V: (reg) *br~, prab~, ~oc, ~on* / Pl: (1-15) *~oaie,* (16-20) ~ / E: bg *прòбой*] 1 s.n. Unealtă de oțel în formă de bară, cu unul dintre capete conic, care servește la perforarea sau la lărgirea găurilor în materiale metalice Si: *dorn,* (reg) *găunitor, găurar, jugastău, licastru, pătrunzător...* (MDA); (DI, 430); *ţâmboi* s.m.n. „1 s (Reg) Muchie de deal 2 s (Reg) Ridicătură de pământ asemănătoare unei movile. 3 s.n. (Mun) Arac mic. 4 s.m. (Mun; fig) Epitet dat unui copil. 5 s.m. (Olt) Nume al unui pește nedefinit mai îndeaproape.” (MDA); (DI, 430); *oboi* s.n. „instrument muzical de suflat, în formă de tub cu găuri și cu clape, cu ancie dublă, constituit din lemn special și folosit mai ales în orchestră.” (MDA); (DI, 430); *zgâmboi* s.n, s.m. „1. (învechit şi regional) gland; lucru de mică importanţă (Săpata - Piteşti); epitet depreciativ pentru un copil neastâmpărat; 2. Persoană care are ochii holbaţi (prin Transilvania şi prin vestul Moldovei); 3. Fluier pe care şi-l fac copiii din frunze de ceapă, din coajă de salcie etc.; zgâmb + suf. *-oi*” (DLR, 245-246); (MDA II, 1567); (DI, 430).

Concluzii

Relația dintre lexicologie (studiul vocabularului, al sensurilor cuvintelor) și morfologie (studiul formei și al structurii cuvintelor) devine evidentă în cazul derivatelor cu sufixe moționale ca *-oi*/*-oaie*. Aceste sufixe demonstrează modul în care derivarea acționează pentru a modifica sensul lexical al unui cuvânt, adăugând o nuanță semantică (afectivă, peiorativă sau augmentativă).

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[32] Cf. DLR

[33] „Tot în categoria substantivelor fără sufix moţional feminin intră şi substantive care prin moştenire sau împrumut au luat desinenţa -e, precum viespe, vrabie, vulpe sau dropie, de la care s-au format ulterior, cu ajutorul sufixului augmentativ devenit şi moţional -oi, masculinele viespoi, vrăbioi, vulpoi, dropioi. ”FCLR IV, partea a II-a, p. 2

[34] Ion Coteanu, *Formarea cuvintelor în limba română*, (Derivarea. Compunerea. Conversiunea), editat de Narcisa Forăscu, Angela Bidu-Vrănceanu, Editura Universităţii din Bucureşti, 2007, p. 22

Lexicologia studiază cum se modifică sensul cuvântului de bază prin adăugarea sufixului. În cazul sufixelor moționale, sensul nu este doar de mărime, ci și de schimbare a genului.

Derivatele cu sufixele *-oi*/*-oaie* ilustrează perfect intersecția morfologiei cu lexicologia. Sufixul este un instrument de formare a cuvintelor. El are o formă specifică și se atașează conform unor reguli gramaticale (de exemplu, la un substantiv). Odată atașat, sufixul adaugă cuvântului o nouă semnificație, o nuanță de sens care nu se regăsește în cuvântul de bază. De la forma generică *șarpe* se ajunge la augmentativ *șerpoi*, substantiv masculin sau feminin *şerpoaie*.

Procesul morfologic de derivare generează o modificare la nivelul lexical, demonstrând că forma și sensul sunt inseparabile în studiul limbii. Forma morfologică este purtătoarea unei sarcini semantice.

Derivatele cu sufixele *-oi*/*-oaie* sunt un exemplu elocvent al legăturii dintre lexicologie și morfologie.

În registrul popular sau regional, augmentativele sunt frecvent folosite pentru a colora expresivitatea discursului. Augmentativele reprezintă un mijloc expresiv și dinamic al limbii române, reflectând nu doar caracteristici cantitative, ci și atitudinea vorbitorului. Ele îmbogățesc lexicul prin nuanțare și contribuie la plasticitatea limbajului cotidian și literar. Aceste forme apar atât în limbajul popular și regional cât și în limba literară, iar prezența lor într-o operă literară contribuie la crearea atmosferei, caracterizarea personajelor, tonului sau efectului estetic.

Sufixele *-oi* și *-oaie* sunt printre cele mai productive în limba română pentru formarea augmentativelor, fiind utilizate cu frecvență mai mare în registrul colocvial, popular sau regional[35]. Ele generează forme care exprimă mărirea fizică, greutatea, dimensiunea, dar și aprecieri ironice, peiorative sau pur expresive. Genul poate suferi schimbare în procesul derivării: un substantiv masculin poate deveni feminin la forma augmentativă.

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[35] Unele dintre aceste forme au circulație limitată (regională, populară), dar sunt productive în zonele rurale.

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5. DL = *Dicţionarul limbii române literare contemporane*. Vol. I–IV, Bucureşti, Editura Academiei Republicii Populare Române, I: (A–C), 1955; II: (D–L), 1956; III: (M–R), 1957; IV: (S–Z), 1958; în ediția anastatică digitală, https://dl.solirom.ro/. (ultima accesare 13 august 2025).
6. DLR = *Dicţionarul limbii române*. Serie nouă. Redactat sub egida Academiei Române. Redactori responsabili: acad. Iorgu Iordan, acad. Alexandru Graur și acad. Ion Coteanu. Din anul 2000, redactori responsabili: acad. Marius Sala și acad. Gheorghe Mihăilă. București, Editura Academiei. Tomul I, partea a 3-a, litera *D* (*D – Deînmulțit*), 2006; tomul I, partea a 4-a, litera *D* (*Deja – Deținere*), 2006; tomul I, partea a 5-a, litera *D* (*Deținut – Discopotiriu*), 2007; tomul I, partea a 6-a, litera *D* (*Discord – Dyke*), 2009; tomul I, partea a 7-a, litera *E* (*E – Erzaț*), 2009; tomul I, partea a 8-a, litera *E* (*Es – Ezredeș*), 2010; tomul III, literele *J, K, Q*, 2010; tomul IV, litera *L* (*L – Lherzolită*), 2008; tomul V, litera *L* (*Li – Luzulă*), 2008; tomul VI, litera *M*, 1965-1968; tomul VII, partea 1, litera *N*, 1971; Tomul VII, partea a 2-a, litera *O*, 1969; tomul VIII, partea 1, litera *P* (*P – Păzui*), 1972; tomul VIII, partea a 2-a, litera *P* (*Pe – Pînar*), 1974; tomul VIII, partea a 3-a, litera *P* (*Pînă – Pogribanie*), 1977; tomul VIII, partea a 4-a, litera *P* (*Pogrijanie – Presimțire*), 1980; tomul VIII, partea a 5-a, litera *P* (*Presin – Puzzolană*), 1984; tomul IX, litera *R*, 1975; tomul X, partea 1, litera *S* (*S – Sclabuc*), 1986; tomul X, partea a 2-a, litera *S* (*Scladă – Semînțărie*), 1987; tomul X, partea a 3-a, litera *S* (*Semn – Sîveică*), 1990; tomul X, partea a 4-a, litera *S* (*Slab – Sponghios*), 1992; tomul X, partea a 5-a, litera *S* (*Spongiar – Swing*), 1994; tomul XI, partea 1, litera *Ș*, 1978; tomul XI, partea a 2-a, litera *T* (*T – Tocăliță*), 1982; tomul XI, partea a 3-a, litera *T* (*Tocăna – Twist*), 1983; tomul XII, partea I, litera *Ț*, 1994; tomul XII, partea a 2-a, litera *U*, 2002; tomul XIII, partea 1, litera *V* (*V – Veni*), 1997; tomul XIII, partea a 2-a, litera *V* (*Venial – Vizurină*), 2002; tomul XIII, partea a 3-a, litera *V* (*Vîclă – Vuzum*) și literele *W, X, Y,* 2005; tomul XIV, litera *Z*, 2000; în ediția anastatică digitală, https://dlr1.solirom.ro/. (ultima accesare 13 august 2025).
7. DM = *Dicţionarul limbii române moderne*. Academia Republicii Populare Române. Institutul de Lingvistică din Bucureşti. [Sub direcţia prof. univ. D. Macrea]. Editura Academiei Republicii Populare Române, 1958; în ediția anastatică digitală, https://dm.solirom.ro/. (ultima accesare 13 august 2025).
8. ELR = *Enciclopedia limbii române*. Academia Română. Institutul de Lingvistică „Iorgu Iordan", coord. Marius Sala, Editura Univers Enciclopedic, Bucureşti, 2001.
9. FCLR IV = Rădulescu Sala Mariana (coord.), Carabulea Elena, Contraş Eugenia, Croitor Blanca, Dinică Andreea, Gherman Cristina, Mîrzea Vasile Carmen, Popescu-Marin Magdalena, Vasiliu Laura *Formarea cuvintelor în limba română,* Volumul al IV-lea, partea I, *Sufixele, Derivarea nominală şi adverbială*, Bucureşti, Editura Academiei Române, 2015.
10. FCLR IV, 2 = Croitor Blanca (coord.), Ana-Maria Barbu, Valentina Cojocaru, Ramona Cătălina Corbeanu, Andreea Dinică, Ionuţ Geană, Irina Lupu, Carmen Mîrzea Vasile, Magdalena Popescu-Marin, Oana Stoica-Dinu, *Formarea cuvintelor în limba română,* Volumul al IV-lea, partea a II-a, *Sufixele, Derivarea nominală şi adverbială*, Bucureşti, Editura Academiei Române, 2024.

11. FCLR V = Eugenia Contraş, Cristina Gherman, Finuţa Hasan, Rodica Ocheşeanu, Magdalena Popescu-Marin (coord.) *Formarea cuvintelor în limba română din secolele al XVI-lea - al XVIII-lea*, Bucureşti, Editura Academiei Române, 2007.
12. MDA = Academia Română, Institutul de Lingvistică „Iorgu Iordan – Al. Rosetti", *Micul dicţionar academic*, vol. I A-*Me*, vol. II *Mi*-Z, ediția a II-a, Bucureşti, Editura Univers Enciclopedic Gold, 2010.
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24. https://ziare.com/politica/stiri-politice/slugoii-lui-basescu-homosexuali-ilegitimi-reactii-politice-la-lista-neagra-a-cpc-158326 (ultima accesare 31.10.2025)
25. https://www.jurnalvirtual.ro/2012/08/23/slugoii-politici-din-presa-romaneasca/ (ultima accesare 31.10.2025)
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SEMANTIC WAYS TO CREATE TERMS IN THE FIELD OF BOTANY

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***Abstract**: The general objective of this study is to illustrate a productive mechanism for term formation in the field of botany—namely, the terminologisation. The terminologisation is a semantic process that involves the extension of meaning through the modification and addition of new conceptual features to words originating from the general lexicon. The methodological approach consists in comparing the primary meanings of the wordswith their second-degree specialized meanings in order to emphasise the denotative values of the terms. Thus, the word becomes semantically enriched, acquires the status of a specialized term within a technical terminology, and comes to designate a concept. Within scientific discourse, it acquires the status of a term, whereas in the common language it becomes a polysemantic word. The conclusion that can be derived is that the role of terminologisation is to address the deficit of terms by avoiding the use of some hermetic, scholarly terms that are difficult to understand and use.*

***Keywords:** language; linguistic; terminologisation; botany; terms*

Repere teoretice

Constituirea unei terminologii a unui domeniu științific este un proces niciodată încheiat. Știința evoluează, iar modalitățile de numire a conceptului sunt diverse: împrumuturi, calcul, mijloace interne, metaforizare, terminologizare etc.

Terminologizarea constă în migrarea termenilor din *lexicul comun* în cel *specializat*. Teoriile moderne pledează pentru deschiderea granițelor dintre *lexicul comun* și *lexicul specializat*, din considerentul că majoritatea termenilor provin din limbajul comun. Ilustrăm cu exemple din domeniul botanicii. Numele populare ale plantelor sunt cunoscute de către toți vorbitorii: *gura leului, floarea-soarelui, sunătoare, traista ciobanului, ciuboțica cucului*. În aceste exemple, observăm cum termenii primari (gura, floarea, a suna, traista, ciuboțica) servesc drept bază pentru crearea de noi concepte.

Terminologizarea este un proces care se realizează la nivel semantic, presupunând extensie de sens, prin modificarea și adăugarea unor trăsături conceptuale noi, cuvintelor din lexicul general. În acest sens, se cooptează cuvinte din limba comună pentru a denumi un concept. Specializarea se realizează pe baza unei asemănări între realitatea desemnată de cuvânt și elementul recent descoperit. Astfel, cuvântul se îmbogățește din punct de vedere semantic, devine termen specializat în cadrul unei terminologii și desemnează un concept. În limbajul științific, dobândește statutul de termen, iar în limbajul comun devine cuvânt polisemantic. (A se compara *vas* din limbajul comun cu *vas liberian* din botanică, *țesut* din limbajul comun cu *țesut conducător* din botanică, *plăcințele* din limbajul comun cu *plăcințele* din botanică). Rolul important al contextului este precizat în mai multe studii care abordează fenomenul terminologizării. Acest aspect este ilustrat și de Vézina Robert în lucrarea *La rédaction de définitions terminologiques*[1]. Lingvistul consideră că este foarte important să indicăm domeniul din care termenul face parte, astfel încât să se poată evita foarte ușor confuzia[2]. Exemplificăm cu: *țesut* (botanică)-„ ansamblu de celule vegetale"[3]
țesut (anatomie)-„ansamblu de celule animale"[4]

[1] Vézina Robert, Xavier Darras, Jean Bédard et Micheline Lapointe-Giguère, *La rédaction de définitions terminologiques,* Office québécois de la langue française, 2009.
[2] *Ibidem,* p. 8. *„L'indication du domaine contribue ainsi à la description et à la delimitation du concept et peut être considérée comme un élément definitoire, bien que cette information soit généralement consignée à l extérieur de la définition"* .
[3] *DEX,* p. 1126.
[4] *DEX,* p. 1126.

țesut (în domeniul textil)-„faptul de a țese, meșteșugul țesătoriei”[5]

În lucrările de specialitate se precizează atât avantaje, cât și dezavantaje ale acestui mijloc controversat de creare a termenilor. Ileana Busuioc și Mădălina Cucu sunt de părere că terminologizarea este un mijloc de creație neologică[6], un procedeu avantajos de formare a termenilor, deoarece „se recurge la un fond de cuvinte deja existent, termenul este mai ușor de înțeles și memorat și șansele de difuzare mai mari”[7]. Termenii formați sunt mai ușor de integrat în limbajul specialiștilor, fiind cunoscuți din limbajul comun. Rolul terminologizării este de acoperire a deficitului de termeni, prin evitarea folosirii unor termeni ermetici, savanți, dificil de înțeles și de utillizat. Ilustrăm cu câteva exemple din botanică. Omul de știință folosește și termenul uzual sau popular din rațiuni didactice:

Termenul științific latinesc	Termenul uzual	Cuvânt
Coleus scutellarioides	urzicuță	urzică
Capsicum annuum	ardei ornamental	ardei
Hippeastrum	crin asiatic	crin
Crassula sp	iarbă grasă	iarbă
Tradescantia zebrina	telegraf	telegraf[8]

Véronica Cervero considera că extensia de sens reprezintă o supraîncărcare cu semnificații noi a vocabularului unei limbi[9], ilustrând dezavantajele acestui procedeu.

Un alt dezavantaj vizează ambiguitatea pe care o provoacă: „produs prin extensiunea unui sens inițial de cele mai multe ori printr-o metaforă, funcționarea lui este de multe ori expusă ambiguității, consecință inerentă polisemiei”[10]. Pentru H. Bejoint, terminologizarea este o creație de tip polisemantic[11], iar creșterea polisemiei este un fapt real, în pofida părerilor generale care pledează pentru monosemantismul termenului. Realitatea este că monosemantismul termenului este dat numai de context, în acest caz de botanică. În afara contextului, rămâne un termen polisemantic, așa cum este înregistrat în dicționare. După cum se observă în exemplul de la *a,* termenul *vas* apare în context specializat, iar în exemplele *b* și *c*, cuvântul *vas* are alte sensuri.

a. „Ferigile au *organe vegetative* adevărate și *vase conducătoare*. Tulpina este adesea *rizom*. *Înmulțirea* se face prin *spori* aflați pe fața inferioară a frunzelor. Din *germinarea* unui *spor* ia naștere o *plantulă* care poartă *organele* de *reproducere*”[12].
b. A cumpărat *un vas* de lemn.
c. A transportat marfa cu *un vas.*

Părerea majorității specialiștilor este că termenului nu i se oferă un caracter polisemantic, ci un sens specializat. De exemplu, termenul *înmulțire* are sens specializat în botanică, matematică, zoologie etc.

„producere de indivizi noi, plante”.-botanică
„operație aritmetică”-matematică
„reproducere”-în zoologie

[5] *DEX*, p. 1126.
[6] Ileana Busuioc, Mădălina Cucu*, Introducere în terminologie, Editura* Universității din București, București, 2003, p. 27.
[7] Mariana Pitar, *Manual de terminologie și terminografie*, Editura Universității de Vest, Timișoara, 2018, p. 60.
[8] extrase din Aurora Mihail, *Mic atlas botanic*, Editura All, 2008, pp. 28-29.
[9]Véronica Vivacenco Cervero, *Homonimia y polisemia: teoria semántica y aplicacion lexicográfica*, Cordoba, Ediciones del sur, 2003, p. 97.
[10] Cucu, *op. cit.,* p. 33.
[11] H. Bejoint: *A propos de la monosemie en terminologie*, în META XXXIV, vol. 34, nr. 3, 1989, p. 405.
[12] Aurora Mihail, *op. cit.*, p. 12.

Studiu de caz

Terminologizarea este un mod productiv de formare a termenilor în cadrul botanicii. Cuvinte din limbajul general sunt utilizate mai des în vocabularul specializat. În limbajul botanic, se conservă seme căror li se adaugă alte seme suplimentare pentru a dobândi o nouă semnificație prin extensiune de sens. Unitățile lexicale obținute sunt în general compuse sau derivate. Vom compara *sensurile primare* ale cuvintelor cu *sensurile specializate de gradul doi* pentru a evidenția valorile denotative ale termenilor. Exemplele sunt selectate din *Dicționarul etnobotanic,* din *Dicționarul de fitonime* și din cărțile de specialitate.

Termenii obținuți prin terminologizare conservă seme specifice cuvântului inițial, dar și adaugă seme suplimentare pentru a dobândi o nouă semnificație (*măr-măr pădureț, măr acru, măr dulce, buruiană-buruiană de leac, buruiană sfântă).*

Vom prezenta în lucrarea noastră câțiva dintre termenii formați prin procedeul terminologizării:

- *buruiană de leac*

Cuvântul „buruiană" este înregistrat în DEX cu sensul de „nume generic pentru diverse plante erbacee necultivate"[13].

1) Valori conceptuale

Cuvântul apare în sintagma terminologică „buruiană de leac" ce denumește în botanică o plantă medicinală.

2) Valori lingvistice

Sintagma s-a format prin procedeul compunerii prin subordonare dintr-un substantiv+prepoziție+substantiv. Semul diferențiator cu funcția sintactică de atribut substantival prepozițional „de leac" ilustrează scopul utilizării acestei plante: pentru vindecare (*leac* este un sinonim regional pentru *medicament*).

- *ceapă sălbatică*

Cuvântul *ceapă (lat. caepa)* face parte din lexicul general al limbii, are sensul primar de „plantă erbacee legumicolă, bienală, din familia liliaceelor, comestibilă, cu miros puternic, specific, cu tulpina aeriană dreaptă, cilindrică și verde și cu cea subterană în formă de bulb"[14]. Analizăm termenul din perspectiva a două valori:

1) valori conceptuale, specializate în domeniul Botanicii, așa cum se observă în exemplul: ceapă sălbatică, cu denumirea științifică de *Anthericum ramosum*[15].
2) valori lingvistice: structura *ceapă sălbatică* s-a format prin adăugarea unui adjectiv, iar cuvintele au suferit o modificare semantică prin compunere prin subordonare. Cuvântul din lexicul general *ceapă* apare în sintagma terminologică *ceapă sălbatică* ce denumește o plantă erbacee, perenă, mică, înrudită cu ceapa. Planta cunoaște o serie de denumiri populare: *arpagic, ceapă perenă pitică, cepșoară, harpagică etc*. Sensul specializat a căpătat și un important sem diferențiator: adjectivul *sălbatic*, acesta având rolul de a distinge termenul de cuvântul din lexicul comun. Consultând dicționarul de fitonime, identificăm și alte seme diferențiatoare pentru termenul *ceapă.* Acesta apare în zeci de ocurențe dintre care menționăm:

[13] *DEX*, p. 120.
[14] *DEX*, p. 157.
[15] Constantin Drăgulescu, *Dicționar de fitonime românești*, Editura Universității „Lucian Blaga" din Sibiu, 2018, p. 20.

Terminologizare-substantiv+adjectiv	*Substantiv+substantiv*
Ceapă albă	*Ceapa câinelui*
Ceapă galbenă	*Ceapa cioarei*
Ceapă pipirigă	*Ceapă de câmp*
Ceapă mânzată	*Ceapă de mare*
Ceapă ciorască	*Ceapă de munte*

- *creţişoară*

Cuvântul „creț” se folosește în lexicul comun cu sensul de „răsucit, cârlionțat, buclat, cutat, zbârcit, ridat”[16].

1) Valori conceptuale

Prin terminologizare, cuvântul derivat „creţişoară” devine termen care denumește o plantă (*Alchemilla vulgaris*) din familia rozaceelor, cu flori mici verzi, gălbui.

2) Valori lingvistice

De la adjectivul creț s-a obținut prin derivare cu sufix un substantiv „creţişoară” utilizat atât la numărul singular, cât și la plural.

- *iarba fânului*

Cuvântul „iarbă” se regăsește în lexicul comun și face referire la un „nume generic dat plantelor erbacee, anuale sau perene, cu părțile aeriene verzi, subțiri și mlădioase, folosite pentru hrana animalelor”[17].

1) Valori conceptuale:

Termenul „iarba fânului” apare cu sensul specializat de *Anthoxanthum odoratum*[18]. În Dicționarul lui Alexandru Borza identificăm și alte denumiri populare: „*viţelar, iarbă mirositoare*”[19]. În dicționarul lui Drăgulescu[20] lexemul *iarba* apare în peste 200 de formanți:

iarbă de albine	grasă	iarba albinei
de apă	grecească	iarba apelor
de balsam	înțepătoare	iarba bălții
de baltă	japoneză	iarba broaștelor
de bătătură	lipicioasă	iarba ciobanului
de cal	măruntă	iarba inimii
de inimă	moale	iarba împăratului
de leșin	neagră	iarba lui Dumnezeu
de molii	otrăvită	iarba măgarului
de strat	puturoasă	iarba pământului
de țărm	roșie	iarba raiului
de vânt	sfântă	iarba soarelui
de venin	tare	iarba stâncilor
de vopsea	verde	iarba stelei
de zăvoi	vindecătoare	iarba ursului

2) Valori lingvistice:

În aceste surse, apare în trei sintagme de tipul

[16] *DEX*, p. 237.
[17] *DEX*, p. 468.
[18] Drăgulescu, *op. cit*., p. 20.
[19] Alexandru Borza, *Dicționar etnobotanic*, Editura Academiei Republicii Socialiste România, București, 1968, p. 20.
[20] Drăgulescu, *op. cit*., p. 371.

a) substantiv+prepoziție+substantiv, compunere prin subordonare –semul diferențiator este substantivul în Acuzativ (iarbă de apă) care indică apartenența.
b) de tipul substantiv+ substantiv în cazul genitiv: semul diferențiator este substantivul (iarba apelor) care indică tot apartenența.
c) substantiv+adjectiv: semul diferențiator este adjectivul (iarbă măruntă) care indică o trăsătură a obiectului.

Astfel, semul diferențiator pune în evidență orizontul de cunoaștere al vorbitorului:
- iarbă de leșin-boala pe care planta o lecuiește;
- iarbă înțepătoare-aspectul;
- iarbă de țărm-habitatul;
- iarbă neagră-culoarea.

- *floare*

1) Valori conceptuale *„parte a plantei care cuprinde organele de reproducere sexuată și care are de obicei o corolă frumoasă și variat colorată*[21].
2) Valori lingvistice

Modelul floare+determinant are în jur de 150 de realizări denominative în dicționarul lui Drăgulescu[22], fiind unul dintre cele mai productive cuvinte. Floare este desemnarea generică pentru miile de plante al căror nume nu este cunoscut de către toți vorbitorii.

Substantiv+ adjectiv	Substantiv+ prepoziție+ substantiv	Substantiv+ prepoziție+ substantiv	Substantiv+ prepoziție+ substantiv	Substantiv +substantiv în genitiv
acră	ca aiul	cu bumb	de amiază	babei
albă	ca ceapa	cu creț	de apă	băiatului
albastră	ca iarba	cu ghimpi	de baltă	bălții
argintie	ca mușcata	cu suman	de ceară	broaștei
crestată	ca tabacul		de fân	calului
grasă	ca gheața		de hârtie	caprei
nebună	ca mătura		de săpun	clopotului

- *lemn sfânt*

Cuvântul lemn, potrivit DEX, desemnează „un țesut conducător al unor plante superioare alcătuit din trahee, parenchim și fibre cu lignină, folosit ca material de construcție, drept combustibil”[23].

1) Valori conceptuale

Termenul *lemn sfânt* este utilizat cu sensul specializat pentru planta *Artemisia abrotanum*[24], o plantă decorativă înrudită cu pelinul, cu numeroase beneficii.

2) Valori lingvistice

În botanică apare în compusul „lemn sfânt”. Semul diferențiator este adjectivul „sfânt”. În surse am identificat și alte seme diferențiatoare pentru termenul „lemn”: sufixul –uș lemnuș (derivare cu sufix) sau substantivul în genitiv în compusul (Lemnul Domnului, Lemnul lui Dumnezeu) ce denumesc aceeași plantă.

O observație care se impune este că pe cutiile de ceai apare denumirea *Lemnul Domnului*, nu denumirea științifică a plantei.

[21] *DEX*, p. 385.
[22] Drăgulescu, *op. cit*., pp. 281-284.
[23] *DEX*, p. 567.
[24] Drăgulescu, *op. cit*., p. 333.

Concluzii

Spre deosebire de alte științe, botanica este deosebit de bine reprezentată de terminologizare care se face în baza elementelor comune, cunoscute de vorbitori. După cum s-a observat din exemplele oferite, numeroase sunt denumirile de plante formate cu ajutorul acestui procedeu. La baza unităților lexicale specializate se află un *element motivațional (culoare, formă, funcție),* înțelese mai ușor.

Terminologizarea devine, în acest context, o sursă esențială de termeni botanici. Terminologia apelează la lexicul limbii comune prin terminologizarea unităților lexicale existente deja. Sursele terminologizării în botanică sunt, în general, substantivele comune. Termenii astfel formați sunt mai ușor de reținut și de folosit. Terminologizarea este un procedeu „avantajos, deoarece se recurge la un fond de cuvinte deja existent, termenul este mai ușor de înțeles și memorat și șansele de difuzare mai mari”[25].

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CONTEMPORARY TRANSLATION STUDIES PERSPECTIVES IN THE THEORY OF ADVERTISING

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Abstract: *In this study we examine the main theoretical concepts associated with the translation process, following the perspectives formulated by scholars such as Eugene Nida, Katharina Reiß or Lawrence Venuti, whose contributions have shaped the foundations of translation studies. Starting from the definitions of translation within these paradigms, the study analyzes how theoretical principles are applied to the specific context of advertising discourse, where adaptation, creativity, and meaning reconfiguration becomes essential. The research shows that advertising translation involves not only the linguistic transfer of the message but also the cultural adjustment of content according to the codes and expectations of the target audience, reaffirming the interdisciplinary nature of the translational act. Through this approach, the study highlights the complexity of translation as a process of negotiating meaning across distinct languages, cultures, and communicative environments.*

Keywords: *translation theory; advertising discourse; adaptation; cultural adjustment*

1. Introducere

În ultimele decenii, traducerea publicitară a devenit un domeniu de interes major în cadrul traductologiei contemporane, pe fondul globalizării accelerate și al intensificării schimburilor culturale. Publicitatea, ca formă hibridă de comunicare ce combină funcții informative, persuasive și estetice, impune traducătorului un set complex de responsabilități care depășesc cu mult simpla transpunere lingvistică a unui mesaj. În acest sens, analiza traducerii publicitare nu poate fi realizată în afara unui cadru teoretic solid, care integrează atât dimensiunea lingvistică, cât și cea culturală, pragmatică și ideologică a actului de traducere.

Teoriile influente formulate de Eugene Nida, Katharina Reiß, Hans J. Vermeer, Christiane Nord sau Lawrence Venuti au remodelat profund înțelegerea traducerii, mutând accentul de la fidelitate formală la funcționalitate, de la echivalență la scop, de la transfer la negociere culturală. Traducerea publicitară devine, astfel, un teren privilegiat pentru aplicarea și testarea acestor paradigme, deoarece mesajele publicitare sunt sensibile la context, orientate spre efect și adaptate la așteptările publicului-țintă. Ele necesită soluții creative, decizii interpretative și competențe interculturale, confirmând natura interdisciplinară a traducerii.

Lucrarea de față își propune să analizeze modul în care principalele teorii traductologice ale secolului XX și începutului de secol XXI pot fi aplicate traducerii discursive din publicitate, cu accent pe contextul românesc. Studiul urmărește evoluția istorică a teoriilor traducerii, de la modelele lingvistice structuraliste la funcționalism, studiile culturale, abordările existențialiste și socio-traductive, investigând felul în care acestea pot fi aplicate în mod concret la adaptarea mesajelor publicitare internaționale. Prin această analiză, lucrarea evidențiază faptul că traducerea publicitară nu este un simplu exercițiu tehnic, ci un proces complex de negociere a sensului, în care traducătorul devine mediator cultural, strateg al sensului dar și creator al experienței de brand.

2. Metodologie

Metodologia acestui studiu se înscrie într-o abordare interdisciplinară, combinând analiza teoretică, cadrul conceptual al traductologiei moderne și studiul aplicat al traducerii publicitare în context românesc. Cercetarea pornește de la principiile fundamentale ale teoriei traducerii,

așa cum au fost formulate de (Halliday et al., 1973), (Nida, 1964), (Catford, 1978), (Levý, 1967), (Reiß, 1971), (Vermeer & Reiß, 2010), (Nord, 2001), și (Venuti, 2008), utilizând metoda comparativ-analitică și interpretativ-funcțională. Analiza comparativă urmărește o linie cronologică a teoriilor, de al structuralism la funcționalism, de la existențialism la teoriile socio-cognitive moderne ale actului de traducere, prezentând cum aceste teorii își găsesc aplicarea în peisajul modern la traducerii mesajului publicitar în particular în spațiul românesc.

3. Cadrul teoretic: Fundamentele traductologiei

În contextul globalizării, când multe companii se bazează pe comunicarea publicitară într-o limbă de circulație internațională, traducerea mesajului publicitar se bucură de un interes intens. Traductologia, în particular, s-a desprins ca disciplină de sine stătătoare destul de târziu, undeva la confluența dintre lingvistică, filosofia limbajului, semiotică și studii culturale. Chiar dacă pare surprinzător, dar mult timp traducerea a fost privită mai degrabă ca o artă decât ca un domeniu care ar merita o teorie proprie. Și mai surprinzător, definițiile propuse de-a lungul timpului pentru ce înseamnă traducere se contrazic adesea. Ele se rotesc, mai mult sau mai puțin, în jurul ideii de sens (al textului și al discursului), și a felului în care acesta poate fi „echivalat" între limbi (un termen care nici el nu e lipsit de ambiguitate).

Istoric, evoluția concepțiilor despre traducere arată, treptat, o mutare a centrului de greutate: de la ideea de fidelitate absolută față de textul sursă, spre o înțelegere mai flexibilă, în care traducătorul și contextul receptor capătă o voce reală. Primele reflecții sistematice despre traducere încep din timpurile lui Cicero și Sfântul Ieronim (Venuti, 2018, pp. 19–23), care se certau, într-un fel, asupra aceleiași dileme pe care o întâlnim chiar și astăzi: să traduci cuvânt cu cuvânt (*ad verbum*) sau sensul general (*ad sensum*)?

Dilema încă există, doar reformulată sub forma mai tehnică a „*echivalenței*" (Venuti, 2018, pp. 126–133). În așa-numita *etapă a lingvisticii structuralistă,* autorii precum Halliday sau Catford pun accentul pe această echivalență lingvistică. Conform lui Halliday, în lucrarea "*The linguistic sciences and language teaching"* (Halliday et al., 1973), traducerea ar trebui înțeleasă nu ca o corespondență de tip „cuvânt cu cuvânt", ci mai curând ca un proces de stabilire a echivalențelor la nivel textual. Traducerea este văzută, astfel, ca o încercare de a recrea sensul întregului, nu al fiecărei bucăți în parte. În această logică, traducerea devine un act de înlocuire a materialului textual dintr-o limba sursă (SL) cu un conținut echivalent, dar nu identic, într-o limbă țintă (TL). Similar, J. C. Catford, în lucrarea "*A Linguistic Theory of Translation: an essay in applied linguistics"* (Catford, 1978), susține și el această paradigma structuralistă. Pentru el, traducerea e un set de corespondențe între limbaje. Totuși, o astfel de abordare, conform și diverșilor critici ai curentului, pare că ignoră dimensiunea pragmatică, socială, uneori chiar umană a traducerii.

Autori precum House, în lucrarea "*Translation Quality Assessment: Liguistic Description versus Social Evaluation*" (House, 2002), văd însă traducerea ca o reproducere, o replică a textului original într-o altă limbă, menită să păstreze funcțiile comunicative ale textului inițial. Termenul de „*reproducere*" poate părea mecanic, dar în contextul teoriei lui House, accentul cade pe intenția și structura textului, nu doar pe forma sa lingvistică. Widdowson, în "*Teaching language as communication*" (Widdowson, 2004), merge chiar mai departe și afirmă că traducerea ar trebui să fie în primul rând un act comunicativ, nu doar o operațiune la nivel de propoziție, lexic sau gramatică. Cu alte cuvinte, dacă mesajul „funcționează" în TL și produce un efect similar, traducerea poate fi considerată reușită. Chiar dacă, formal, ea se poate îndepărta de textul original. Această abordare, deși atrăgătoare, riscă totuși să ignore nuanțele stilistice care dau individualitate unui text. Cât despre Hatim și Munday, în "*Translation: an advanced resource book for students*" (Hatim & Munday, 2019), aceștia aduc o distincție utilă: traducerea poate fi privită atât ca proces, cât și ca produs. În viziunea lor, sfera traducerii include atât procesul de transformare a unui text sursă (ST) într-un text țintă (TT) într-un

anumit context socio-cultural, cât și produsul concret al acestui proces, adică textul tradus propriu-zis, și chiar întreaga rețea de factori cognitivi, lingvistici, vizuali, culturali și ideologici care influențează atât produsul cât și procesul. Această perspectivă pare să integreze cel mai bine complexitatea reală a traducerii, nu doar ca transfer de sens, ci ca act interpretativ, unde traducătorul este simultan cititor, analist și autor secundar.

Un moment de cotitură în traductologie îi este datorat lui Eugene A. Nida, ale cărui volume, „*Toward a Science of Translating"*, publicat în 1964 și revizuit în (Nida, 2003), sau „*The Theory and Practice of Translation"*, publicat în 1969 cu C. Taber și revizuit în ediția (Nida & Taber, 1982), schimbă fundamental tonul discuției. Lucrarea lui pune bazele, într-un fel, *etapei modelului informațional și a paradigmei moderne decizionale a traductologei*, în care traducerea este văzută ca proces decizional inflientat de teoria informațională și de semiotică. E. Nida, în particular, argumentează că traducerea nu trebuie să urmeze forma cuvânt cu cuvânt, ci să urmărească efectul asupra cititorului: „*O traducere bună este cea care produce asupra cititorului țintă un efect similar cu cel pe care textul original îl avea asupra cititorului inițial*." (Nida & Taber, 1982, p. 159). Autorul nu mai caută o identitate formală strict între texte, ci caută un efect similar asupra publicului. El distinge între echivalența formală (care păstrează structura) și echivalența dinamică (care reproduce reacția). Echivalența formală caută să păstreze structura și formele lingvistice ale originalului (traducere mai literală), pe când echivalența dinamică caută să redea sensul și impactul comunicativ, chiar dacă structura se schimbă (traducere adaptată, naturală). Poate părea o subtilitate, dar acesta reprezintă un pas important de la o viziune pur lingvistică, spre una comunicativă, în care traducerea devine o formă de acțiune asupra cititorului.

Prin anii '70–'80, apar perspective chiar și mai nuanțate asupra paradigmei decizionale a traducerii. Peter Newmark, în "*A Textbook of Translation*", inițial publicată în 1988 și revizuită în (Newmark, 2008), vorbește despre traduceri „semantice", mai apropiate de original, și traduceri „comunicative", care urmăresc să sune firesc pentru publicul țintă. Pe altă linie, George Steiner, în „*After Babel"*, publicată în 1975 și revizuită (Steiner, 1998), privește traducerea dintr-un unghi aproape filosofic. Pentru el, traducerea este un act de interpretare, o formă de „mișcare" între culturi sau o negociere a sensului. Nu este doar o transpunere, ci chiar o recreare. Această abordare poate părea mai degrabă poetică decât practică, dar ea a schimbat felul în este gândită traducerea: ca pe un act de înțelegere, nu doar de echivalare.

4. Teoriile Traductologiei în practică

Ne vom referi în cele ce urmează la astfel de teorii moderne ale traducerii. Jiří Levý publică initial în anul 1967 în vol. 2 al cărții "*To Honor Roman Jakobson*", revizuită ulterior în (*To Honor Roman Jakobson*, 2018), articolul "*Translation as a Decision Process*". Levý, în special prin acest articol, este considerat astăzi unul dintre fondatorii traductologiei moderne. El propune ideea traducerii ca proces decizional, ce implică o succesiune de alegeri pe care traducătorul le face pentru a atinge echilibrul între fidelitate și naturalețe. Traducătorul, în viziunea sa, este mai degrabă un strateg decât un simplu intermediar al sensurilor. El se confruntă cu o succesiune de alegeri, dintre care fiecare poate schimba subtil interpretarea textului. Traducătorul nu urmează o rețetă, ci navighează printre posibilități și intuiții, uneori ghidat de normele limbii, alteori de propria sensibilitate estetică.

Levý descrie procesul traducerii ca o succesiune de decizii guvernate de constrângeri contextuale, identificând trei momente esențiale: situația, instrucțiunea I și instrucțiunea II (Levý, 1967, pp. 117-119). „Situația" reprezintă momentul în care traducătorul se confruntă cu o problemă concretă – de pildă, un termen, o expresie sau o nuanță culturală care nu găsește un corespondent direct și satisfăcător în limba țintă. În această etapă, traducătorul trebuie să formuleze o decizie contextuală, evaluând atât constrângerile textuale, cât și așteptările publicului receptor (Levý, 1967, p. 119).

Să luăm un exemplu simplu: expresia engleză *"comfort food"*. În română, traducerea literală *„mâncare de confort"* nu funcționează. Ea sună artificial, aproape mecanic. Aici apare „situația" lui Levý: traducătorul trebuie să decidă *ce sens predomină*: este vorba despre mâncare simplă, nostalgică, care aduce liniște sufletească? Sau despre mâncare grasă, reconfortantă, din zona gusturilor familiare?

Instrucțiunea I presupune, apoi, definirea clasei de alternative. În această fază, traducătorul explorează toate opțiunile posibile. El creează un „set de variante" pe care le poate testa în funcție de contextul cultural și stilistic. Continuând exemplul anterior, clasa de alternative pentru *"comfort food"* ar putea include:

- *mâncare ca acasă*
- *mâncare de suflet*
- *gustul copilăriei*
- *preparate care te liniștesc*

Fiecare opțiune pune accent pe o altă dimensiune a sensului: una evocă nostalgia, alta emoția, alta sentimentul de siguranță. Traducătorul le notează, le simte în contextul textului și, uneori, chiar le testează în voce.

În final, Instrucțiunea II conduce la selectarea variantei potrivite**.** Traducătorul face, acum, alegerea finală. Nu întotdeauna cea mai frumoasă expresie câștigă, ci cea care *funcționează cel mai bine în context*.

- Dacă traducerea apare într-o reclamă la o companie de livrări, *„mâncare ca acasă"* ar fi probabil cea mai naturală variantă, evocând o imagine caldă, familiară, simplă.
- Dar dacă apare într-un articol de gastronomie rafinată, *„gustul copilăriei"* poate fi mai potrivit pentru că evocă emoție, dar păstrează eleganța discursului culinar.

În ambele cazuri, traducătorul acționează ca un decident conștient, nu ca un intermediar mecanic. Alegerea este contextuală, pragmatică și, inevitabil, subiectivă.

Un alt exemplu ar putea fi traducerea expresiei engleze *"Home is where the heart is."* Traducătorul are mai multe opțiuni:

- Traducere literală: „*Acasă este acolo unde este inima*".
- Traducere adaptată: „*Acasă e acolo unde ți-e inima*".
- Adaptare a conceptului în traducere: „*Oriunde ți-e inima, acolo e acasă*".

Fiecare variantă funcționează într-un registru ușor diferit. Prima pare rigidă, aproape didactică. A doua sună natural în limba română. A treia, în final, adaugă o nuanță poetică și ar putea fi preferată într-un context publicitar sau literar. Aici, decizia traducătorului nu este doar lingvistică, ci strategică. El cântărește impactul emoțional, stilul dorit și așteptările cititorului. Pentru Levý, așadar, traducerea nu este un act de copiere, ci un proces rațional și creativ de selecție, un joc continuu între posibil și potrivit. Traducătorul oscilează între constrângerile lingvistice și intuiția estetică, între fidelitate și expresivitate. Și poate că tocmai aici stă farmecul meseriei: în felul în care fiecare decizie, aparent mică, dă formă unei lumi noi, familiare, dar niciodată identice cu originalul. Astfel, teoria lui Levý sugerează că traducerea este, în esență, un act de echilibru: o alegere informată, dar și instinctivă, între mai multe drumuri posibile. Traducătorul nu urmează un algoritm, ci navighează printre constrângeri și intuiții, ghidat de context și de propria experiență lingvistică.

Adevărata schimbare de paradigmă în privința teoriilor traductologiei vine însă din spațiul german, odată cu *teoriile funcționaliste*. Acestea se desprind clar de modelul strict lingvistic și privesc traducerea ca o acțiune orientată spre scop. Termenul folosit în germană este „*zielgerichtete Handlung"*, care se traduce prin "*acțiune direcționată spre un obiectiv*" și apare în (Holz-Mänttäri, 1984). În această accepțiune, în loc să întrebe „*cât de fidel este textul?*", funcționaliștii întreabă „*la ce servește traducerea aceasta?*". Teoria lui Nida (E. A. Nida & Taber, 1982), în particular, a stat la baza dezvoltării modelelor funcționaliste și a

teoriilor de adaptare creativă (a funcției textului în traducerea publicitară) sau recreare textuală (dacă vedem lucrurile din perspectiva reformulărilor creative în contexte literare).

Cea mai reprezentativă este poate lucrarea lui Katharina Reiß, "*Möglichkeiten und Grenzen der Übersetzungskritik",* apărută în 1971 și revizuită în (Reiß, 1986). Autoarea propune o clasificare pragmatică, în texte informative, expresive și apelative. Traducerea, spune ea, trebuie apoi adaptată funcției comunicative a textului, nu invers.

E o idee simplă, dar revoluționară în contextul epocii în care a fost propusă: nu toate textele trebuie traduse „la fel" (Reiß, 1971, pp. 110–115). O reclamă nu se traduce ca un poem, nici un manual tehnic ca un roman. Reiss consideră, astfel, traducerea un proces de producere a unui text în TL ce este echivalent funcțional cu textul din SL.

Totuși, Reiß nu idealizează acest proces. Mesajul nu ajunge niciodată în mod perfect „intact" în cultura de sosire. El este influențat, subtil sau vizibil, de personalitatea traducătorului, de ideile sale, de experiența de viață și de competențele sale culturale și lingvistice (Reiß, 1986, pp. 102-104). Traducătorul, chiar și atunci când aspiră la neutralitate, lasă inevitabil o amprentă în text.

În acest sens, Reiß identifică două tipuri principale de modificări posibile în timpul traducerii, modificări determinate de schimbarea funcției și modificări determinate de limitări structurale între limbi, ambele reprezentând parte integrantă a procesului traductiv (Reiß, 1971, pp. 116–122):

1. Schimbări neintenționate, ce apar, de obicei, din cauza diferențelor structurale dintre limbi sau a limitelor competenței traducătorului. De exemplu, o frază complexă din germană, încărcată de participii și subordonate, poate fi tradusă în română printr-o structură mai simplă, dar mai fluidă. Rezultatul nu este greșit, însă tonul și ritmul pot fi ușor modificate.
2. Schimbări intenționate, ce sunt decizii conștiente, menite să adapteze funcționalitatea textului sursă la noul context cultural. Dacă, de pildă, un text publicitar german folosește un apel la autoritate („*construit de experți*"), traducătorul român ar putea prefera o formulare mai afectivă („*creat cu grijă pentru tine*"), pentru că publicul român reacționează diferit la formele de persuasiune. În acest caz, scopul comunicativ rămâne același, adică convingerea publicului, dar mijloacele se schimbă strategic.

Pentru Reiß, adevărata echivalență nu se află în structura lingvistică, ci în funcția textului. Un text este tradus cu succes atunci când își păstrează intenția comunicativă și rolul pragmatic, chiar dacă forma este ajustată. Privind în ansamblu, majoritatea teoriilor discutate anterior, de la echivalența lexicală (a lui Nida, referită în Secțiunea anterioară) la echivalența funcțională (a lui Reiß), toate converg asupra aceleiași idei: traducerea nu este doar transfer de sens, ci un act de interpretare, o reconstrucție a semnificației în limitele unei alte culturi.

Câțiva ani mai târziu, Hans J. Vermeer, colaboratorul lui Katharina Reiß, duce ideea ei mai departe în *„Grundlegung einer allgemeinen Translationstheorie"*, publicată în 1984 și revizuită în (Vermeer & Reiß, 2010). Teoria *Skopos*, adică teoria scopului, afirmă că strategia de traducere este determinată de intenția finală a textului tradus. Într-un fel, traducătorul devine arhitectul propriei sale acțiuni: el decide cum să construiască textul, în funcție de „de ce" și „pentru cine".

Tot în anii '80, Justa Holz-Mänttäri privește traducerea dintr-o perspectivă mai profesională, aproape sociologică. În lucrarea "*Translatorisches Handeln"* (Holz-Mänttäri, 1984), ea definește traducerea ca o activitate de comunicare complexă, integrată în instituții și organizații. Traducerea nu mai e doar text, ci și design de mesaj. E un produs funcțional al unei echipe în care traducătorul joacă rolul de expert în comunicare interlingvă.

Mai târziu, Christiane Nord, studentă și colaboratoare a lui Hans J. Vermeer, propune o versiune mai „umanizată" a funcționalismului. În „*Translating as a Purposeful Activity"*, publicată în 1997 și revizuită în (Nord, 2001), ea a preluat teoria Skopos și a rafinat-o, adăugând-i noțiunea de „*translation brief*", adică un set de instrucțiuni practice care ghidează

traducătorul în funcție de scopul textului, respectiv o abordare mai echilibrată între fidelitate și funcționalitate (Nord, 2001, pp. 32-34). Nord recunoaște importanța scopului, dar avertizează că textul original trebuie totuși respectat ca document istoric și cultural, nu doar ca pretext pentru adaptare. În plus, ea introduce conceptul de loialitate (*Loyalität*), o noțiune etică ce depășește simpla orientare către scop și impune traducătorului o responsabilitate simultană față de autor, text și public (Nord, 2001, pp. 125-130). Astfel, Nord propune o articulare nuanțată a funcționalismului: libertatea traducătorului este esențială, dar ea nu poate fi exercitată fără un respect coerent pentru intenția autorului și pentru statutul cultural al textului sursă.

Cele trei modele (Reiß, Vermeer și Nord) formează nucleul a ceea ce numim astăzi teoria funcționalistă a traducerii (sau Skopos Theory). Această perspectivă mută accentul de la fidelitatea față de textul sursă la funcția comunicativă și scopul textului tradus.

În publicitate, unde textul nu doar informează, ci influențează comportamente și emoții, această abordare devine esențială. Să luăm un exemplu, fictiv, de mesaj publicitar din industria parfumurilor de lux: „*Whisper your power. Let the world feel your presence*." Acesta este, în SL, un text scurt, poetic, cu un echilibru între delicatețe (*whisper*) și forță (*power*).

Considerând analiza funcțională a lui Reiß, acesta este un text operativ-expresiv, adresat publicului feminin, și având scopul de a inspira și a crea o emoție asociată cu rafinamentul și încrederea.

Peste, Vermeer stabilește scopul mesajului: evocarea unei puteri interioare feminine, un echilibru între eleganță și putere, având un ton aspirațional, chiar poate poetic, dar și accesibil. Așadar, o traducere literală precum „*Șoptește-ți puterea. Lasă lumea să-ți simtă prezența*" ar suna straniu, rigidă. Traducerea trebuie adaptată pentru a suna firesc și emoțional.

Adaptare loială, atribuită teoriei lui Nord, trebuie în final să păstreze intenția originală (puterea discretă a feminității), dar și să fie adaptată pentru limba și cultura română. Versiuni posibile rezultate ar fi:

- „*Șoptește-ți puterea. Lasă lumea să-ți simtă prezența*". Este o traducere literală, care păstrează forma, dar pierde naturalețea. „*Șoptește-ți puterea*", în particular, sună forțat.
- „*Puterea ta nu are nevoie de glas*". Este o adaptare liberă (cf. Vermeer și Nord), care păstrează ideea de discreție și forță, dar într-o formulare poetică firească.
- „*Lasă lumea să simtă cine ești, fără cuvinte*". Este o adaptare contextuală (cf. Reiß), o traducere cu caracter operativ, la care se adaugă ideea de loialitate a lui Nord. Traducerea păstrează tonul original, transmite emoția și sensul pragmatic. |
- „*Fii vocea tăcută a puterii*" este o re-creație expresivă (cf. teoriei Skopos, este un mesaj dominant). Traducere are acum o valoare artistică, perfectă pentru un slogan publicitar de lux.

Așadar, Reiß ne ajută să identificăm funcția textului (în acest caz, operativă și expresivă). Vermeer ne justifică libertatea traducătorului, că mesajul trebuie să producă același efect, nu să reproducă aceleași cuvinte. Iar Nord ne obligă la loialitate față de intenția comunicativă și identitatea brandului. Rezultatul final, „*Fii vocea tăcută a puterii*", echilibrează toate cele trei principii: este un mesaj operativ (Reiß) și inspiră convingere, urmează scopul publicitar (Vermeer), adică creează un efect aspirațional și nu unul literal, și în final respectă loialitatea față de sensul original (Nord), prin faptul că transmite forța subtilă a feminității fără distorsionare culturală.

Prin combinarea teoriilor lui Reiß, Vermeer și Nord, traducerea publicitară poate să devină un act de creație controlată, fidelă intenției, dar liberă în expresie. Traducătorul devine un strateg al sensului, cineva care adaptează emoții, nu doar mesaje.

În anii 1990, peisajul traducerii se complică, pentru că, în plus, traducerea începe să fie văzută nu doar ca o chestiune de limbaj, ci și de putere și cultură. Etapa aceasta din traductologiei se întâlnește sub numele de *The Cultural Turn*, termen definit de Susan Bassnett în "*Constructing Cultures"* (Bassnett, 1998). Autori precum Susan Bassnett și André Lefevere

(Bassnett & Lefevere, 1995), vorbesc despre „*cultural turn*”, o schimbare de perspectivă care mută accentul de la texte la contexte. Traducerea, sugerează ei, nu doar reflectă cultura, ci o modelează. Traducerea este acum privită ca act cultural, dar și politic.

În anii 2000 se face o trecere de la teoriile funcționalismului la cele *existențialiste*. Chair dacă nu putem defini o „școală existențialistă” formală, se constată că există un filon fenomenologic-existențial, centrat pe alienare și neînchiderea sensului în traducere, un accent mărit pe responsabilitate etică și faptul că traducerea este văzută ca o experiență a „celuilalt”.

Cercetători și teoreticieni, precum Lawrence Venuti în “*The Translator's Invisibility: A History of Translation”*, publicată în 1995 și revizuită în (Venuti, 2003), privesc traducerea ca pe un proces complex, care nu presupune doar transmiterea sensului în limba țintă, ci și păstrarea stilului și a tonului textului original. Cu alte cuvinte, textul tradus nu ar trebui să „sune” ca o traducere, ci să pară un text autentic, scris de la bun început în limba respectivă. El susține că traducătorii au două opțiuni majore. Pe de o parte, să „domesticească” textul, adică să-l adapteze cultural pentru ca publicul țintă să-l perceapă drept natural, aproape ca un text original în limba sa (Venuti, 2018, pp. 19-21). Pe de cealaltă parte, de a „înstrăina” textul, adică să păstreze elemente culturale, stilistice sau expresive din limba sursă, făcând vizibilă prezența culturii de origine (Venuti, 2018, pp. 21-24).

Venuti avertizează însă că „invizibilitatea traducătorului” (tendința industriei editoriale și comerciale de a dori texte perfect fluide, care par scrise direct în limba țintă) duce la o pierdere a diversității culturale și la o uniformizare stilistică (Venuti, 2018, pp. 1-5). Traducerea trebuie să fie un text în care prezența traducătorului devine, ideal, invizibilă**.** Această abordare deplasează accentul de la simpla corespondență lexicală, la o echivalență stilistică și tonală**,** mult mai dificil de obținut. Nu e vorba doar de ce se spune, ci de cum se spune. A reda nuanțele de ritm al frazei sau ironia subtilă a unui text original poate deveni o provocare considerabilă, mai ales când cultura țintă are alte repere estetice. Reproducerea ritmului frazei originale, surprinderea ironiei fine sau a unei ambiguități intenționate poate deveni un mic exercițiu de acrobație culturală. Cu atât mai mult cu cât publicul țintă vine dintr-un sistem estetic cu alte reflexe, alte tipare de umor și alte așteptări privind „naturalitatea” limbii.

În teorie, publicitatea globală caută coerență de brand (mesaj unitar), dar în practică, adaptarea culturală este crucială. Aici intervine teoria lui Venuti: traducătorul poate alege să „facă textul invizibil” pentru ca receptorul român să-l perceapă drept familiar, sau dimpotrivă, să păstreze un element străin, accentuând originea internațională a produsului.

Aplicarea teoriei lui Venuti în traducerea publicitară arată că „a traduce” nu înseamnă doar a găsi echivalențe lexicale, ci a decide cât de vizibilă vrei să fie vocea traducătorului și cultura sursă în textul final. Uneori, „invizibilitatea” aduce eficiență comercială; alteori, „vizibilitatea” oferă autenticitate și diferențiere culturală. În fond, traducătorul publicitar este un creator de echilibru între două lumi: una globală, care vrea uniformitate, și una locală, care cere rezonanță culturală. Venuti pledează pentru strategii de străinare (*foreignization*) (Venuti, 2018, p. 20), adică texte care păstrează ceva din alteritatea originalului, chiar dacă par mai puțin „fluente”. E o poziție controversată, dar și necesară, într-o epocă în care uniformizarea globală tinde să șteargă diferențele culturale.

Krause și Nord (Krause et al., 1992) dezvoltă și extind și ei teoria funcționalistă a lui Reiß și Vermeer, introducând conceptul de **„**translation brief**”**, adică un set clar de instrucțiuni despre scopul traducerii, publicul țintă și contextul de utilizare. Diverși autori vorbesc aici despre extinderea traducerii către *studii culturale și identitare* (ex., studii de gen în traductologie). Între timp, cercetători ca Anthony Pym (Pym, 1993), Mona Baker (Baker, 2005) sau Theo Hermans (Hermans, 2014) aduc traducerea în *sfera sociologiei*. Ei vorbesc despre rețele de traducători, despre fluxuri de putere, despre traducerea ca acțiune socială. Traducerea este văzută ca un proces social, nu doar textual.

Nu toată lumea e de acord cu aceste abordări, dar ele arată cât de mult s-a extins domeniul, de la gramatică la geopolitică. Privind înapoi, traseul teoriilor traducerii pare să urmeze un fir natural: de la reguli și fidelitate spre scop și context, iar apoi spre cultură și societate. Nu e o evoluție liniară, ci una sinuoasă, plină de suprapuneri și reveniri. Ceea ce părea „obiectiv" în anii '60, echivalența, devine relativ în anii '80, iar apoi cultural și politic în anii '90. În perioada echivalenței (anii '60–'70), a teoriilor lui Nida și etapa de fidelitate semantică, traducerea era văzută ca un transfer de sens între două coduri lingvistice. Accentul cădea pe echivalența dinamică în cazul lui Eugene Nida, adică pe ideea că receptorul textului tradus trebuie să simtă același efect ca publicul original.

Să considerăm următorul exemplu publicitar:

- Textul original în limba engleză: "*The taste of America in every bite*".
- Traducere literală (în stilul anilor '60): „*Gustul Americii în fiecare mușcătură*".

Deși fidelă, traducerea sună artificial în română. Termenul mușcătură, în particular, nu are valențe pozitive în discursul publicitar. Un traducător fidel ar fi fost constrâns de sensul literal, dar unul funcțional ar fi căutat echivalența de efect, nu de formă.

În perioada funcționalistă (a anilor '80–'90, sau ai teoriilor lui Reiss, Vermeer și Nord), accentul se mută de la ce spune textul la ce face textul. În această etapă, traducerea publicitară devine o formă de comunicare strategică, unde contează scopul (skopos) și publicul țintă.
Să considerăm următorul exemplu publicitar:

- Textul original: "*Think different*". (moto atribuit lui Apple, din anul 1997)
- O posibilă traducere literală ar fi: „*Gândește diferit*".
- Versiune funcționalistă adaptată însă este: „*Gândește altfel*".

Cuvântul "*altfel*" transmite aceeași atitudine de nonconformism, dar într-o formă naturală și idiomatică. Traducerea urmează logica lui Vermeer, acela că scopul e să inspire, nu să explice.

În perioada culturală (a anilor '90–2000, sau ai teoriilor lui Bassnett, Venuti, Lefevere), traducerea este privită ca act cultural și ideologic. Traducătorul nu mai este invizibil, ci o voce care participă la (re-)construcția mesajului în altă cultură. În publicitate, asta înseamnă adaptarea valorilor, emoțiilor și simbolurilor.

Să considerăm următorul exemplu publicitar:

- Textul original: "*Because you're worth it*" (slogan al mărcii L'Oréal)
- Traducere în limba română, adaptată cultural, ar fi: „*Pentru că meriți*"
- Traducere străinizată, cf. teoriilor lui Venuti, care menține ideea de auto-valorizare este: „*Pentru că ești valoroasă*" (sau "*Fiindcă valorezi atât cât crezi tu*")

Prima variantă a fost preferată în România, pentru că se integrează natural în discursul motivațional local (un exemplu tipic de domesticare în sensul lui Venuti). Prin prisma teoriei lui Venuti, varianta domestică are o fluență și o naturalețe ridicată, cu o expresie idiomatică, scurtă, ce sună natural pentru limba română. Cea străină, încă, sună ușor „altfel", cu o notă afectivă și poetică neobișnuită pentru reclame românești. În acest caz, varianta „*Pentru că meriți*" reprezintă o domesticare reușită. Expresia e concisă, sonoră, și rezonează cu valorile motivaționale și psihologice ale publicului român. Totuși, dacă un brand ar dori să-și sublinieze originea internațională sau o notă mai elitistă, o versiune ușor străinizată („*Pentru că ești valoroasă*") ar putea fi preferabilă.

În final, în perioada socio-pragmatică (a anilor 2000), traducerea nu mai e doar un act de comunicare sau de cultură, ci unul de construire a identității. Traducătorul trebuie, acum, să țină cont de discursurile sociale, de sensibilitățile ideologice și de brandingul emoțional.

Să considerăm următorul exemplu publicitar:

- Textul original: "*Real beauty comes from within*" (slogal al mărcii Dove)
- Traducere literală ar fi: „*Adevărata frumusețe vine din interior*".
- Versiune adaptată în varianta românească este: „*Frumusețea reală începe cu tine*".

Noua formulă reflectă discursul contemporan despre autenticitate și "empowerment", ca teme sociale actuale, nu doar estetice. Traducerea devine un act de aliniere culturală, în care sensul e negociat, nu transferat.

Evoluția teoriilor traducerii, de la Nida la Nord și apoi la Venuti, arată o mișcare constantă de la limbă spre cultură, de la cuvânt spre context, de la fidelitate spre funcție. În publicitate, această mișcare este mai vizibilă ca oriunde: traducerea literală cedează locul adaptării emoționale, fidelitatea formală este înlocuită de impact cultural, iar traducătorul devine co-autorul experienței de brand.

Un slogan precum "*Open happiness*" (Coca-Cola) ar fi tradus literal „Deschide fericirea", dar în spiritul teoriilor funcționaliste și culturale, varianta optimă pentru publicul român a devenit „*Savurează bucuria*". O traducere care nu doar informează, ci creează o stare afectivă, conform principiului lui Reiß (funcție operativă), Vermeer (scop), Nord (loialitate) și Venuti (adecvare culturală).

Astăzi, e greu să mai vorbim despre o singură teorie dominantă. Poate că asta e și frumusețea domeniului: traducerea a devenit o formă de dialog continuu între texte, culturi și interpretări. Sau, cum ar spune un traducător, o conversație care nu se termină niciodată cu adevărat.

5. Peisajul traductologiei românești și aplicarea teoriilor traducerii în publicitatea post-1990

În România, teoriile traductologice occidentale au pătruns gradual, dar au reușit în timp să se integreze solid în reflecția locală, fiind adaptate la specificul lingvistic și cultural autohton. Două lucrări fundamentale în acest proces sunt „*Studii de traductologie*" de Rodica Dimitriu (2002) și „*Traducerea: o perspectivă lingvistică și comunicativă*" de Irina Mavrodin (1982). Ambele autoare interpretează și recontextualizează conceptele funcționaliste ale anilor '70–'90 pentru mediul românesc.

Rodica Dimitriu argumentează în mod consecvent că traducerea trebuie evaluată nu exclusiv prin criteriul fidelității, ci prin adecvarea funcțională la contextul comunicativ și la publicul țintă, idee formulată explicit în analiza textului publicistic și argumentativ (Dimitriu, 2002, pp. 41-48). Dimitriu accentuează caracterul intercultural al traducerii și nevoia ca traducătorul să ajusteze mesajul, ritmul discursului și registrul lingvistic pentru a corespunde convențiilor culturii de sosire. Aceasta este o perspectivă perfect compatibilă cu funcționalismul lui Reiß și Vermeer.

La rândul său, Irina Mavrodin anticipează abordările comunicative ale traducerii, prezentând traducerea ca act de recreație lingvistică și proces de negociere între sensul original și mediul lingvistic al limbii țintă (Mavrodin, 1982, pp. 17–25). Deși lucrarea ei precede intrarea masivă a funcționalismului german în România, multe dintre observațiile sale, privind constrângerile culturale, flexibilitatea echivalenței și rolul traducătorului ca mediator, se aliniază natural cu teoriile apărute ulterior în Europa de Vest.

O perspectivă critică importantă este adusă de Magda Jeanrenaud, care, în articolul „*Câteva reflecții cu privire la starea traductologiei românești*" subliniază caracterul permeabil și interactiv al discursului traductologic românesc, precum și deschiderea sa spre tendințele internaționale (Jeanrenaud, 2015, pp. 96–100). Ea argumentează că tradiția românească nu preia mecanic modele externe, ci le filtrează și le reinterpretează în funcție de specificul literaturii și culturii locale.

Această direcție de reflecție a fost continuată de cercetători precum Mugurаș Constantinescu, care, în studii recente despre traducerea în contexte culturale hibride, examinează modul în care teoriile occidentale, de la funcționalism la abordările comunicativ-pragmatice, au fost internalizate în spațiul românesc (Constantinescu et al., 2021, pp. 55–62).

Ca specific în aplicarea teoriilor funcționaliste în traducerea publicitară românească, traducerea publicitară ca practică profesională apare mai pregnant după 1990, odată cu intrarea masivă a brandurilor internaționale pe piața locală. Traducerea devine în România un instrument comercial, nu doar un exercițiu literar-academic, fiind supusă din ce în ce mai mult principiilor comunicării de masă și marketingului.

Deși practicienii nu utilizează mereu terminologia funcționalistă, abordarea lor reflectă direct conceptele lui Katharina Reiß (funcțiile textuale), Hans J. Vermeer (Skopos) și Christiane Nord (loialitate). În traducerea sloganurilor, de exemplu, scopul comunicativ este determinat de strategia brandului și segmentul de piață, nu doar de forma textului original. Copywriterul-traducător trebuie să păstreze echilibrul între: 1) loialitatea față de companie (respectarea identității de brand), 2) loialitatea față de publicul român (adaptare culturală), și 3) funcționalitatea mesajului (eficiență persuasivă).

Un exemplu clasic este transformarea sloganului „*I'm lovin' it*" (al mărcii McDonald's) într-un mesaj adaptat cultural. „*I'm lovin' it*" a fost păstrat în engleză datorită recunoașterii internaționale, dar campaniile locale introduc frecvent variante contextualizate („*Simplu și bun*"), reflectând tensiunea dintre global și local. Alte branduri, precum eMAG, au utilizat traduceri adaptate („*Online va fi bine*!"), renunțând la literalitate în favoarea ritmului și a impactului cultural.

Un alt caz relevant este traducerea sloganului „*Because you're worth it*" (al mărcii L'Oréal), pe care l-am menționat și anterior, unde varianta românească „*Pentru că meriți*" aplică o adaptare funcțională, scurtând forma și ajustând registrul pentru a produce un impact emoțional similar cu cel din cultura sursă.

În publicitatea românească apar câteva trăsături specifice, relevate în literatura de specialitate:

1. Piața relativ mică, ceea ce determină bugete limitate și o marjă de experimentare redusă în traducere (Constantinescu et al., 2021).
2. Preferința pentru claritate și naturalețe în tradiția lingvistică românească, caracteristici observate și în analiza lui Dimitriu (2002, pp. 72–75).
3. Prezența puternică a umorului și a registrului colocvial, elemente care necesită adaptare creativă, nu traducere literală (Munteanu, 2006).
4. Sensibilități culturale legate de statut social, vizibile în reclamele locale orientate spre prestigiu sau aspirational branding (Jeanrenaud, 2015).

Umorul, în particular, este una dintre cele mai pregnante trăsături ale discursului publicitar românesc post-1990. Cercetătorii au observat că, în România, strategiile persuasive funcționează mai bine atunci când mesajul are o tentă ludică, familiară și colocvială, ceea ce impune traducătorului un grad crescut de adaptare culturală.

De exemplu, campaniile românești pentru bere folosesc adesea umor situațional cu specific local, greu de tradus literal, precum jocuri de cuvinte, replici construite pe ritmul și intonația limbii române, sau ironii care exploatează stereotipurile regionale (ex.: „*Românii au spirit*", al mărcii Timișoreana). O traducere literală a acestor campanii ar pierde complet efectul pragmatic. Traducătorul este obligat să folosească ceea ce Nord ar numi adaptare orientată spre Skopos, iar Reiß ar încadra ca „funcție apelativă" (Reiß, 1971/1986, pp. 73–75).

Mihail Munteanu, analizează în "*Publicitate și retorică"* (2016) structurile umoristice și arată că, în spațiul românesc, persuasiunea publicitară este eficientă atunci când mesajul creează „proximiate culturală" (pp. 152–158). Dimitriu (2002) arată că traducerea publicitară trebuie să urmărească impactul asupra receptorului, nu fidelitatea formală, ceea ce justifică adaptările creative (pp. 72–75).

Traducătorul român trebuie să reconstruiască umorul folosind convențiile culturii țintă, ceea ce face din traducerea publicitară un caz exemplar de echivalență dinamică (Nida, 1964, p. 159) și strategie funcționalistă orientată spre Skopos (Vermeer, 1984).

În același timp, publicitatea românească post-1990 are o relație puternică cu ideea de ascensiune socială, prestigiu și „a te descurca”, toate teme având rădăcini istorice, sociale și economice. Aceste elemente influențează modul în care se face traducerea materialelor publicitare internaționale.

De exemplu, în reclamele bancare apare adesea discursul aspirațional spre „*viață mai bună*”. Texte precum „*Gândește înainte*”, „*Schimbarea începe cu tine*”, sau „*Mai mult decât banking*” reflectă aspirația socială, dorința de progres individual, de ascensiune și statut. Traducerea acestor mesaje ține cont de tonul socio-cultural românesc, evitând rigiditatea engleză. Am amintit deja industria cosmetică, unde mesaje precum „*Pentru că meriți*” reprezintă adaptări funcționaliste care evită o literalitate artificială și încearcă să capteze dimensiunea afectivă, importantă pentru publicul român. Similar, sloganul ““Life is for sharing” al Telekom devine în versiunea românească adaptarea „*Experienţe împreună*” (2014).Și acesta denotă o adaptare culturală, varianta românească privilegiază emoția și accesibilitatea.

Irina Mavrodin (1982) arată că traducerea este întotdeauna „negociere între sens și mediu cultural” (pp. 17–25), ceea ce justifică adaptările sensibile la aspirațiile publicului. Magda Jeanrenaud (2015) observă, de asemenea, permeabilitatea discursului traductologic românesc și ancorează traducerea în „dinamica socio-culturală a receptorului” (pp. 98–100), element esențial în publicitate. Mugurași Constantinescu (2021) discută despre hibriditatea culturală și modul în care publicitatea românească internalizează modele occidentale, dar le ajustează emoțional și cultural (pp. 55–62).

Traducătorul publicitar român operează într-un teren sensibil, în care statutul, aspirația și valorile socio-culturale românești modelează deciziile traductive. Aceasta confirmă observațiile funcționaliste ale lui Nord privind „loialitatea față de public” (Nord, 1997, pp. 123–128) și necesitatea adaptării strategice a discursului.

În acest cadru, traducătorul nu asigură doar un „transfer de cuvinte”, ci devine un “strateg al sensului”, un mediator care îmbină intenția originală cu sensibilitatea publicului românesc. El operează în logica unei echivalențe funcționale, ajustând textul pentru a se integra în cultura țintă fără a trăda identitatea brandului.

Astfel, peisajul traductologiei românești, de la Dimitriu și Mavrodin la Jeanrenaud, Constantinescu și Dindelegan, se conturează ca o abordare matură, în care traducerea este înțeleasă ca un act cultural, pragmatic și estetic, nu doar ca procedeu lingvistic.

6. Concluzii

Analiza teoriilor traducerii și aplicarea lor în contextul discursului publicitar evidențiază faptul că traducerea nu poate fi redusă la un act de transfer lingvistic, ci reprezintă un proces profund interpretativ, ghidat de considerente culturale, funcționale și ideologice. Evoluția traductologiei, de la echivalența formală a anilor ’60, la funcționalismul german, la turnura culturală și până la abordările socio-pragmatice și existențialiste, arată o deplasare constantă a centrului de interes dinspre text spre context, dinspre formă spre efect, dinspre limbă spre cultură.

În traducerea publicitară, aceste transformări teoretice se reflectă în mod direct. Mesajul publicitar nu poate fi tradus fără a lua în considerare scopul comunicativ (Vermeer), funcția textului (Reiß), responsabilitatea etică față de autor și public (Nord) sau relația dintre domesticare și străinare (Venuti). Adaptarea devine o practică strategică, prin care traducătorul reconfigurează sensuri, repoziționează valori culturale și modelează modul în care este perceput un brand pe o piață locală. Astfel, traducerea publicitară implică atât creativitate, cât și loialitate, atât respect față de textul sursă, cât și sensibilitate față de publicul țintă.

Studiul arată că teoriile traductologiei nu trebuie înțelese ca modele exclusive, ci ca instrumente complementare care pot ghida deciziile traducătorului în contexte variate.

Traducerea publicitară beneficiază tocmai de această pluralitate teoretică, care permite o flexibilitate necesară într-un domeniu în permanentă evoluție. În România, integrarea treptată a teoriilor occidentale a contribuit la dezvoltarea unei practici traductive mature, adaptate particularităților culturale locale.

În concluzie, traducerea publicitară este un exemplu elocvent al interdisciplinarității traductologiei contemporane: un spațiu de intersecție între limbaj, cultură, identitate, strategie și creativitate. În acest domeniu, traducătorul devine un specialist care nu doar reinterpretează mesajul, ci îl recreează funcțional, emoțional și cultural. Această perspectivă confirmă faptul că traducerea este, mai mult ca oricând, un proces de negociere a sensului între lumi lingvistice și culturale distincte, dar interconectate.

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LINGUISTIC PERSUASION IN ROMANIAN PERFUME ADVERTISING

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Abstract: *Advertising discourse guarantees the fulfillment of material and emotional expectations, drawing on the lifestyle and social status of the potential consumer. In this context, perfume is a luxury product with a distinguished language that manages to be the main subject of a persuasive and suggestive discourse. The aim of this study is the identification and analysis of a series of persuasive strategies used by advertisers to engage potential customers in discourse, such as interrogatives, imperatives, and deictics. Therefore, the analysis will focus on the persuasive strategies employed in perfume advertisements distributed via social media platforms, considering how they construct the illusion of personalized communication in order to present the perfume as a reflection of each consumer's personality.*

Keywords*: advertising; discourse; persuasion; strategies; perfume.*

1. Discursul publicitar pentru parfumuri

În societatea de consum, discursul publicitar este considerat „un refugiu al comportamentelor mitice, simbolice și ritualice" (Frunză 2023: 24), care se remarcă prin omniprezență și prin strânsa legătură cu domeniul lingvistic și estetic. Valorificând aspirațiile și nevoile consumatorului, acest tip de discurs promite îndeplinirea exigențelor materiale și afective: „răspunde unei nevoi de implicare, cunoaștere și înnoire care formează un tot unitar ambiguu, mascat de dorință, de satisfacție și de plăcere imediată" (Frunză 2023: 31). În studiile de specialitate, se discută atât despre decalajul care se instituie între momentul emiterii și cel al receptării mesajului, cât și despre natura monologică a discursului publicitar, fiind vorba despre simularea unui schimb de replici, în care publicul este „tributar manevrelor persuasive ale agentului de publicitate" (Adam & Bonhomme 2012: 37, t.n.)[1]. Astfel, discursul publicitar creează impresia unei comunicări particulare, cu scopul de a transforma parfumul într-o oglindă a personalității fiecărui cumpărător. Potrivit lui Leech, publicitatea folosește un limbaj persuasiv, „încărcat" (engl. *loaded language*), întrucât „își propune să schimbe voința, opiniile sau atitudinile publicului său" (1966: 25, t.n.)[2]. Prin urmare, trăsăturile limbajului folosit de publicitari pot fi corelate cu următoarele patru principii pe care orice reclamă trebuie să le respecte: a) mesajul publicitar trebuie să capteze interesul destinatarului; b) atenția destinatarului trebuie să fie menținută prin diferite mijloace; c) mesajul trebuie redactat astfel încât să fie ușor de memorat; d) scopul final al discursului publicitar privește determinarea unei reacții din partea posibilului client, fie că este vorba despre achiziționarea produsului sau de manifestarea interesului (Leech 1966: 27).

Publicitatea dedicată parfumurilor promite dobândirea unei atitudini specifice unui anumit grup social, promovată prin intermediul ambasadorilor de brand, care conferă credibilitate parfumului, fără a-l substitui. Cu alte cuvinte, acest tip de discurs este construit în jurul ideii de exclusivitate, produsul, obiect cu o valoare simbolică amplificată voit, fiind prezentat drept o expresie a rafinamentului și a apartenenței la o categorie socială privilegiată (Julien 1997: 12). Creatorii de publicitate s-au confruntat dintotdeauna cu dificultatea de a transpune forma olfactivă a unui parfum, fie prin mijloace de ordin verbal, fie prin mijloace de ordin vizual. De cele mai multe ori nu se stabilește o corespondență exactă între mirosul parfumului și reprezentarea vizuală a acestuia, întrucât forma olfactivă devine perceptibilă numai în

[1] „tributaire des manœuvres persuasives de l'annonceur" (Adam & Bonhomme 2012: 37).
[2] „it aims to change the will, opinions, or attitudes of its audience" (Leech 1966: 25).

momentul utilizării produsului, acțiunea de *a mirosi* transformând emanația volatilă în senzație (Julien 1997: 21). Dificultatea stabilirii unui referent care să corespundă produsului demonstrează că publicitatea depășește statutul de act reprezentativ (Dâncu 2009: 170).

Având în vedere observația potrivit căreia parfumul „captează atenția, farmecă, completează și întărește personalitatea" (Davis & Meyer-Stabley 2017: 256), putem spune că publicitatea dedicată acestui produs este atât persuasivă, cât și sugestivă. Potrivit lui Bernard Cathelat (2005: 93), obiectivul publicității este „să sublinieze că există o nevoie de satisfăcut, apoi să demonstreze că produsul o poate satisface". Din acest punct de vedere, publicitatea pentru parfumuri este persuasivă, presupunând „*crearea împreună a unei stări de identificare între sursă și receptor, ca urmare a utilizării simbolurilor*" (Larson 2003: 26). Așadar, dacă un potențial consumator se identifică cu valorile pe care le adoptă un brand, cum ar fi Armani, putem spune că procesul de persuadare este parțial finalizat. Mai departe, clientul va urmări să aprecieze și în viața de zi cu zi valori precum independența și autenticitatea, întrucât interiorizează idealurile vehiculate de discursul publicitar. Pe de altă parte, tipul de publicitate pe care ne propunem să o analizăm se remarcă prin sugestivitate, provocându-i posibilului client „dorința de a-și înregistra informațiile sau de a cumpăra făcând apel la cutare nevoie, tendință sau aspirație profundă" (Cathelat 2005: 100).

2. Strategii persuasive în publicitatea de limbă română pentru parfumuri

În cadrul acestui articol vom discuta despre o serie de strategii persuasive utilizate de publicitar pentru a determina destinatarii-clienți să achiziționeze produsul dorit, în acest caz, parfumul. Persuasiunea lingvistică reprezintă, potrivit autoarei Anja Janoschka (2004: 132), totalitatea strategiilor utilizate într-un context specific de un emițător pentru a influența convingerile și comportamentul destinatarului prin intermediul limbajului. O parte dintre aceste strategii, precum folosirea interogației, a imperativului și a deicticelor, se remarcă prin forța lor persuasivă, care derivă din implicarea comunicativă a destinatarilor în discurs (Janoschka 2004: 132-144). În cele ce urmează, vom analiza strategiile persuasive, menționate anterior, în cadrul filmelor publicitare de limbă română pentru parfumuri, difuzate prin intermediul platformelor de socializare (YouTube, Instagram și TikTok) și transcrise conform convențiilor prezentate în Luminița Hoarță Cărăușu (coord.), *Corpus de limbă română vorbită actuală nedialectală* (2013).

Interogația se distinge de celelalte structuri lingvistice, prin capacitatea sa de a capta atenția, de a ghida publicul spre concluzia dorită, de a influența gândirea și de a exprima în mod indirect un ordin, fiind „instrumentul suprem al persuasiunii" (Hogan & Speakman 2008: 181). De asemenea, interogațiile se remarcă prin încărcătura lor afectivă, întrucât valorifică o serie de factori care trimit la nevoile și aspirațiile cumpărătorului, cum ar fi dorința de recunoaștere și apartenență la un anumit grup social (Hogan & Speakman 2008: 189). În ceea ce privește structura acestor enunțuri, autorii GALR (2023: 583) menționează trei tipuri de interogative, care se deosebesc „între ele prin comportamentul în cadrul cuplului întrebare-răspuns, organizarea sintactică, conturul intonațional, particularitățile trecerii din vorbire directă în vorbire indirectă": totale, parțiale și alternative. Dintre aceste tipuri, cele mai des întâlnite în discursul publicitar pentru parfumuri sunt enunțurile interogative totale și enunțurile interogative parțiale, după cum putem observa în filmul publicitar următor:

(1) @Avon România 1.2 milioane de petale pentru un singur kilogram de esență pură [...]. 11 martie 2025. https://www.tiktok.com/@anyabodea/video/7480575038119349526?_r=1&_t=ZN-8zrPGa0g7oQ (accesat la: 09.09.2025).

VOCE (*AB*): <F știu că parfumul↑> nu poate fi transmis↑ printr_un ecran↓ + dar <F haideți↑> să vă provoc simțurile↓ +++ dacă ar fi să ghiciți↑ + CE parfum credeți↑ că port↓ astăzi? + <RF are la bază trandafir absolut↓> + o esență catifelată↑ și rară↑ obținută din cele mai fine petale↓ +++ ȘTIAȚI↑ că + pentru doar un kilogram↑ de esență pură↑ sunt necesare <L unu virgulă două milioane de petale>? ++ notele dulci de căpșuni↑ îți aduc <R un STROP de bucurie↑> + în timp ce mirosul florilor de portocal↑ este + ca o dimineață senină de vară <R când soarele atinge pielea pentru prima dată> + <F fiecare STROP> din acest parfum↑ e o invitație la fericire↓ +++ Avon↑ Today Tomorrow Always Radiance↓ + <F e mirosul> unei grădini înflorite↑ <R unde trecutul și prezentul se împletesc> într_o poveste plină de emoții↓ + <F nu e DOAR un parfum> + e o stare de spirit.

Enunțul „dacă ar fi să ghiciți↑ + CE parfum credeți↑ că port↓ astăzi?" face parte din clasa interogativelor parțiale în ceea ce privește tipul de structură, având în vedere faptul că „se solicită un răspuns prin care alocutorului i se cere să dea o valoare variabilei din întrebare" (GALR 2023: 583). Totodată, remarcăm prezența unui cuvânt interogativ (adjectivul pronominal interogativ „CE"), care are scopul „de a circumscrie semantic răspunsul așteptat" (GALR 2023: 585). În contextul reclamei propuse spre analiză, această interogație le conferă ascultătorilor ocazia de a se implica în procesul de identificare a parfumului, fiindu-le recunoscute meritele pentru găsirea răspunsului, odată ajunși la concluzia dorită de publicitar: „Discursul interogativ publicitar incită publicul țintă, îi trezește curiozitatea", stabilind „premisele unei mai mari apropieri între publicitar și consumator prin mimarea actului conversațional" (Bălănescu 2009: 143). După cum remarcă K. Hogan și J. Speakman (2008: 186), această strategie este esențială, deoarece „trezește ecouri afective". Așadar, publicitarul nu așteaptă un răspuns din partea publicului, ci urmărește declanșarea unei reacții, care este menținută prin oferirea unei serii de indicii ce descriu parfumul *TTA Radiance*. Interogația „ȘTIAȚI↑ că + pentru doar un kilogram↑ de esență pură↑ sunt necesare <L unu virgulă două milioane de petale>?" este totală, receptorului fiindu-i solicitată oferirea unui răspuns scurt (GALR 2023: 583). În acest caz, „emfaza interogativă" afectează predicatul propoziției principale, răspunsul oferit de interlocutor exprimând acordul sau dezacordul cu enunțul în ansamblu (GALR 2023: 584). Cu toate acestea, scopul comunicativ nu constă în obținerea unui răspuns, ci vizează transmiterea unei informații care subliniază exclusivitatea ingredientului principal, trandafirul, captând în același timp atenția receptorului și exprimând valori contextuale suplimentare.

În studiile de specialitate este evidențiată „Forța persuasivă a imperativului" (Hoarță Cărăușu 2008: 397), întrucât acesta nu numai că exprimă o comandă, ci devine un mijloc prin care se poate crea o legătură între locutor și interlocutor, constituind nucleul interacțiunii (Serafim 2018). Exprimând interdicții sau propuneri care creează o realitate percepută ca obligatorie, imperativul contribuie la influențarea comportamentului și atitudinilor interlocutorului (Serafim 2018). Referitor la particularitățile discursului publicitar, François Brune (1996: 134) constată că indicativul a început să înlocuiască treptat imperativul, materialele publicitare îndemnând „spectatorul mai degrabă să imite un comportament decât să execute un ordin. [...] ceea ce se face ajunge pentru a desemna ceea ce *trebuie* să se facă.". Dacă ne raportăm la clasificarea actelor ilocuționare propusă de J. Searle (1979), putem observa utilizarea actelor de vorbire complexe, „în care un act ilocuționar direct, primar [...] se ascunde după unul indirect, secundar [...]. Actul primar este directiv, cel secundar constatativ" (Popescu 2021: 84). Cu toate acestea, în filmele publicitare dedicate parfumurilor sunt prezente enunțuri imperative, după cum putem vedea în exemplul următor:

(2) *De ce nu ar trebui sa cumperi parfumul L'Interdit de la Givenchy? […]*. 20 noiembrie 2025. https://www.instagram.com/reel/DRScthKDBNp/?igsh=czJkNTV6Nnl1aXNr (accesat la: 22.11.2025).

VOCE (*CA*): <F mie CHIAR↑ nu_mi vine să cred↓> că io spun↑ asta↓ + și: <ÎF nu credeam↑ VREODATĂ> că o voi spune↑ + <RF am încercat multe↑ parfumuri↓> dar pe UNUL singur↑ <R io n_o să_l mai cumpăr↑ vreodată↓> ++ <F la început↑ e delicat↓> + iasomie↑ tuberoza↑ aer cura:t↑ eleganță↓ + <Î dar în câteva secunde↑> se schimbă↓ + <L devine↑ inte:ns> + un amestec de:↑ + patchouli↑ și vetiver↑ <RF care_ți rămâne_n minte↑ îți rămâne pe piele:↑> + îm: + <F e genul acela↑ de parfum↓> care <R intră↑ în cameră înaintea ta↓ și iese> mu:lt↑ după ce tu↑ ai plecat↓ + <F nu_l cumpăra↑> dacă nu vrei↑ să fii ținută minte! + nu_l cumpăra↑ dacă: <R nu suporți↑ să fii întrebată ce porți>! + <F și nu_l cumpăra↑> dacă preferi să rămâi↑ în anonimat! + <F sper↑ c_ați înțeles>! + <L L'Interdit Parfum↑ nu este DOAR↑ un parfum↓> + e o semnătură↓ + <Î îți INTERZIC↑> să spui↓ că nu ți_am spus!

Imperativele folosite în filmul publicitar (2) au formă negativă și funcționează în cadrul unor acte de vorbire directive, prin care publicitarul formulează o interdicție, dar nu pentru a fi respectată, ci pentru a-l determina pe consumator să o încalce și să adopte, în acest mod, comportamentul dorit. În acest context, este vorba despre folosirea unei strategii indirecte de influențare prin aplicarea psihologiei inverse: „Clienții sunt conștienți că în orice situație de vânzare, agentul de vânzări va face o prezentare pozitivă și agresivă. […] Făcând exact opusul, agentul de vânzări poate dezarma complet și distruge rezistența fin ajustată a clientului." (Pickens 2003: 87, t.n.)[3]. În consecință, achiziționarea parfumului este considerată de consumator o manifestarea a libertății de a alege, atitudine determinată de teama acestuia de a rata un produs exclusiv sau o experiență care poate fi benefică (Pickens 2003:88). Utilizarea interdicțiilor formulate prin intermediul imperativelor „+ <F nu_l cumpăra↑> dacă nu vrei↑ să fii ținută minte! + nu_l cumpăra↑ dacă: <R nu suporți↑ să fii întrebată ce porți>! + <F și nu_l cumpăra↑> dacă preferi să rămâi↑ în anonimat!" trimit la povestea legată de nașterea denumirii parfumului *L'interdit*: „Creat în 1954 pentru actrița Audrey Hepburn de către Hubert de Givenchy, despre acest parfum s-a vorbit mult în epocă, spunându-se că vedeta i-ar fi «interzis» lui Givenchy să comercializeze efluviul care i-a fost dedicat" (Davis & Meyer-Stabley 2017: 191). Cu toate că această interpretare s-a dovedit a fi eronată (Davis & Meyer-Stabley 2017: 191), creatorii de publicitate au continuat să o integreze în campaniile de marketing dedicate acestui parfum, considerat potrivit celor care au curajul de a ieși din tipare.

Utilizarea deicticelor reprezintă o altă modalitate de exprimare a subiectivității, o formă de adresare directă și, implicit, un mijloc de persuadare. Autorii GALR (2023: 1088) notează că „Prin *deixis* se desemnează ansamblul modalităților de exprimare care asigură ancorarea mesajului lingvistic (enunț) în situația de comunicare în care este produs. Orice enunț este actualizarea unei expresii propoziționale-tip (forma virtuală a unui mesaj) în circumstanțele comunicative determinate". În analiza publicității pentru parfumuri, este important să ținem cont de faptul că discursul este un eveniment complex sau o activitate complexă „care presupune participarea a cel puțin două personaje (virtuale sau concrete, individuale sau colective, aflate în corespondență sau nu)", angajate în procesul de receptare și decodare a mesajului (Stoica 2015: 48). Cardona și Berasarte (1979: 63) constată că deicticele sunt mărci ale implicării interlocutorului în discursul publicitar, întrucât, prin utilizarea lor, se stabilește o relație particulară între brand și destinatarul mesajului. În situația comunicării mediate de diverse mijloace, deicticele contribuie la crearea unui cadru temporal și spațial, în care publicitarul și destinatarul-client coexistă, discursul publicitar devenind un dialog aparent

[3] „Customers are aware that in any sales situation, the closer will give positive, aggressive sales presentation. […] By doing the exact opposite, the closer can completely disarm and destroy the customer's finely tuned resistance." (Pickens 2003: 87).

(Campos Pardillos 1995: 60). Având în vedere tipul de informație codificată, în acest articol vom analiza filmele publicitare în care se regăsesc primele trei categorii: deixisul personal, deixisul spațial și deixisul temporal (GALR 2023: 1096-1097).

Referitor la primul tip de deixis, cel personal, acesta „codifică rolurile comunicative ale participanților la schimbul verbal, prin pronume și prin persoana verbală" (GALR 2023: 1097). Moeschler și Reboul (1999: 321) notează că „Semnificațiile lui *eu* și *tu* sînt [...] procedurale, iar procesul de atribuire a referenților care li se atașează constă în a aplica următoarele formule: *a căuta persoana care vorbește*, respectiv *a căuta persoana căreia i se vorbește*.". În filmul publicitar (3), este folosit pronumele de persoana întâi *eu* pentru a desemna utilizatorul parfumului *Aqua di Giò* și pentru a-l invita pe destinatar să adopte perspectiva locutorului, imaginându-se „*ca referent* al acestuia" (Popescu 2021: 91-92).

(3) *Sephora x Armani - Aqua di Gio*. 29 mai 2023. https://youtu.be/zvj8iAsCHxE?si=1H-0xkQSbfnVT2E1 (accesat la: 05.06.2025).

VOCE (*RG*): ai simțit vreodată↑ fericirea <L absolută>? + genul ĂLA care_ți acaparează FIECARE celulă? + care fără să_ți dai seama îți <F inu:ndă> ochii și care te face să simți că tot ce trăiești↑ ACUM și AICI↑ e de ajuns? + Am auzit că↓ sentimentul ăsta e posibil <L doar atunci> când e împărtășit cu altcineva↓ + EU nu cred asta! + EU îl trăiesc↑ cu fiecare scufundare + cu fiecare strop↓ care_mi atinge pielea↓+ cu fiecare brat pe care_l întind↓ + <L unul↓ după altul> + <L suflare↓ după suflare> + <R până când↑> nu mai există timp sau spațiu + <R până când↑> corpul meu își pierde greutatea↑ iar eu devin <L o simplă> conștiință plutitoare↓ + bariera dintre apă și mine <R s_a spulberat↓> + suntem una↑ și ACEEAȘI energie↓ + aș vrea ca <R sentimentul ăsta să nu dispară NICIODATĂ>! + și NU o face! + NU atâta timp cât port Aqua di Giò + aroma lui puternică↑ intensă și misterioasă↑ mă transpune în același univers↓ în care LIMITELE↑ <L nu există> + iar acum↑ cu noua sticlă <L reîncărcabilă↑> ȘTIU <L că va fi mereu acolo↓> + la fel ca <F dragostea MEA↑ pentru apă>.

Corespondența care se instituie între imaginea ambasadorului și cea a produsului îl determină pe destinatar să perceapă parfumul drept expresie a stării emoționale transmise „de locutorul care spune *eu* atât de convins și de convingător" (Popescu 2021: 92): „EU nu cred asta! + EU îl trăiesc↑ [...] eu devin <L o simplă> conștiință plutitoare↓". Astfel, utilizarea strategică a deixisului personal cunoaște numeroase avantaje, precum captarea atenției receptorului prin prezentarea unei experiențe benefice și prin marcarea implicării locutorului față de afirmațiile sale (Popescu 2021: 92-93). Publicitatea de limbă română pentru parfumuri recurge rar la utilizarea formei pronominale de persoana întâi *noi*, indiferent dacă este vorba despre varianta „*noi* inclusiv (*eu* + *tu* ± alții)" sau „*noi* exclusiv (*eu* + alții)" (GALR 2023: 1097). Potrivit lui Greven (1982: 33), prin folosirea pronumelui *noi*, locutorul și interlocutorul/interlocutorii sunt incluși în același cadru de referință, împărtășind o viziune comună asupra parfumului, aspect care generează sentimentul de solidaritate. Cu toate acestea, parfumul a fost prezentat dintotdeauna drept un produs exclusiv, o expresie a personalității prin care „omul a putut să se definească pe sine în raport cu societatea, să-și construiască o anumită imagine despre sine, [...] să-și intensifice forța de iradiere socială" (de Feydeau 2022: 6-7), fapt pentru care utilizarea formei pronominale *noi* este evitată. Pornind de la acest aspect, observăm că nici forma pronominală de persoana a doua plural nu apare în reclamele dedicate parfumurilor.

Luând în considerare caracteristicile discursului publicitar, și în special structura monologată, evidentă prin prezența unui singur locutor care se adresează unor interlocutori, nerespectând principul alternanței replicilor, specific dialogului (Charaudeau & Maingueneau 2002: 391), sunt utilizate forme pronominale și verbale de persoana a doua. Rodica Zafiu

(2003: 235) constată că „Persoana a II-a singular poate avea deci valoare de *persoană generică* – indicând deținătorul unui rol tematic (agent, experimentator, pacient, beneficiar) obligatoriu *uman*, *colectiv* și *nedefinit*”. În cazul filmului publicitar (4), referentul lui *tu* este beneficiarul produsului, care este încurajat să își spună povestea și să achiziționeze parfumul *Herstory Love Inspires*. Utilizarea acestei forme pronominale prezintă numeroase avantaje, printre care includerea „«discretă» (neangajată, mascată) a afectivității locutorului” (Zafiu 2003: 250), oferirea unei aparente dimensiuni dialogice a discursului și transformarea destinatarului în protagonistul acțiunii (Campos Pardillos 1995: 64-65).

(4) *Iubirea de sine? Nu e altceva decât un antrenament personal. Nu lăsa nicio zi să-ți scape, inspirația ți-o poți găsi în lucrurile mici. […]*. 8 martie 2021 https://www.instagram.com/p/CMJkQUOp9wh/?igshid=MTc4MmM1YmI2Ng%3D%3D (accesat la: 29.07.2022).

VOCE (*SH*): <L NU trece nicio zi fără să mă antrenez>. <F plouă>? + <R și ce dacă>! + <R am O SUTĂ de metrii gânduri> despre viitor de parcurs.+ <F forță>? + <L o ridicare de MORAL> și mă simt mai puternică. + <F rezistență>? + <R TREBUIE doar să trag tare genunchii la piept> + <L apoi o iau de la CAPĂT>. + <L respir adânc>. + <R începe antrenamentul TĂU cu tine> și iubește-te în fiecare zi! + <F Herstory Love Inspires.> + spune-ți ȘI TU↑ povestea pe avon punct ro.
Din perspectiva autorilor GALR (2023: 1098), a doua categorie de deixis „codifică configurația spațială a contextului comunicării prin raportare la poziția interlocutorului”. În publicitatea pentru parfumuri sunt utilizate cu precădere adverbele de loc *aici* și *acolo*, care în limba vorbită „codifică lexical parametrul «distanță față de locutor», în principal la momentul locuției” (GALR 2023:1098). Pentru a identifica rolul deixisului spațial în discursul publicitar, vom aveam în vedere următorul exemplu:

(5) *Sephora x Armani - My way*. 29 mai 2023. https://youtu.be/wGjdTMkUzGM?si=2Mp5NiOGkFXRSD-p (accesat la: 05.06.2025).

VOCE (*AE*): m_am născut din dor↓ + <R din dorul mamei pentru tata> și invers + uneori↑ iubirea e mult dor + <RF am venit aici pentru a_mi găsi dorul> + am vopsit pereții↑ în albastrul deschis al valurilor cu care am crescut↓ + macii s_au uscat <R în vaza de cristal↑ pe care bunica mi_a dat_o> când am plecat↓ + și aproape că:↓ îmi iese și tarta aia bună↑ <R de_o făcea duminica↓> ++ cu toate astea:↑ + <S tot nu sunt acasă> + <J de ce nu aparțin>? + <RF de ce gândul că trebuie să rămân aici mă paralizează>? + și cum se face că↓ <R singurul lucru care-mi încetinește bătăile> inimii↑ + e ideea de <J necunoscut>? ++ într_un mod bizar↑ îmi e dor de locurile pe care încă nu le_am văzut↓ + de nisipul fierbinte și negru din Santorini↓ + <R de conversația pasională> pe care o s_o am cu un francez despre Brâncuși↓ + și de piețele aglomerate din Napoli↓ <R în care o să beau> ce:l mai bun espresso ++ în fiecare dintre locurile astea↓ o să găsesc o părticică din mine↓ + și cu cât <F fug mai tare> de tot ce mi_e cunoscut↑ + cu atât sunt mai mult ACAsă↓ ++ sunt tot ceea ce trăiesc↑ simt și respir↓ + e călătoria MEA <R și o creez în fiecare zi> învăluită↑ în My Way + un parfum al contrastelor↑ așa cum sunt <S și eu↓> + floral↑ <R dar în același timp> lemnos + feminin↑ dar puternic.

Deixisul spațial *aici* poate desemna fie un spațiu concret extins, dacă avem în vedere componenta vizuală a filmului publicitar care prezintă diferite locuri dintr-un oraș, fie un spațiu restrâns, cum ar fi camera ai cărei pereți au fost vopsiți în albastru deschis. Pe de altă parte, acest adverb indică un spațiu abstract, interiorizat, în care personajul feminin încearcă să se regăsească cu ajutorul lucrurilor familiare: culoarea valurilor, vaza pe care a primit-o de la

bunica și tarta pe care o făcea în fiecare duminică. Astfel, *aici* devine o proiecție a dorului, care este acceptat odată cu achiziționarea parfumului destinat femeilor care vor să își croiască propriul drum: „sunt tot ceea ce trăiesc↑ simt și respir↓ + e călătoria MEA <R și o creez în fiecare zi> învăluită↑ în My Way”. Totodată, fiind vorba despre un sentiment universal, spațiul desemnat de adverbul *aici* este comun atât locutorului, cât și interlocutorului, aspect care conduce la crearea unei legături autentice între cei doi actanți ai comunicării, bazată pe împărtășirea acelorași emoții și nevoi. În exemplul (3), anterior prezentat, identificăm adverbul *acolo*, care desemnează în mod obișnuit un loc care nu se află în apropierea locutorului. Mai mult, în secvența „iar acum↑ cu noua sticlă <L reîncărcabilă↑> ȘTIU <L că va fi mereu acolo↓> + la fel ca <F dragostea MEA↑ pentru apă>.”, *acolo* semnifică prezența constantă în timp a parfumului, sugerând persistența acestuia și avantajele unei sticle de parfum reîncărcabile (engl. *refillable*), precum cele de natură economică.

În ceea ce privește deixisul temporal, acesta „constituie o formă de reprezentare temporală prin raportare la momentul în care are loc actul comunicativ” (DPAD 2023: 107). Momentul codificării și momentul receptării nu se suprapun în cazul filmelor publicitare și a publicității în general. În schimb, timpul decodificării și timpul emisiei coincid (GALR 2023: 1099), fapt care, raportându-ne la timpul codificării, generează un cadru temporal presupus, așa cum reiese din exemplul (3): „ai simțit vreodată↑ fericirea <L absolută>? + genul ĂLA care_ți acaparează FIECARE celulă? + care fără să_ți dai seama îți <F inu:ndă> ochii și care te face să simți că tot ce trăiești↑ ACUM și AICI↑ e de ajuns? [...] iar acum↑ cu noua sticlă <L reîncărcabilă↑> ȘTIU <L că va fi mereu acolo↓> + la fel ca <F dragostea MEA↑ pentru apă>.”. Publicitatea dedicată parfumurilor utilizează frecvent adverbul *acum*, element esențial „al axei deictice numită «eu – aici – acum»” (Costăchescu 2019: 176). În cadrul exemplului propus spre analiză, sintagma „ACUM și AICI” plasează receptorul, din punct de vedere mental și emoțional, în centrul experienței descrise, determinându-l să perceapă momentul prezent drept unic. Prin adoptarea acestei strategii, mesajul publicitar valorifică trăirile afective, prezentându-le într-o realitate imediată, accesibilă și posibilă în condițiile achiziționării parfumului. În acest caz, utilizarea adverbelor *acum* și *aici* este susceptibilă de a fi non-deictică, întrucât nu exprimă un timp și un loc precis, ci o stare psihologică. A doua utilizare a adverbului *acum*, în același exemplu, poate desemna o perioadă care coincide cu momentul codificării sau o perioadă mai lungă care cuprinde atât momentul codificării, cât și momentul decodificării. Totodată, în contextul filmului publicitar dedicat parfumului *Aqua di Giò*, *acum* semnifică actualitatea produsului prezentat în varianta reîncărcabilă, prin lansarea căruia brandul se aliniază noilor tendințe care privesc sustenabilitatea. Aspectele prezentate sunt susținute de observația Elenei Dumitrașcu (2019: 106), potrivit căreia acest tip de discurs „introduce procesul de persuasiune în axa timpului nelimitat” prin intermediul dicotomiei „referință-ofertă”, astfel încât calitatea parfumului devine în cele din urmă referențială, neschimbându-se în timp.

3. Concluzii

Discursul publicitar pentru parfumuri urmărește persuadarea destinatarilor-clienți prin utilizarea strategiilor lingvistice de integrare comunicativă a publicului. Astfel, sunt utilizate interogațiile, imperativele și deicticele pentru a invita sau provoca receptorul să participe la experiența propusă de publicitar, transformându-l dintr-un simplu observator într-un potențial consumator implicat în procesul de persuadare. Folosirea acestor strategii lingvistice facilitează cooperarea publicului și perceperea parfumului drept o expresie a personalității, depășind statutul de produs destinat vânzării.

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THE IDEA OF MERITOCRATIC EDUCATION AS DEMOCRATIC RECONCILIATION

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Abstract: *This article highlights one of the most powerful and challenging aspects in the field of education – meritocracy. Being the sine qua non condition for producing qualitative results, meritology actively involves the reconfiguration of the mission of schools, with an orientation towards the qualities of success, here being included a series of phenomena addressed in the article: school meritology as a belief, as a necessary condition, as protection against favoritism, distributive justice, meritocratic distribution, utility, educational hierarchy. The article presents, by appealing to the specifics of meritocratic education, the design of the possibilities of overcoming obstacles in achieving successes in the socio-pedagogical plan, being located, sequentially, in an analytical arrangement at the level of schoolteachers.*

Keywords*: meritocracy; meritocratic education; equal opportunities; meritocratic distribution; school excellence*

1. Meritocrație generală și școlară

Nimeni nu pune la îndoială faptul că, azi, meritocrația (sau meritologia) este o problemă centrală în educație, preocupată în mod special de identificarea, dezvoltarea și recompensarea meritului elevului, este un *principiu normativ* care direcționează distribuția oportunităților și beneficiilor pe baza competențelor, talentului și efortului, având, în fapt, o *valoare de ideal educational* [11, p.3; 6, p.112].

Meritocrația este *o ideologie* în care cei care muncesc mult sunt recompensați pentru abilitățile și eforturile lor. Din perspectivă sociologică, sistemul meritocratic consideră că oamenii de succes merită pe deplin acest lucru. În esență, meritocrația în educație presupune că fiecare elev, indiferent de mediu sau circumstanțe, ar trebui să aibă șanse egale de a reuși pe baza talentelor sale, a muncii asidue și a determinării personale. Acest concept se aliniază cu principiile democratice, punând accent pe corectitudine și egalitatea de șanse.

Credința în meritocrația școlară este deja înrădăcinată în instituțiile de învățământ în pofida unui număr mare de dovezi care arată că inegalitatea educațională rămâne o provocare considerabilă. De exemplu, după cum afirmă A.Batruch și coautorii, un studiu care combină un șir de evaluări internaționale la scară largă oferă dovezi solide că în țările Organizației pentru Cooperare și Dezvoltare Economică (OCDE) probabilitatea de a urma o instituție terțiară este de două ori mai mare, dacă cel puțin unul dintre părinți are o diplomă de liceu și de 4,5 ori mai mare, dacă părinții au obținut studii terțiare [1, p.621].

În ultimii ani *excelența școlară* a fost imperativul politicilor publice privind educația, în special în sistemele educaționale puternic axate pe calitate, competență și merit, precum și pe eficacitatea sistemului educațional. În Europa dezvoltarea competenței în sistemul educațional este prioritară, reglementată de interesele și nevoile pieței muncii și de metode de guvernare eficiente și performative. Accentul pus pe *producerea de rezultate școlare* a implicat reconfigurarea misiunii școlilor, astfel încât acestea au devenit progresiv mai dependente de performanța academică și de responsabilitatea elevilor (orientare meritocratică) și mai activ implicate în consolidarea democratizării în procesele școlare (orientare democratică). Pe măsură ce unele țări au luptat împotriva eșecului școlar și a abandonului școlar, „calitățile succesului" sunt intensificate, într-o clară apologie a cultului meritocrației [16; 12].

În centrul dezbaterii științifice se află, după părerea lui L.L.Toress, diferite abordări privind obiectivele sistemului public de învățământ:

(a) cele care urmăresc explorarea potențialităților unei instituții școlare axate pe valorile eficienței, excelenței și competenței;
(b) cele care pun sub semnul întrebării postulatele meritocratice care stimulează realizările academice;
(c) cele care apără o reconciliere între dimensiunile democratice și principiile meritocratice [Apud 16].

Deși există o suprapunere conceptuală semnificativă între convingerile care justifică sistemul și meritocrația generală și credința în meritocrația școlară, teoretic vorbind, ele nu sunt identice.

În primul rând, conceptual vorbind, cele două noțiuni se referă la două niveluri diferite de abstractizare. În timp ce convingerile generale de meritocrație implică credințe societale mai difuze (de exemplu, credințe despre lumea justă), care nu sunt atașate unor instituții specifice sau unor agenți specifici responsabili pentru protejarea meritocrației, credința în *meritocrația școlară* este o credință care este legată de o instituție specifică cu obiective instituționale clare.

În al doilea rând, meritocrația școlară este o condiție necesară, dar nu suficientă, pentru ca meritocrația generală să existe în societate; adică o țară poate avea școli meritocratice, de exemplu, dar nu o societate meritocratică. Într-adevăr, acesta este cazul în multe țări în care meritocrația școlară și încălcările meritocrației generale (de exemplu, corupție ridicată) sunt ambele mari (de exemplu, Maldive, Filipine, Uzbekistan sunt printre cele mai mobile 10 țări din lume din punct de vedere educațional, în ciuda nivelurilor lor ridicate de corupție) [1, p.622; 15, p.427].

Astfel, definiția meritului în sine este un fenomen fluid, care este construit social să reflecte valorile şi interesele celor cu puterea de a instituţionaliza anumite idealuri şi valori. Instituţiile de învăţământ evaluează şi certifică demonstrații individuale de aptitudini, cunoștințe și competențe, precum și relevanța și valoarea acestor performanțe, care este întotdeauna supusă schimbării valorilor culturale și interesului pieței.

2. Promovarea meritocrației școlare prin democratizare

Educația și competiția au fost întotdeauna principalele metode de adoptare a ordinii meritocratice. Idealurile meritocratice şi-au avut originea în valorile confuciene, care au fost instituite în civilizațiile chineze, precum dinastia Han. Idealurile meritocratice au fost, în cele din urmă, adoptate de gânditorii iluminişti europeni în eforturile de a reconstitui ordinea socială dincolo de limitele vechiului regim, iar aplicațiile mai actuale ale meritocrației în Europa și Statele Unite au fost utilizate în serviciile publice ca măsuri de protecție împotriva corupției și favoritismului [9].

Mai mulți cercetători s-au concentrat asupra unei dileme care prioritizează orientările democratice și meritocratice în școală. Deși configurația acestor orientări este rezultatul specificității contextelor naționale și al tradițiilor istorice și ideologice mai largi, devine posibilă identificarea anumitor trăsături comune care reglementează sistemele de învățământ. Presiunea crescândă pentru *producerea de rezultate* iese în evidență vizibil ca o idee dominantă în variatele studii privind subiectul, deși cu manifestări distincte în contexte sociale diferite [16].

În opinia lui Toress, care este una destul de întemeiată, școala trăiește azi în tensiunea dintre scopurile democratice și idealurile de merit și selectivitate. În acest context, școlile stabilesc instrumente de laudă publică pentru elevii care se remarcă din punct de vedere academic sau în alte dimensiuni, însă configurația lor și nici criteriile de selecție nu sunt omogene, ceea ce indică existența unor conceptualizări distincte ale excelenței și a unor marje de libertate pentru fiecare școală de a-și defini propriile criterii de success.

Poziția actuală a sistemelor de învățământ reflectă *dubla lor misiune* de a promova incluziunea și, în același timp, excelența. Această poziție își propune să ilustreze avantajele reconcilierii mandatelor democratice cu cele meritocratice [Apud 16].

De exemplu, implementarea valorilor democratice din Statele Unite a oferit oportunitatea unei *„aristocrații naturale" a talentului*, iar virtutea să înlocuiască alte sisteme de inegalitate bazate pe dreptul de naștere. Valorile meritocratice stau la baza ideologiei *visului american* care afirmă că:

(a) indivizii pot reuși pe baza autonomiei decizii și acțiuni lor;

(b) acest succes se bazează pe virtutea morală;

(c) șanse egale se aplică tuturor, indiferent de origine sau identitate socială.

Meritocrația este considerată în general a fi specifică sistemului social în cadrul căruia indivizii câștigă recompense în funcție de abilitățile și eforturile lor [Apud 9].

Acceptarea pe scară largă a valorilor meritocratice există indiferent de condiţiile reale de stratificare socială şi inegalitatea în distribuirea resurselor și a puterii. Mai degrabă, meritocrația este validată ca un *sistem echitabil într-un domeniu ideal*. Democrația și meritocrația, ca fenomene ideologice, dezvăluie, de asemenea, cum perspectivele modelează aranjamentele istorice și actuale ale puterii sociale.

Nivelul educațional și performanța sunt percepute ca factori cheie în determinarea meritului, presupunându-se că educația îmbunătățește șansele cuiva de a avea un loc de muncă remunerat și este deci cel mai transparent mijloc de mobilitate socială. Oferind fiecărui copil, încă de la început, șanse educaționale egale, instituțiile educaționale și sociale pot selecta mai echitabil pe cei care se califică cel mai bine pentru educație avansată și poziții de conducere [9].

În această ordine de idei, educația este adesea văzută drept marele egalizator – un mecanism care permite indivizilor să se ridice în societate pe baza talentului și efortului lor. În contextul educației, meritocrația sugerează că elevii ar trebui să fie capabili să obțină succes pe baza performanței academice, talentului și muncii lor grele. Sistemele educaționale care sunt de natură meritocratică urmăresc să ofere șanse egale tuturor elevilor, indiferent de mediul lor familial, clasa socială sau etnie.

Pentru mulți, educația servește ca mecanism principal pentru *mobilitatea socială ascendentă*. Prin educație, indivizii dobândesc abilitățile și calificările necesare pentru locuri de muncă mai bine plătite, statut social îmbunătățit și o calitate mai bună a vieții. Ideea că oricine, indiferent de origine, poate urca pe scara socială doar prin merit este adânc înrădăcinată în multe societăți. Într-un sistem meritocratic, educația ar trebui să identifice cei mai talentați indivizi și să le atribuie roluri în societate în funcție de abilitățile lor, nu de mediul lor social [8].

3. Educația meritocratică

În opinia lui T. Napoletano**,** specialist în domeniul meroitologiei, există două moduri, în linii mari, în care s-ar putea concepe *educația meritocratică*.

Într-o concepție standard, „îngustă", o abordare meritocratică a educației este una care distribuie anumite bunuri și oportunități educaționale în funcție de merit.

Într-o a doua concepție, „mai largă", educația meritocratică este un sistem educațional potrivit unui angajament față de meritocrație – unde „meritocrația" se referă la o anumită concepție a *justiției distributive*. De o importanță deosebită este faptul că, în timp ce meritocrația, ca perspectivă a justiției distributive, necesită un angajament față de principiile egalității de șanse, concepția îngustă meritocratică a educației nu necesită acest lucru. Însă în timp ce meritocrația (și, prin urmare, concepția largă a *educației meritocratice*) este constrânsă de o cerință de egalitate a șanselor, educația meritocratică în sens restrâns nu este. Recunoașterea relațiilor dintre *meritocrație, educația meritocratică* și *egalitatea de șanse*

aruncă o lumină considerabilă asupra dezacordurilor din dezbaterea privind egalitatea de șanse în educație [11, p.3; 3, p.523; 5, p.183].

Educația meritocratică, așa cum o percepe Napoletano, distribuie bunurile meritocratice în conformitate cu ceea ce merită elevii. Credem că această viziune este mai fidelă concepției meritocratice standard despre educație și are, de asemenea, perspective mai bune de a face educația meritocratică compatibilă cu meritocrația, deoarece aceasta din urmă este cel mai bine justificată prin apelul la merit și nu la utilitate.

O atenție deosebită, în acest context, trebuie acordată obstacolelor în calea succesului în școală. Printre acestea sunt și cele enunțate în continuare [Apud 14; 7, p.429].

- Elevul poate fi dezavantajat dacă provine dintr-o familie mai puțin asigurată. Acești elevi se găsesc adesea la periferie, luptându-se nu doar cu provocările academice, ci și cu cele socio-economice
- Alt factor este cel al oportunităților limitate de a-și dezvolta abilitățile mentale și limbajul. Când luăm în considerare etapele timpurii de dezvoltare ale unui copil, devine evident cât de cruciale sunt stimulările lingvistice și cognitive. În mediile în care acestea sunt puține, copiii se confruntă cu barierele lingvistice și cu o lipsă de provocări cognitive.
- Educația nu înseamnă doar învățarea academică; este, de asemenea, despre navigarea peisajului cultural detaliat al școlilor. Pentru copiii care se confruntă cu un decalaj mare între valorile lor de acasă și cultura școlară, călătoria școlară devine dificilă. Sentimentele de alienare ar putea deveni o încercare zilnică, deoarece programa școlii le pare îndepărtată și fără legătură.
- De asemenea, dizabilitățile fizice și mintale pot amplifica sentimentul de izolare. Având în vedere că școlile nu au adesea infrastructura pentru a găzdui și a preda acestor elevi în mod eficient, călătoria educațională devine plină de bariere. Un copil care se confruntă cu probleme cronice de sănătate, tulburări emoționale sau provocări mentale, consideră că este o provocare exponențială să se concentreze pe mediul academic. Fără intervenții specializate și înțelegere din partea educatorilor și a colegilor, luptele lor ar putea rămâne invizibile, dar impactul asupra creșterii lor academice și emoționale este palpabil.
- Elevul poate fi dezavantajat dacă părinții lui sunt indiferenți sau ostili față de educație. Fundamentul educației unui copil stă adesea pe umerii părinților. Atunci când părinții, datorită propriilor experiențe sau convingeri, sunt indiferenți sau chiar ostili față de educație, aceasta transmite un mesaj demotivant. Acești copii ar putea să nu aibă structura de sprijin acasă, pe care o au mulți dintre colegii lor, ceea ce duce la o implicare academică redusă și un sentiment de izolare.
- Infrastructura unei școli, atât în ceea ce privește dotările fizice, cât și personalul didactic, joacă un rol semnificativ în educația unui copil. În școlile care nu dispun de resurse, elevii ar putea să nu aibă acces la materiale didactice actualizate, oportunități extracurriculare sau chiar facilități de bază.
- Un rol esențial îl joacă și conceptul său de sine, care este de așa natură încât elevul nu se consideră capabil de succes la școală. Când un copil, din nenumărate motive, interiorizează convingerea că nu este capabil de succes academic, aceasta devine o profeție care se împlinește. Ei s-ar putea retrage de la participarea activă, ar putea experimenta anxietate în timpul evaluărilor și ar putea chiar evita provocările academice.

Or, pentru a susține cu adevărat educația meritocratică, trebuie, mai întâi, să identificăm și să abordăm aceste bariere. Doar făcând acest lucru, putem spera la un sistem în care toată lumea, indiferent de trecutul sau provocările ei, are șanse egale de succes.

Pentru ca meritocrația să funcționeze în mod ideal, toți indivizii ar trebui să înceapă de la *aceeași linie de plecare*. Idealul meritocrației prevede o cursă corectă, în care fiecare participant stă umăr la umăr la linia de start. Cu toate acestea, realitățile evidențiate mai sus prezintă o imagine diferită. Mulți elevi din medii cu probleme economice încep cursa cu câțiva pași în urmă și aleargă pe o pistă denivelată, încărcată cu obstacole [14].

4. Angajamentul față de educația meritocratică

Angajamentul față de educația meritocratică nu este un angajament față de meritocrație în sine. După cum am văzut, meritocrația se referă la o anumită viziune asupra justiției distributive, conform căreia, în linii mari, anumite bunuri economice (locuri de muncă, venituri) ar trebui distribuite în conformitate cu meritele oamenilor. Cu toate acestea, justificările meritocrației ca o perspectivă asupra *justiției distributive* fac, de obicei, apel la merit și la valoarea intrinsecă a faptului că oamenii primesc ceea ce merită. Având în vedere că sistemul educațional este unul dintre principalele vehicule prin care ne dezvoltăm meritele, aceasta înseamnă că sistemul educațional dintr-o meritocrație trebuie să adere și la un principiu al egalității de șanse [11, p.5; 10, p.14; 13, p.397].

Înțelegerea *legăturii dintre meritocrație și egalitatea de șanse*, credem, ajută la clarificarea dezacordurilor cu privire la rolul și valoarea egalității de șanse în educație. Nucleul ideii educației meritocratice, la rândul său, este un angajament față de distribuția sau alocarea meritocratică a anumitor bunuri educaționale.

În felul acesta, principiul distribuției în educație bazată pe merit presupune că anumite bunuri instituționale ale educației ar trebui distribuite meritocratic. Acestea ar putea include admiterea la școli sau universități selective, finanțarea școlilor, oportunitățile de a participa la cursuri avansate, premii și așa mai departe, însă nu este menit să acopere bunuril intrinseci ale educației – dezvoltarea cunoștințelor și a abilităților.

Ca atare, există două moduri tipice în care un *principiu meritocratic de distribuție* ar putea fi justificat. În primul rând, poate fi justificat pur și simplu prin apelul la utilitate. Prin distribuirea meritocratică a locurilor de muncă și a veniturilor, de exemplu, stimulăm munca asiduă și productivitatea și, astfel, distribuirea meritocratică a bunurilor economice tinde să maximizeze utilitatea.

La fel și în contextul educației. Am putea crede că ar trebui să distribuim oportunitățile educaționale meritocratic, deoarece acest lucru îi va stimula pe elevi să muncească mult și să profite la maximum de educația lor. În plus, ne asigurăm că oportunitățile și resursele educaționale suplimentare ajung la cei care le vor utiliza cel mai bine. Speranța este că, pe termen lung, acest tip de abordare distributivă va fi cea mai eficientă și va maximiza utilitatea pe termen lung [*Ibidem,* p.8].

Aici însă trebuie să menționăm că, în contextul educației, este departe de a fi clar că oferirea de oportunități suplimentare sau cheltuirea de resurse suplimentare pentru cei mai merituoși va genera o utilitate generală mai mare decât, să zicem, creșterea „nivelului educațional", concentrându-se pe creșterea elevilor mai puțin merituoși. Chiar dacă se crede că este intuitiv evident că abordarea meritocratică poate fi justificată prin *apelul la utilitate,* trebuie recunoscut că excepțiile pot fi numeroase.

Școlile sunt adesea evaluate în funcție de calitatea și nivelurile de performanță pe care le ating elevii lor. Prin urmare, dacă un elev frecventează o școală foarte apreciată, iar altul merge la o școală cu o cotă mai mică, este probabil ca acești elevi să aibă experiențe de învățare diferite, indiferent de modul în care este similară inteligența lor naturală [4].

O alternativă la educația meritocratică ar fi compensarea talentelor mai mici cu o investiție mai mare a resurselor educaționale (cunoscut sub numele de *principiul nevoii*). Sau elevilor li se pot oferi aceleași oportunități educaționale, indiferent de abilitățile lor (cunoscut sub numele de *principiul egalității*), mai degrabă decât anumite oportunități oferite elevilor cu performanțe

înalte [*Ibidem*]. Calea către meritocrația adevărată nu constă doar în celebrarea realizărilor academice, ci și în asigurarea faptului că fiecare copil, indiferent de originea lor, are șanse egale de a le atinge.

Evident, cea mai plauzibilă idee a educației meritocratice face apel la merit, dar există motive să credem că tipul de merit care justifică abordarea meritocratică a educației este distinct de tipul de merit care stă la baza concepției meritocratice a justiției distributive. În special, „meritul instituțional" este cel care ghidează abordarea meritocratică a educației, în timp ce meritul pre-instituțional sau „moral" justifică meritocrația ca justiție distributivă. Înțelegerea meritului educațional în acest fel este importantă pentru clarificarea relației dintre meritocrație ca justiție distributivă și constrângerile impuse sistemului educațional de către meritocrație [11, p.10].

Deși principiul de șanse egale, în sens strict, restricționează relația dintre merit și merite economice, implicațiile pentru sistemul educațional sunt considerabile. Evident, sistemul educațional este unul dintre cei mai importanți factori în dezvoltarea meritelor economice ale unei personae. Atâta timp cât și în măsura în care meritul educațional este transformat în merite economice, principiul respectiv va impune ca diferențele de statut socioeconomic să nu ducă la avantaje sau dezavantaje pentru elevii care își dezvoltă meritele.

Unele reacții negative la adresa educației meritocratice care urmăresc să modifice substanța meritului sunt cel mai bine înțelese nu ca respingeri ale meritocrației, ci ca apeluri la revizuirea obiectivelor instituțiilor de învățământ și, prin urmare, a concepțiilor rezultate despre merit. De exemplu, dacă ne gândim la sistemul educațional în primul rând în ceea ce privește rolul său în consolidarea și reproducerea economiei, atunci meritul va fi înțeles în ceea ce privește abilitățile care sunt cel mai bine valorificate în productivitatea economică. Acest lucru va fi cel mai clar vizibil la nivelul învățământului superior, unde studenții se pot pregăti direct pentru carierele lor. Meritul în învățământul secundar va fi conceput în mare măsură în ceea ce privește interfața sa cu învățământul terțiar și, prin urmare, indirect, prin rolul său în serviciul economiei [*Ibidem*].

Un angajament explicit față de meritocrație poate justifica un angajament față de oportunitățile educaționale. Problema fundamentală pentru un meritocrat nu este atât poziționalitatea educației în sine, cât, mai degrabă, faptul că absența oportunităților educaționale înseamnă că bunurile economice pe care cineva le obține datorită oportunităților educaționale mai mari sunt nemeritate. Cu toate acestea, justiția distributivă este o chestiune sau cel puțin parțial o chestiune de a obține ceea ce merită. Dacă unii primesc mai mult decât merită într-un context competitiv, este probabil ca alții să primească mai puțin decât merită, ceea ce este nedrept față de ei și constituie, de asemenea, o nedreptate distributivă [11, p.17]. Întrucât justiția liberală presupune o egalitate democratică (ceea ce impune ca cetățenii să fie în relații de egalitate unii cu alții), contează ca fiecare copil să aibă *o educație suficient de bună* pentru a-i permite să se raporteze unii la alții ca egali. Inegalitățile educaționale dincolo de acest punct sunt irelevante din punctul de vedere al justiției, la fel și explicațiile pentru aceste inegalități.

Așadar, sarcina oficială a școlilor este de a dezvolta cunoștințele și abilitățile elevilor, transmițând, în acest proces, de asemenea, credințe informale, norme și valori care modelează elevii și societatea. Probabil, una dintre cele mai de impact este *credința în meritocrația școlară.* Datorită acestei credințe trăim într-o *„societate școlară*" în care educația este una dintre sursele primare de stratificare socială și economică [1, p.634].

Credința în meritocrația școlară nu afectează doar elevii, ci afectează și societatea, în general, prin modelarea atitudinilor față de inegalitatea socială și economică. Mai exact, credința în meritocrația școlară nu presupune doar să credem că procesele din școli sunt corecte, ci și că diferențele în rezultatele vieții bazate pe ierarhia educațională sunt, de asemenea, corecte.

Studiile realizate de Batruch și coautorii oferă, de exemplu, o susținere consecventă pentru credința în meritocrația școlară și aduc dovezi corelaționale pentru faptul că nivelurile manipulate ale meritocrației școlare afectează cauzal aceste rezultate și oferă dovezi că efectul este generalizabil [1, p.632].

În ceea ce privește implicațiile societale, rezultatele studiilor sugerează că, prin consolidarea atitudinilor care susțin inegalitatea socială și a veniturilor, credința în meritocrația școlară ar putea avea un cost care depășește anii de școală ai elevilor. Această perspectivă este importantă din mai multe motive. În timp ce educația este adesea prezentată ca soluție la multe dintre problemele societății, partea mai puțin discutată și mai „ascunsă" a instituțiilor de învățământ este că una dintre funcțiile sale de bază este de *a crea o ierarhie.*

Un discurs meritocratic în școală este folosit în societate nu doar pentru a legitima ierarhia educațională, ci și pentru a sprijini menținerea inegalității sociale și economice în general. În al doilea rând, deși constatarea conform căreia credința în meritocrația școlară este întărită și perpetuată de profesori și personalul școlii, este, de asemenea, descurajantă, în același timp.

În vederea constatării opiniei cadrelor didactice privind educația meritocratică și, eventual, educația democratică, noi am aplicat un mini-test cu alegere din trei variante de răspuns la nivelul a 35 de profesori școlari (diferite discipline) la cursurile de formare continuă. Acesta prevedea următoarele:

1. Educația meritocratică, în esența sa, se bazează pe (a) competiție; (b) egalitate; (c) posibilități;
2. Educația democratică, în esența sa, se bazează pe (a) libertate; (b) oportunitate; (c) autonomie. Ca sarcină suplimentară au fost solicitați să argumenteze alegerea printr-un argument forte.

Rezultatele acestui studiu ilustrează că pedagogii conferă cea mai mare însemnătate, în primul caz*, posibilităților* elevilor (circa 52% din respondenți), adică asigurării materiale (a familiei, a școlii, a clasei) și înzestrării naturale a elevilor cu capacități de învățare. În al doilea caz, prioritate, în opinia respondenților, o are *autonomia* elevilor în propriul parcurs de învățare (circa 69 %).

Pentru circa 42 % din cadrele didactice școlare antrenate în sondaj educația meritocratică și educația democratică sunt corelative, dar și reductibile la procesul de învățare ca atare. Aceste educații reprezintă două ipostaze nonexclusive ale aceluiași discurs pedagogic: educația meritocratică este o degajare a educației democratice. Aceasta înseamnă, de fapt, că ea rezultă dintr-un proces social componentele căruia sunt configurate în vederea unei particularizări puternice a meritelor. Procesul general de transformare a educației democrtatice în una meritocratică este unul convergent, investitndu-l pe acesta cu valori esențiale, cum ar fi libertatea, egalitatea, alegerea.

Printre argumentele formulate de respondenți atestăm și următoarele idei: Elevul autonom se axează pe valori, el învață pentru a cunoaște; Autonomia elevilor se manifestă prin faptul că participă activ la lecție în baza siguranței pe care o au; Elevul autonom este responsabil, el știe să aleagă oportunitățile, să formulize soluții; Autonomia presupune evaluare proprie corectă și onestă, elevul știe să-și prioritizeze obiectivele etc.

Examinând argumentele cadrelor didactice, constatăm că aceștia mai puțin se axează pe discuția meritelor și meritocrației, acest fapt demonstrând o pregătire mai slabă a lor în ceea ce privește specificul, baza teoretică, direcțiile, premisele educației meritocratice. Într-adevăr, mecanismele educației meritocratice sunt mai puțin abordate și în studiile de pedagogie, desi acest domeniu este la ordinea zilei.

Din punct de vedere funcțional, meritocrația este esențială pentru a se asigura că cei mai calificați indivizi ocupă cele mai importante poziții în societate. În acest sens, educația este văzută ca un mecanism de ierarhizare a indivizilor în funcție de talentele și capacitățile lor. Cu

cât nivelul educațional al unui individ este mai mare, cu atât este mai probabil ca acesta să își asigure un loc de muncă cu statut înalt și bine plătit. Acest lucru creează un sistem în care mobilitatea socială se bazează pe efortul și meritul personal, mai degrabă decât pe privilegiul moștenit sau pe clasa socială [Apud 8].

În timp ce ideea unei societăți meritocratice este atrăgătoare, provocările în realizarea acesteia în cadrul sistemelor de învățământ sunt numeroase. Realitatea este că mulți factori, inclusiv statutul socio-economic, mediul familial, accesul la resurse și părtinirile în testare, pot afecta succesul educațional al unui elev. Acești factori creează bariere în calea meritocrației adevărate, făcând dificil ca educația să funcționeze ca marele egalizator care promite să fie. Totuși, aceasta nu înseamnă că eforturile de promovare a meritocrației în educație ar trebui abandonate.

Concluzii

- Meritocrația ca ideologie și principiu normative în educație implică un efort susținut de aplicare a capacității, o determinare personală în procesul de *egalizare a șanselor* la educație;
- Reconcilierea democratică a meritologiei vizează axarea pe *producerea de rezultate excelente* ale elevilor în baza propriilor criterii de succes ale instituției educaționale, care are o dublă misiune: de a promova incluziunea și excelența;
- Meritologia, într-o accepțiune largă, este o perspectivă a *justiției distributive* care necesită un angajament față de egalitatea de șanse și un apel constant la merit, la faptul că elevii primesc ceea ce merită. apelul la *utilitate* justifică abordarea meritocratică.

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MIND & MOTION: AI-DRIVEN FRONTIERS IN EDUCATION AND SPORTS

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Abstract: *This article examines the transformative impact of Artificial Intelligence (AI) within education and sport; two domains fundamentally concerned with human learning and performance. As AI advances from theoretical concept to applied technology, it increasingly reshapes instructional practices, performance analysis, and decision-making processes. In education, AI enables personalized and adaptive learning, predictive student support, intelligent tutoring, and administrative automation, contributing to more inclusive and efficient learning environments. In sport, AI enhances biomechanical analysis, physiological monitoring, tactical modeling, and injury prediction, providing data-driven insights that refine training precision and elevate athletic performance. Through a review of current literature and case studies, this article highlights AI's capacity to augment rather than replace human expertise, offering new opportunities to optimize cognitive and physical development. At the same time, it critically addresses challenges related to ethics, data governance, algorithmic bias, transparency, and professional adaptation. The study concludes that AI, when implemented responsibly, serves as a powerful catalyst for innovation across education and sport, advancing human potential while requiring sustained oversight and thoughtful integration.*

Keywords*: AI; mind; motion; sport; education*

1. Introduction

The global adoption of advanced technologies is reshaping both education and sport, transforming how teaching and learning occur in the classroom while simultaneously redefining how athletes train, how coaches design strategies, and how performance is analyzed and enhanced. Both domains share a central focus: optimizing human potential. Education aims to cultivate cognitive and social capacities, while sports refine physical performance, strategic ability, and resilience. Historically, both fields relied heavily on human expertise—teachers, coaches, mentors—whose experience shaped outcomes. Yet traditional approaches face challenges such as large learner variability, limited feedback cycles, resource constraints, and the difficulty of continuously monitoring and interpreting complex performance data.

AI offers potential solutions by augmenting human decision-making with machine intelligence capable of processing vast datasets, identifying hidden patterns, and delivering responsive insights. In education, AI-driven learning systems adapt instruction to individual needs, helping bridge achievement gaps and making learning more inclusive. In sports, AI tools extract meaningful performance indicators from biomechanical and physiological data that would otherwise be inaccessible in real time.

This article analyzes these dual transformations, examining how AI is reshaping learning environments and athletic training. Through case studies in each area, it illustrates not just technological capability but real-world implementation and outcomes and examines the ethical implications and operational challenges associated with AI integration, highlighting the complexities that educators and sports professionals must manage to ensure responsible adoption.

2. Literature review

Artificial intelligence is commonly categorized into four developmental types according to Fadel et al. (2024): Artificial Narrow Intelligence (ANI)**,** Artificial Cognitive Intelligence (ACI)**,** Artificial General Intelligence (AGI), and Artificial Superintelligence (ASI)**.** ANI

represents today's widely used systems—tools designed to excel at specific tasks such as translation, image recognition, or adaptive learning, but without broader understanding or autonomy. ACI extends these capabilities by incorporating more advanced cognitive functions such as reasoning, problem-solving, and contextual awareness, enabling systems to perform complex tasks with greater flexibility. AGI, a more theoretical stage, refers to AI with human-level intelligence capable of transferring knowledge across domains, learning autonomously, and demonstrating general adaptability. ASI describes a hypothetical form of intelligence that surpasses human cognitive abilities across all dimensions, including creativity, strategic reasoning, and emotional inference. Together, these four categories illustrate a developmental continuum that clarifies where current AI stands and what future advancements may entail.

Metalearning is generally defined as *"learning how to learn"*—the capacity to understand, regulate, and optimize one's own learning processes. In Fadel's framework, metalearning is a set of self-directed competencies that allow learners to monitor their thinking, reflect on strengths and weaknesses, set goals, adapt strategies, and evaluate outcomes. It involves awareness of *what* one is learning, *how* one is learning, and *why* particular strategies are effective or ineffective. Metalearning therefore integrates metacognition, motivation, and self-regulation, enabling learners to become more autonomous and adaptive in unfamiliar or complex situations. In AI-enhanced environments, metalearning becomes increasingly important, as students must interpret AI feedback, choose appropriate tools, and develop the judgment required to learn effectively alongside intelligent systems.

In their book, *Artificial Intelligence in Higher Education: A Practical Guide*, Churi, Joshi, Elhoseny, and Omrane (2022) highlight AI as a catalyst for transforming teaching, learning, and institutional operations across universities. They describe AI's roles along several key dimensions: personalized learning, where intelligent systems adapt instructional content, pacing, and feedback to individual learner profiles; predictive analytics, which help institutions identify at-risk students, optimize learning pathways, and improve retention; and intelligent tutoring systems that provide automated, real-time academic support outside classroom hours. The authors also emphasize AI's value in automating administrative processes, such as grading, scheduling, and academic advising, thereby allowing faculty to redirect time toward mentorship and high-impact pedagogical practices. Additionally, the book underscores AI's role in enhancing research capabilities, enabling data-driven inquiry, simulation, and advanced modeling. Throughout their analysis, the authors argue that AI's integration in higher education offers meaningful opportunities for improving quality, access, and efficiency—provided that ethical considerations, data privacy, and human oversight remain central to its implementation. Overall, AI's integration encourages a more flexible, responsive, and student-focused pedagogy that strengthens engagement and improves learning outcomes.

In the domain of sport, AI is increasingly viewed not merely as a data tool, but as a structurally transformative system with the potential to optimize training, strategy and injury prevention. Hammes, Hagg & Asteroth (2022) frame this transformation via the Sense-Model-Plan-Act loop, showing how AI systems move from sensing athlete behaviors to modeling them, planning optimized responses and acting through feedback mechanisms — yet emphasizing that human coaches must remain in the loop for trustworthy application.

Breakthroughs such as virtual assistants like Alexa and Siri and the landmark victory of AlphaGo over the world's top Go player illustrate the remarkable pace at which AI capabilities have evolved. Silver et al. (2016) demonstrate how the combination of deep learning and advanced search techniques can enable AI to achieve superhuman performance in highly complex tasks. In their work on AlphaGo, they introduce a hybrid system that uses deep neural networks to guide move selection and evaluate board positions, supported by reinforcement learning and Monte Carlo tree search. This integration allowed AlphaGo to outperform all existing Go programs and become the first AI system to defeat a professional human player on

a full-sized Go board—an achievement previously believed to be years away. The study highlights the transformative potential of AI systems that merge learning from human expertise with self-improving reinforcement mechanisms, illustrating how AI can master domains characterized by vast decision spaces and strategic depth.

AI has significantly reshaped the sports domain, where machine learning technologies now support performance analysis, training optimization, and strategic decision-making. An early and influential example is the "Moneyball" era of the Oakland Athletics, which demonstrated how data-driven player evaluation could transform elite sports analytics (Lewis, 2004). Building on this foundation, AI applications have expanded to include automated training plan generation that tailors workloads to individual athletes (Skerik et al., 2018) and rehabilitation support systems capable of predicting injury risk and monitoring performance in team sports (Claudino et al., 2019). Beyond athlete development and coaching, AI further enhances sports broadcasting, spectator engagement, and even betting services, illustrating its broad impact across the global sports ecosystem (Martinez-Arastey, 2021).

3. AI in Education: The Rise of Intelligent Learning Systems

AI is increasingly reshaping education by enabling learning systems that are more personalized, scalable, and efficient than traditional instructional models. Rather than relying on uniform teaching methods, AI-driven platforms adapt to individual learner needs by continuously analyzing performance data and adjusting content difficulty, pacing, and feedback. Adaptive learning algorithms support targeted interventions that would be difficult to implement consistently in large classrooms, while predictive analytics help institutions identify at-risk students by examining patterns in attendance, engagement, and assessment results. These insights allow for timely, data-informed support that can improve student retention and achievement. Additionally, Intelligent Tutoring Systems simulate aspects of one-to-one tutoring by guiding learners through problem-solving processes, offering tailored prompts, and monitoring skill mastery. It further enhances educational efficiency through automated grading, academic planning recommendations, and accessibility tools such as real-time captioning and multilingual translation.

3.1.Case Studies: AI Transforming Learning Environments

These case studies illustrate how AI can support learners at scale, enhance instructional quality, and expand equitable access to meaningful learning opportunities across varied educational settings.

At the higher-education level, Arizona State University partnered with IBM Watson to develop *Sunny*, an AI-powered chatbot designed to handle routine student inquiries such as registration issues and financial aid questions. Integrated into ASU's digital infrastructure and available around the clock, the system reduced human support workload by more than 60%, improved student satisfaction, and strengthened retention by guiding learners through administrative and academic obstacles in real time.

Globally, UNESCO's collaboration with Century Tech has brought adaptive, AI-driven learning to refugee communities across Africa and the Middle East, where instability and teacher shortages threaten educational continuity. Century Tech's platform adjusts instruction according to learners' literacy levels, language backgrounds, and progress, with pilot studies demonstrating meaningful gains in literacy and numeracy despite minimal teacher involvement.

In K–12 environments, the U.S.-based MATHia platform from Carnegie Learning offers another compelling example: this AI tutoring system analyzes students' problem-solving behaviors, provides individualized feedback, and adapts instruction dynamically. A U.S. Department of Education randomized controlled trial found that students using MATHia

achieved double the algebra learning gains of peers using traditional textbooks, with struggling learners improving standardized math scores by 30–50% and teachers reporting greater instructional efficiency.

Additional evidence comes from India's *Byju's Learning App*, where AI-driven personalization tailors explanations, practice sets, and pacing to each learner; studies show improved engagement and significant gains in mathematics and science achievement, particularly among students with inconsistent access to in-person instruction.

A recent and influential example of AI in foreign language education comes from the integration of GPT-based conversational agents into English as a Foreign Language (EFL) programs worldwide. Since 2023, several universities—including institutions in Japan, South Korea, and the UAE—have adopted GPT-4–powered language tutors to provide immersive conversational practice, automated writing feedback, and real-time grammar correction. A controlled study by Zhang et al. (2023) demonstrated that students using GPT-based AI tutors significantly improved their speaking fluency, lexical range, and confidence compared to students receiving only traditional instruction.

Latest research highlights growing concern among language teacher educators regarding the impact of generative AI on initial language teacher education (ILTE). Moorhouse and Kohnke (2024) found that since the arrival of tools like ChatGPT—capable of generating human-like text, audio, images, and other content—teacher educators expect significant changes to ILTE curriculum design, instructional practices, and assessment models. Based on interviews with English language teacher educators across Hong Kong's government-funded universities, the study reveals that while educators acknowledge the disruptive potential of generative AI, many feel underprepared and lack the necessary confidence and technological competence to address its implications effectively. The authors argue that supporting teacher educators through targeted training and further research is essential to ensure ILTE evolves appropriately in response to rapidly developing AI technologies.

4. AI in Sport: Enhancing Performance and Precision

AI is transforming athletic performance by providing levels of analysis and precision far beyond what traditional coaching methods can offer. Whereas coaches have historically relied on observation, intuition, and experience, AI introduces data-rich, objective insights that illuminate the complex interplay of biomechanics, physiology, strategy, and psychology involved in elite performance. Advanced motion-capture systems using computer vision now analyze an athlete's technique without the need for markers, capturing joint angles, movement efficiency, and asymmetries in real time to support skill refinement and injury prevention. Wearable technologies equipped with AI further monitor physiological indicators such as heart-rate variability, sleep patterns, exertion levels, and recovery profiles, enabling individualized training recommendations that optimize workload and reduce the risk of burnout.

In team sports, AI-based tactical analysis interprets game footage to detect patterns, anticipate opponents' strategies, and evaluate formations, offering strategic insights that enhance decision-making under pressure. It also contributes to athlete safety through injury-prediction models that integrate biomechanical, physiological, and historical data, allowing practitioners to make proactive adjustments to training. Additionally, AI-driven cognitive training tools help athletes strengthen visual attention, decision speed, and mental resilience—capacities that are critical in high-tempo, precision-dependent sports. Together, these innovations shift sports practice from intuition-driven approaches toward evidence-based, data-informed training environments designed to maximize performance and precision.

4.1.Case Studies: AI in Action Across Sports

AI has become a central driver of innovation across multiple sports, enabling teams and athletes to make data-driven decisions that optimize performance, improve efficiency, and reduce injury risk. In professional soccer, Manchester City's use of the Second Spectrum analytics platform illustrates the growing reliance on AI for tactical intelligence. By tracking player positioning, passing patterns, and spatial dynamics throughout matches, the system identifies optimal plays, exposes defensive vulnerabilities in opponents, and simulates game scenarios. These insights have contributed to enhanced passing efficiency, smarter player rotation, and consistently high ball-possession rates—key elements of the club's sustained success in the Premier League.

In basketball, AI-powered biometric optimization tools are now widely adopted across the NBA. Teams such as the Golden State Warriors and the Toronto Raptors use Catapult GPS wearables and the Noah Shooting System to monitor athletes' biomechanics and workload. Metrics including shooting arc, fatigue levels, sprint intensity, and deceleration are analyzed to refine training loads, prevent overuse injuries, and increase shot accuracy. These technologies have been linked to reductions in soft-tissue injuries, improved recovery processes, and greater consistency in shooting performance.

In soccer, the framework developed by PlayeRank demonstrates how machine learning can evaluate individual player performance and style from large match-event data. Pappalardo et al. (2018) applied this system to four seasons of professional soccer event logs, showing that the algorithm could not only outperform existing methods for player ranking, but also extract meaningful role-and-style based insights about players and teams. This illustrates how AI moves beyond simply tracking raw statistics to modelling nuanced aspects of decision-making, tactical behavior and individual contribution in team sports.

AI is increasingly being integrated into coaching techniques (Jud & Thalmann, 2025) and talent identification (McAuley et al., 2024) in sports, revolutionizing traditional approaches with data-driven insights (Chmait & Westerbeek, 2021), improved performance analysis (Araújo et al., 2021) and enhanced decision-making capabilities (Janssen et al., 2023). AI's role in coaching focuses on providing deeper insights into athletes' performance, developing personalized training programs and enabling real-time feedback. Some key AI techniques in coaching include performance analysis (Araújo et al., 2021; Yang & Chang, 2023), predictive analytics (Sharma et al., 2022), virtual reality (Witte et al., 2022) and augmented reality (Lee et al., 2023), and natural language processing (NLP) for feedback (Boughattas et al., 2022).

5. Challenges and Considerations in Using AI in Education and Sports

Although AI offers significant value in both education and sport, its adoption introduces several challenges that require careful consideration. Ethical and privacy issues are central to the use of AI in sports, especially when it relies on sensitive information like athletes' health data, performance metrics and biometric identifiers (Stahl & Wright, 2018). Although such data can greatly enhance training and athletic development, it also carries substantial risks, including unauthorized access, improper use and potential discrimination (Petersen et al., 2025). Integrating GenAI into education requires careful attention to its ethical dimensions, including digital equity, algorithmic bias and the protection of student data. Effective GenAI governance should involve clear institutional policies that define how, when and for what purposes these technologies may be used within educational settings (Singh, 2024).

Overreliance on AI may erode human judgment, reducing the relational, motivational, and ethical guidance provided by teachers, coaches, and mentors. Implementation barriers further complicate adoption, as advanced AI tools demand substantial financial investment, digital infrastructure, and technical expertise that many institutions or sports organizations lack. The

opacity of "black-box" algorithms presents another challenge, limiting educators' and coaches' ability to interpret system decisions and undermining trust.

Finally, successful integration requires cultural and professional adaptation, since educators may fear replacement and coaches may distrust automated recommendations. Addressing these interconnected concerns is crucial to ensuring that AI is implemented responsibly, ethically, and sustainably across learning and athletic environments.

6. Conclusion

This study explored how artificial intelligence is transforming two domains central to human development—education and sport. The literature and case studies showed that AI is not only enhancing current practices but fundamentally reshaping how learning and performance are assessed and improved. In education, AI enables personalized learning, early identification of struggling students, intelligent tutoring, and automated administrative support, creating more adaptive and efficient learning environments. In sport, AI enhances performance through biomechanical analysis, physiological monitoring, tactical modeling, and injury prediction, providing data-driven insights that lead to smarter training and safer performance. Across both fields, AI marks a shift from intuition-based methods to data-informed environments that help learners, athletes, educators, and coaches reach higher levels of precision and effectiveness.

Despite its benefits, integrating AI into education and sport brings important challenges, including data privacy, algorithmic bias, transparency, unequal access, and changing professional roles. These issues highlight the need for careful governance and strong human oversight. AI is most effective not when it replaces educators or coaches, but when it enhances their expertise while preserving the relational and ethical aspects of teaching and training.

AI stands as a powerful ally in advancing human potential across cognitive, physical, and strategic domains. Its continued development will likely deepen personalization, refine performance analytics, and expand opportunities for learners and athletes alike. Moving forward, interdisciplinary collaboration, rigorous research, and ethical safeguards will be essential to ensure that AI's progress is aligned with human values and contributes meaningfully to more effective, equitable, and empowered educational and sporting experiences.

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METHODOLOGICAL AND EXPERIENTIAL APPROACHES OF THE PRIMARY EDUCATION TEACHER IN ORGANIZING INDIVIDUALIZED TEACHING

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Abstract: *In the context of the diversity of students in primary education, implementing differentiation and individualized learning strategies is essential.This article explores the methological and experential approaches styles and individual interests, teachers can adapt teaching methods to maximize engagement and performance. The use technology and constructive feedback complements these strategies, contributing to the creation of an inclusive and stimulating educational environment.*

Keywords: *primary education; differentiation; individualization; teaching strategies.*

1. Introducere

Lucrarea urmărește analiza demersurilor metodologice și experiențiale utilizate de profesorii din învățământul primar în organizarea instruirii individualizate, în cadrul unui **studiu** realizat pe un grup de elevi și situații educaționale relevante pentru acest tip de intervenție pedagogică.
Învățământul primar reprezintă o etapă crucială în dezvoltarea copiilor, fiind esențială pentru formarea abilităților și cunoștințelor de bază. Diversitatea elevilor din această perioadă impune necesitatea implementării strategiilor de diferențiere și individualizare a învățării. Aceste abordări permit profesorilor să răspundă nevoilor specifice ale fiecărui elev, asigurând un mediu educațional inclusiv și stimulant.

2. Conținut de bază

Organizarea instruirii individualizate se bazează pe adaptarea procesului educațional la nevoile, ritmul și interesul fiecărui elev. Această metodă presupune utilizarea unor strategii didactice flexibile, resurse personalizate și evaluări specifice pentru a facilita învățarea eficientă și implicarea activă a elevilor. Iată principalele componente ale instruirii individualizate:

3. Principii fundamentale ale instruirii individualizate

P1. Adaptarea ritmului de învățare. Elevii care nu întâmpină dificultăți de învățare pot progresa rapid către noi teme, în timp ce acei elevi care întâmpină dificultăți pot lucra mai lent pentru a aprofunda conceptele.

P1. Accent pe nevoile individuale. Fiecare elev beneficiază de sarcini și suport personalizat ceea ce permite o învățare eficientă, indiferent de nivelul lor inițial.

P2. Utilizarea materialelor interactive. Resurse precum manualele digitale, media interactivă sau jocurile educative sunt esențiale pentru învățarea autonomă.

4. Strategii didactice pentru instruirea individualizată

S1. Setarea obiectivelor specifice și realiste. Profesorii stabilesc obiective clare pentru fiecare elev, ajustând planurile de învățare în funcție de progresul acestuia.

S2. Crearea oportunităților bazate pe interesele elevilor. Elevii sunt mai motivați atunci când materialele didactice reflectă interesele lor personale, cum ar fi utilizarea statisticilor sportive pentru matematică sau explorarea temelor preferate în lectură.

S3. Playlisturi educaționale personalizate. Profesorii pot crea liste de activități din care elevii să aleagă, oferindu-le flexibilitate în modul de abordare a temelor.

Concluzii: Strategii didactice pentru instruirea individualizată

a. *Centrate pe elev*: Strategiile didactice individualizate pun accentul pe nevoile, interesele, stilurile de învățare și ritmul propriu al fiecărui elev, ceea ce conduce la o implicare mai activă și o învățare mai eficientă.

b. *Flexibilitate și adaptabilitate*: Profesorii trebuie să adopte metode flexibile, care să permită ajustarea conținutului, a obiectivelor și a evaluării în funcție de profilul elevului. Nu există o soluție unică, ci mai degrabă o paletă de metode care se combină în funcție de context.
c. *Evaluarea continuă*: Evaluarea formativă și diagnostică este esențială pentru identificarea nevoilor individuale și ajustarea permanentă a strategiilor didactice. Feedback-ul personalizat susține progresul și motivația elevilor.
d. *Diversificarea metodelor de predare*: Utilizarea variată a metodelor (învățare prin proiecte, învățare asistată de tehnologie, învățare colaborativă sau independentă) permite abordarea diferențiată a conținuturilor și încurajează autonomia elevului.
e. *Rolul activ al profesorului*: Cadrele didactice devin ghizi în procesul educațional, facilitând învățarea prin organizarea unor experiențe relevante și personalizate, nu doar transmițători de informație.
f. *Importanța resurselor și a tehnologiei*: Tehnologia educațională oferă instrumente eficiente pentru susținerea individualizării, prin conținuturi interactive, platforme adaptive și resurse variate accesibile fiecărui elev.

Rolul tehnologiei în instruirea individualizată

Tehnologia joacă un rol crucial în facilitarea instruirii personalizate:

R.1 Monitorizarea progresului: platformele digitale permit urmărirea performantelor elevilor în timp real, oferind feedback imediat.

R.2 Învățarea adaptativă: sistemele educaționale bazate pe tehnologie ajustează conținutul și nivelul de dificultate în funcție de nevoile fiecărui elev.

R.3 Simulări virtuale și activități interactive: acestea oferă experiențe de învățare captivante și permit elevilor să exploreze concepte complexe într-un mod accesibil.

În era digitală, tehnologia a devenit un pilon esențial în procesul educațional, oferind oportunități fără precedent pentru adaptarea învățării la nevoile individuale ale elevilor. Instruirea personalizată, care vizează ajustarea conținutului, ritmului și metodelor de predare în funcție de particularitățile fiecărui cursant, este facilitată în mod direct de progresele tehnologice.

Platformele educaționale online, aplicațiile de învățare și sistemele de management al învățării (LMS) permit profesorilor să monitorizeze progresul elevilor în timp real, să identifice punctele slabe și să ofere feedback imediat. Inteligența artificială și algoritmii de învățare automată analizează datele generate de elevi și sugerează resurse personalizate, exerciții suplimentare sau chiar trasee alternative de învățare.

În plus, tehnologia face posibilă diversificarea metodelor de predare: videouri interactive, simulări virtuale, realitate augmentată și jocuri educaționale contribuie la creșterea motivației și implicării elevilor. Astfel, fiecare cursant poate învăța într-un mod care îi este confortabil și eficient, indiferent de stilul său cognitiv.

De asemenea, accesul la resurse digitale de oriunde și oricând reduce barierele geografice sau temporale, ceea ce înseamnă că elevii pot învăța în ritmul propriu, fără presiunea impusă de structura tradițională a lecțiilor.

În *concluzie*, tehnologia nu doar că facilitează instruirea personalizată, ci o transformă într-o realitate accesibilă. Prin integrarea inteligentă a instrumentelor digitale, procesul educațional devine mai incluziv, adaptabil și eficient.

Evaluarea progresului

Evaluările sunt esențiale pentru a determina nivelul de însușire al conceptelor.

1. Evaluările frecvente. Testele de evaluare la finalul fiecărei unități ajută la identificarea lacunelor și la ajustarea planurilor de învățare.
2. Feedback constructiv. Profesorii oferă feedback detaliat pentru a sprijini îmbunătățirea continuă a performanțelor elevilor.

Întrebări generale:

a. Cum poate fi adaptată evaluarea pentru a reflecta progresul individual al fiecărui elev?
b. Ce tipuri de instrumente de evaluare sunt cele mai eficiente în contextul instruirii individualizate?
c. Cum poate fi folosit feedback-ul pentru a sprijini dezvoltarea elevului în procesul individualizat de învățare?
d. Care este rolul autoevaluării și al evaluării între colegi în urmărirea progresului personalizat?
e. Cum pot fi valorificate datele obținute din evaluare pentru a ajusta strategiile didactice individualizate?

Întrebări aplicate:

a. Ce indicatori arată că un elev progresează în ritmul propriu și nu este doar menținut la un standard general?
b. În ce mod poate tehnologia sprijini evaluarea continuă în instruirea individualizată?
c. Cum pot fi implicați părinții în monitorizarea progresului individual al elevului?
d. Care sunt provocările întâmpinate de profesori în evaluarea diferențiată și cum pot fi depășite?
e. Cum se poate asigura obiectivitatea evaluării într-un sistem care pune accent pe individualizare?

Exemple practice

În practică, instruirea individualizată poate include:

1. Lecții bazate pe proiecte care implică cercetarea independentă.
2. Activități de grup care combină colaborarea cu sarcinile individuale.
3. Utilizarea tutorilor sau mentorilor(învățători, profesori) pentru sprijin suplimentar.

Cercetare:

Impactul instruirii individualizate

Pentru a evalua eficiența acestei metode s-a realizat un studiu în Școala Gimnazială „Constantin Negreanu" din Drobeta-Turnu Severin.

Au fost implicați 80 de elevi din clasele primare. Cercetarea a urmărit progresul academic al elevilor care au beneficiat de metode personalizate față de cei care au urmat metode tradiționale.

Tabel 1. Compararea progresului academic între metodele tradiționale și cele individualizate

Metoda	Număr de elevi	Număr elevi	Procente	Performanță inițială	Performanță finală	Satisfacție elevi
Metode tradiționale	100	40	100 %	60 %	70 %	65 %
Instruire individualizată	100	40	100%	62 %	85 %	85 %

Elevii care au beneficiat de instruire individualizată au demonstrat o creștere semnificativ mai mare atât în performanțele academice , cât și în satisfacția generală față de procesul educațional. Instruirea individualizată asigurară succesul tuturor elevilor, adaptând procesul educațional la nevoile lor unice. Prin integrarea tehnologiei, utilizarea strategiilor flexibile și evaluările frecvente, profesorii pot crea un mediu educațional incluziv și stimulant.

Strategii de diferențiere și individualizare

a. Identificarea nevoilor specifice

Profesorii ar trebui să identifice nevoile specifice ale fiecărui elev, inclusiv nivelul de cunoștințe, stilul de învățare și interesele individuale. Această abordare permite adaptarea metodelor de predare pentru a maximiza implicarea și performanțele elevilor.

Utilizarea metodelor variate de predare, cum ar fi învățarea prin descoperire, învățarea prin cooperare și învățarea bazată pe proiecte, ajută la acoperirea diferitelor stiluri de învățare ale elevilor. Aceste metode stimulează creativitatea și dezvoltă abilitățile de comunicare și colaborare.

b. Tehnologie și feedback constructiv

Integrarea tehnologiei în procesul de învățare permite elevilor să acceseze resurse suplimentare și să învețe în ritmul lor propriu. Feedback-ul constructiv oferit de profesori este esențial pentru îmbunătățirea continuă a performanțelor elevilor. În contextul educației contemporane, tehnologia reprezintă un sprijin indispensabil pentru organizarea și implementarea instruirii individualizate. Prin intermediul resurselor digitale interactive, al platformelor educaționale și al aplicațiilor de evaluare, profesorul poate adapta ritmul, conținutul și nivelul de dificultate în funcție de particularitățile fiecărui elev.Instrumente precum *Kahoot, Wordwall, LearningApps, Nearpod, Quizizz* sau *Google Classroom* permit monitorizarea progresului individual și oferirea unui feedback imediat, personalizat. Astfel, elevul primește nu doar o notă, ci și informații clare despre ceea ce a făcut bine și ce trebuie îmbunătățit**,** ceea ce contribuie la dezvoltarea autonomiei și la autoreglarea învățării.Feedbackul constructiv are o valoare formativă majoră: el trebuie să fie specific, clar, motivant și orientat spre progres**,** nu doar spre evaluare. Într-un demers metodologic modern, profesorul folosește tehnologia pentru a:

- furniza feedback în timp real (prin platforme digitale);
- urmări evoluția fiecărui elev și a portofoliului personal de învățare;
- crea contexte de autoevaluare și reflecție (ex. chestionare online, rubrici vizuale, diagrame de progres);
- stimula colaborarea și învățarea prin joc, contribuind la crearea unui climat de învățare pozitiv și incluziv**.**

Integrarea tehnologiei în procesul educațional nu trebuie să substituie relația profesor–elev, ci să o îmbogățească**.** Profesorul devine ghid, facilitator și partener în procesul de descoperire, oferind un **feedback empatic și personalizat**, care încurajează efortul și perseverența, nu doar performanța.

Prin combinarea eficientă a instrumentelor digitale cu strategii de feedback constructiv, instruirea individualizată devine mai eficientă, mai motivantă și mai adaptată nevoilor reale ale copiilor din învățământul primar.

Proiectarea didactică personalizată

Conform Ghidului de implementare a curriculumului pentru învățământul primar, proiectarea didactică personalizată exprimă dreptul cadrului didactic de a lua decizii asupra modalităților optime pentru asigurarea calității procesului educațional la clasă. Aceasta implică proiectarea de lungă durată și scurtă durată, inclusiv proiecte zilnice și anuale, care să asigure parcursuri școlare individualizate în funcție de condiții și cerințe concrete.

Proiectarea didactică personalizată reprezintă procesul prin care cadrul didactic elaborează și adaptează activitățile de învățare în funcție de particularitățile individuale, ritmul și stilul de învățare al fiecărui elev. În contextul învățământului primar, acest demers are o importanță deosebită, întrucât perioada copilăriei mici este marcată de diferențe semnificative de dezvoltare cognitivă, emoțională și socială.Profesorul devine, astfel, un designer al învățării, care planifică nu doar conținuturi, ci și experiențe educaționale adaptate nevoilor diverse ale elevilor. Proiectarea personalizată se bazează pe o cunoaștere profundă a fiecărui copil – interese, aptitudini, dificultăți de învățare – și presupune o flexibilitate metodologică constantă.

Elementele esențiale ale unei proiectări didactice personalizate includ:

E1. Stabilirea obiectivelor diferențiate, raportate la potențialul fiecărui elev;

E2. Selectarea conținuturilor în funcție de nivelul elevului, de relevanța pentru viața reală și pentru contextul socio-cultural;

E3. **Diversificarea strategiilor de predare**, pentru a răspunde diferitelor stiluri de învățare (vizual, auditiv, kinestezic);

E4. Adaptarea evaluării, prin instrumente variate (observația sistematică, portofoliul, fișe individualizate, autoevaluarea elevului);

E5. **Integrarea resurselor digitale** care oferă posibilitatea de învățare personalizată și feedback imediat.

Proiectarea didactică personalizată contribuie la creșterea motivației pentru învățare**,** la formarea autonomiei elevului și la dezvoltarea competențelor-cheie, prin activități care respectă ritmul propriu al fiecăruia. În acest sens, profesorul nu este doar un transmițător de cunoștințe, ci un facilitator al dezvoltării individuale, care modelează parcursul educațional al fiecărui copil în funcție de potențialul său unic.

În concluzie, proiectarea didactică personalizată este fundamentul unei educații incluzive și centrate pe elev, susținând principiul echității și al șanselor egale de reușită pentru toți copiii, indiferent de ritmul sau stilul lor de învățare.

Proiectarea didactică personalizată se concretizează în planurile de învățare, care traduc nevoile, ritmul și potențialul fiecărui elev în obiective, activități și strategii adaptate nivelului său de dezvoltare

Planuri individualizate de învățare

Planul individualizat de învățare (P.I.I.) reprezintă un instrument pedagogic complex, elaborat de cadrul didactic pentru a răspunde nevoilor educaționale specifice ale fiecărui elev. El are la bază principiul educației centrate pe elev, conform căruia procesul de învățare trebuie adaptat particularităților de vârstă, ritmului propriu de învățare, intereselor și stilurilor cognitive ale copiilor.

În învățământul primar, planul individualizat de învățare este esențial pentru susținerea progresului fiecărui elev, fie că este vorba despre un copil cu dificultăți de învățare, fie despre unul cu performanțe deosebite. Elaborarea acestuia presupune o colaborare permanentă între profesor, elev și familie, iar uneori și cu alte persoane-resursă (consilier școlar, profesor de sprijin).

Etapele realizării unui plan individualizat de învățare:

1. **Identificarea nevoilor de învățare** – pe baza rezultatelor evaluărilor inițiale, a observațiilor sistematice și a dialogului cu elevul și părinții.
2. **Stabilirea obiectivelor specifice** – realiste, clare și măsurabile, orientate spre progres, nu spre performanță comparativă.
3. **Selectarea conținuturilor și activităților** – adaptate nivelului de dezvoltare al elevului, dar și centrate pe interesele acestuia.
4. **Alegerea strategiilor și metodelor de lucru** – diferențiate, interactive, care să încurajeze autonomia (jocuri de învățare, sarcini practice, resurse digitale).
5. **Stabilirea modalităților de evaluare** – prin instrumente flexibile (fișe de progres, portofoliu personal, autoevaluare, rubrici de apreciere).
6. **Monitorizarea și ajustarea periodică** – profesorul revizuiește P.I.I. în funcție de evoluția elevului și de rezultatele obținute.

Rolul planului individualizat de învățare:

R1. Susține progresul personal și învățarea semnificativă;

R2. Oferă profesorului un cadru clar pentru diferențierea activităților;

R3. Încurajează autoevaluarea și responsabilizarea elevului față de propriul parcurs educațional;

R4. Contribuie la crearea unui climat de acceptare și valorizare a diversității în clasă;

R5. Permite colaborarea între școală și familie, prin implicarea părinților în sprijinirea obiectivelor de învățare.

Planul individualizat de învățare și tehnologia educațională. Tehnologia modernă facilitează implementarea planurilor individualizate prin:

- platforme educaționale (Google Classroom, Kahoot, Wordwall, Nearpod) ce permit urmărirea progresului individual;
- aplicații de evaluare digitală cu feedback imediat;
- instrumente vizuale (grafice, diagrame de progres, portofolii digitale) care motivează elevul și îl ajută să conștientizeze propriile reușite.

Planurile individualizate de învățare nu sunt doar documente formale, ci instrumente vii de lucru, care reflectă filosofia educației incluzive și a învățării diferențiate. Prin intermediul lor, profesorul din învățământul primar devine facilitator al progresului personal, ghidând fiecare elev către descoperirea propriului potențial și cultivând încrederea în sine, autonomia și dorința de a învăța continuu.

Cercetare și rezultate

Pentru a evalua eficient strategiile de individualizare, am realizat o cercetare în Școala Gimnazială „Constantin Negreanu" Drobeta-Turnu Severin, la învățământul primar, implicând 100 de elevi și 5 profesori.

Cercetarea a urmărit să identifice impactul metodelor de predare individualizate asupra performanțelor școlare și a satisfacției elevilor.

Tabelul 2. Impactul metodelor de predare individualizate asupra performanțelor școlare și a satisfacției elevilor

Metodă de predare	Număr de elevi	Număr de elevi	Procente	Performanță inițială	Performanță finală	Satisfacție inițială	Satisfacție finală
Învățare prin descoperire	100	30	100 %	70%	85%	60%	80%
Învățare prin cooperare	100	25	100 %	65%	80%	55%	75%
Învățare bazată pe proiecte	100	20	100 %	75%	90%	70%	85%
Învățare clasică	100	25	100 %	60%	70%	50	60%

Rezultatele arată o creștere semnificativă a performanțelor și satisfacției elevilor care au beneficiat de metodele de predare individualizate.

Concluzii

Implementarea strategiilor de diferențiere și individualizare a învățării în învățământul primar este crucială pentru asigurarea succesului tuturor elevilor. Prin utilizarea metodelor variate de predare, integrarea tehnologiei și oferirea feedback-ului constructiv, profesorii pot crea un mediu educațional stimulant și inclusiv, care să încurajeze dezvoltarea personală și academică a elevilor.

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SPEECH THERAPY INTERVENTION IN LANGUAGE DEVELOPMENT IN SCHOOLCHILDREN WITH HEARING IMPAIRMENTS

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Abstract: *The article addresses the issue of research into language and communication development in students with hearing impairments. Theoretical research has allowed us to conclude that the possibilities for empowering children with hearing impairments have increased, but the issue of early, individualized, differentiated intervention tailored to the child's needs remains relevant. The observational experiment identified that students with hearing impairments show significant delays in language development, both in terms of receptive and expressive components. A speech therapy intervention model based on the principle of individualization and differentiation was developed and tested.*

Keywords: *language; communication; children with hearing impairments; speech therapy intervention; profound bilateral sensorineural deafness.*

Actualitatea cercetării

În contextul evoluției societății contemporane spre un model educațional incluziv și adaptiv, problematica dezvoltării limbajului la elevii cu deficiență de auz capătă o relevanță deosebită. Comunicarea verbală rămâne principalul vehicul al integrării sociale, cognitive și afective, iar absența sau întârzierea acesteia determină consecințe majore asupra întregii structuri de personalitate a copilului. Din această perspectivă, intervenția logopedică nu mai poate fi privită doar ca un act reparatoriu, ci devine o strategie fundamentală de compensare, adaptare și optimizare a funcțiilor de comunicare. În prezent, avansul tehnologic în domeniul protezării auditive și al implanturilor cohleare a extins considerabil potențialul de abilitare a limbajului oral la copiii cu hipoacuzie. Cu toate acestea, simpla corectare sau amplificare a auzului nu garantează dezvoltarea spontană a limbajului. Este necesară o intervenție logopedică timpurie, sistematică și diferențiată, adaptată particularităților individuale și tipului de deficiență auditivă. Accentul se mută astfel de la simplele tehnici de corectare fonetică la programe complexe de stimulare cognitiv-lingvistică, de dezvoltare a conștiinței fonologice și a competențelor pragmatice. Actualitatea temei este susținută și de exigențele politicilor educaționale europene și internaționale, care promovează educația pentru toți și accesul echitabil la învățare. Din această perspectivă, logopedul nu mai este doar un terapeut al vorbirii, ci devine un arhitect al comunicării funcționale, lucrând în echipe multidisciplinare și colaborând activ cu profesorii, familia și specialiștii în tehnologii asistive. Prin urmare, tema cercetării nu doar că răspunde unei nevoi stringente de optimizare a intervenției educaționale pentru elevii cu deficiență de auz, dar propune și un cadru de explorare științifică necesar adaptării logopediei la noile paradigme ale educației incluzive și ale terapiei asistate de tehnologie.

Cu probleme psihopedagogice a copiilor cu deficiențe de auz s-a ocupat un șir de cercetători: M.D.Anca [1], C. Bodorin [2], M. Ciolac [3], M. Popa [4], A. Rozarea [5]. Însă problema dezvoltării limbajului la copiii cu deficienței de auz ramâne în umbra. Aceasta se explică prin influența mai multori factori: reformarea permanentă a sistemului educational cu ignorarea aplicării unor metode clasice, schimbările socio-economice la nivel international, impactul informatizării socieății, schimbarea valorilor moral-spirituale în societate inclusiv în familie, lipsa specialiștilor calificați.

Scopul cercetării constă în elaborarea și validarea experimentală a unui program logopedic de dezvoltare a limbajului și a competențelor de comunicare la elevii cu deficiență de auz bazat pe cercetarea limbajului și comunicării la acești copii.

Obiectivele cercetării:

- analiza literaturii de specialitate pe problema de cercetare;
- selectarea metodelor și tehnicilor de cercetare;
- aplicarea tehnicilor de evaluare;
- elaborarea și implementarea programului logopedic;
- analiza rezultatelor experimentale;
- formularea concluziilor și recomandărilor.

Descrierea subiecților: Cercetarea a fost efectuată în cadrul Școlii Speciale nr.12 pentru copii hipoacuzici și surditate tardivă din municipiul Chișinău pe un eșantion de 10 elevi cu deficiență de auz (surditate neurosenzorială bilaterală formă profundă) cu grad de dizabilitate accentuat și sever cu vârste cuprinse între 10-11 ani.

Experimentul de constatare

Scopul: evaluarea particularităților dezvoltării limbajului și comunicării la copiii cu deficiențe de auz.

Obiective:

1) Identificarea eșantionului;
2) Selectarea tehnicilor de evaluare;
3) Elaborarea modelului de evaluare a limbajului și comunicării la copiii cu deficiențe de auz;
4) Aplicarea modelului elaborat;
5) Analiza și interpretarea a datelor;
6) Concluzii la experimentul de constatatare.

Ipoteza cercetării

Presupunem că există particularități individual – tipologice la copiii cu deficiențe de auz privind dezvoltarea limbajului și a comunicării și depinde de terapia specializată și participarea familiei.

Elaborarea modelului de evaluarea psihopedagogică a constituit din câteva tehnici de evaluare: 1) Proba pentru cunoașterea vârstei psihologice a limbajului după ,,A. Descoeudress,, 2) Evaluarea dezvoltării lexicului după Г.А. Волкова и Л.П. Носкова; 3) Evalurea dezvoltării abilităților de comunicare după Е. О. Смирнова, В.М. Холмогорова.

Analiza și interpretarea rezultatelor.

Prezentăm rezultatele obținute la Proba pentru cunoașterea vârstei psihologice a limbajului după “A. Descoeudress”. Rezultatele cercetării prezentăm în tabelul 1.

Tabelul 1: Compararea rezultatelor a vârstei cronologice cu vârsta psihologică a limbajului după „Alice Descoeudress”

N.P	Proba I	Proba II	Proba III	Proba IV	Proba V	Proba VI	Proba VII	Vârsta psihologică a limbajului	Vârsta cronologică
B.M	8	8	5	6	8	9	8	6 ani	10 ani
C.A	7	7	4	3	5	7	7	5 ani	11 ani
G.D	9	5	3	3	4	5	5	5 ani	10 ani
M.I	6	7	4	4	4	4	4	5 ani	10 ani
M.A	5	8	3	3	3	3	3	4 ani	10 ani
N.D.	6	6	4	4	4	4	4	4,4 ani	10 ani
P.D	5	7	3	3	5	5	3	4,4 ani	10 ani
R.D	6	5	3	2	4	4	4	4,1 ani	11 ani
Ș.K	7	7	4	3	5	6	6	5 ani	11 ani
N.M	8	7	5	5	7	10	9	6,1 ani	11 ani

Conform rezultatelor obținute în tabelul 1, se constată o discrepanță între vârsta psihologică a limbajului și vârsta cronologică, ceea ce indică o întârziere în dezvoltarea limbajului față de nivelul așteptat pentru vârsta reală a copilului.

Pe baza rezultatelor obținute, am analizat dezvoltarea limbajului prin prisma componenței lexicale, utilizând tehnica „Evaluarea dezvoltării lexicului” după Г.А. Волкова și Л.П. Носкова. Rezultatele cercetării prezentăm pe blocuri. În blocul a fost realizată evaluarea nivelului dezvoltării vocabularului pasiv. Datele prezentăm în tabelul 2.

Tabelul 2: Compararea rezultatelor dezvoltării vocabularului pasiv conform blocului I la copii cu deficiență auditivă

Nr.	N.P.	Sarcina 1	Sarcina 2	Sarcina 3	Punctajul	Nivelul
1	B.M	1	1	2	4	Mediu
2	C.A	1	1	1	4	Inferior
3	G.G	1	1	1	3	Inferior
4	M.I	1	0	1	2	Inferior
5	M.A	1	1	1	3	Inferior
6	N.D	1	0	1	2	Inferior
7	P.D	1	1	1	3	Inferior
8	R.D.	1	1	1	3	Inferior
9	Ș.K	1	2	1	4	Mediu
10	N.M	1	1	2	4	Mediu

Conform rezultatelor obținute în tabelul 2 din 10 copiii 7 au manifestat nivelul inferior (70%) și 3 copii mediu (30%).

În continuare prezentăm rezultatele conform blocului II, dezvoltarea vocabularului activ. Rezultatele obținute prezentăm în figura 1.

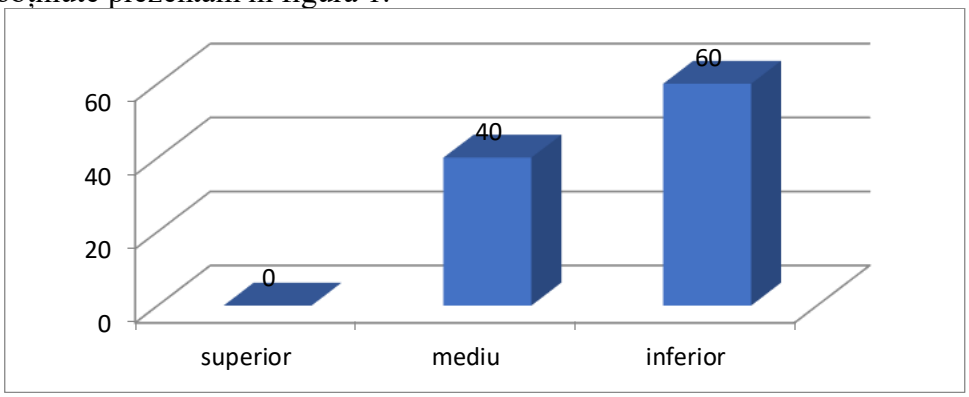

Fig.1. Compararea rezultatelor privind cercetarea vocabularului activ la copii examinați

Datele obținute în figura 1. au constatat că din 10 copiii 4 copii (40%) au manifestat nivelul mediu și inferior 6 copii (60%).

În continuare prezentăm rezultate obținute privind dezvoltarea lexicului. Rezultate obținute prezentăm în figura 2.

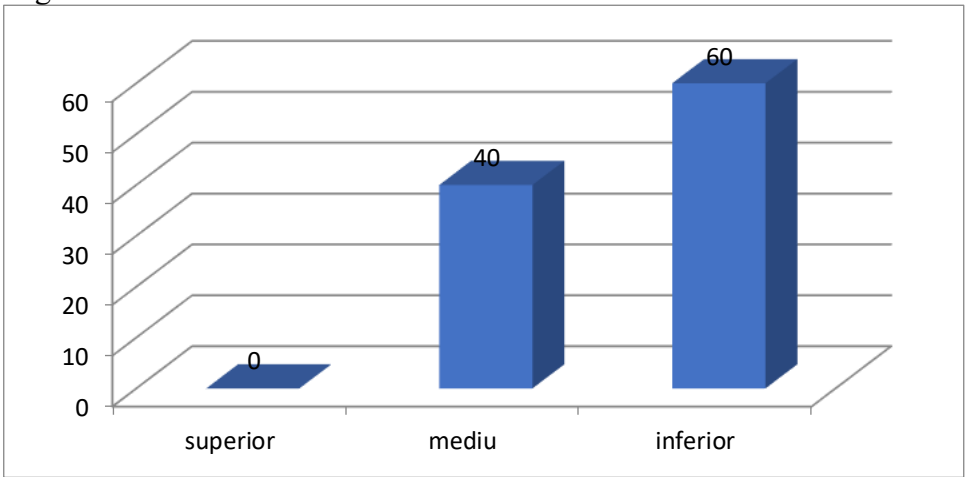

Fig.2. Compararea rezultatelor privind dezvoltărea lexicului la copiii cu deficiențe de auz

Analiza datelor obținute in Figura 2 în urma aplicării probei a evidențiat că nivelul mediu de dezvoltare a limbajului a fost atins de doar patru copii (40 %). Aceștia prezentau un vocabular activ redus, iar în limbajul lor nu s-au regăsit adjective. De asemenea, au fost observate agramatisme și dificultăți în utilizarea corectă a îmbinărilor de cuvinte. La șase copii (60 %) s-a înregistrat un nivel inferior de dezvoltare a limbajului. Aceștia nu au reușit să denumească majoritatea cuvintelor propuse, vocabularul lor activ fiind foarte sărac. Au folosit cuvintele în mod incorect, fără a respecta semnificația acestora. Totodată, s-au remarcat tulburări de pronunție, utilizarea incorectă a îmbinărilor de cuvinte și prezența frecventă a agramatismelor. Înțelegerea semnificației cuvintelor s-a dovedit a fi deficitară. Toate aceste aspecte ne conduc la concluzia că vocabularul activ al elevilor cu deficiențe de auz este considerabil limitat. Limbajul receptiv (impresiv) predomină asupra celui expresiv, iar copiii întâmpină dificultăți în înțelegerea sensului cuvintelor cu care interacționează în mod constant în mediul înconjurător. În concluzie, analizând particularitățile vocabularului la elevii cu deficiențe de auz, se poate afirma că acesta se situează, în general, la un nivel inferior de dezvoltare comparativ cu normele tipice de vârstă.

În continuare, vom prezenta rezultatele referitoare la dezvoltarea comunicării la elevi cu deficiențe de auz. Studiul a fost realizat prin aplicarea tehnicii „Evaluarea dezvoltării abilităților de comunicare” elaborată de Е. О. Смирнова și В. М. Холмогорова. Scopul tehnicii: evaluarea conținutul comunicării cu semenii săi cu deficiențe de auz.

Primul parametru analizat în cadrul cercetării a fost manifestarea inițiativei în comunicare. Rezultatele obținute sunt prezentate în tabelul 3.

Tabelul 3: Compararea rezultatelor referitor la dezvoltarea inițiativei după „Evalurea dezvoltării abilităților de comunicare după E. O. Смирнова, B.M. Холмогорова”

Nr.	N.P.	Activitatea nereglementată	Activitatea reglementată
1	B.M	mediu	mediu
2	C.A	mediu	inferior
3	G.G	inferior	inferior
4	M.I	mediu	Inferior
5	M.A	inferior	Inferior
6	N.D	inferior	Inferior
7	P.D	inferior	Inferior
8	R.D.	mediu	Inferior
9	Ș.K	mediu	Inferior
10	N.M	mediu	Mediu

Analiza datelor arată că, în ceea ce privește **activitatea nereglementată**, majoritatea elevilor cu deficiențe de auz (6 din 10) manifestă un **nivel mediu de inițiativă în comunicare**, iar doar 4 copii se situează la un nivel inferior. În **activitățile reglementate**, situația este și mai pronunțată: doar 2 copii au demonstrat un nivel mediu, în timp ce 8 copii au manifestat un **nivel inferior**. Aceste rezultate indică dificultăți semnificative în exprimarea liberă și în inițierea interacțiunilor, mai ales în contexte structurate, unde este necesară respectarea regulilor și asumarea unor sarcini.

În continuare următorul parametru care a fost studiat în această tehnică este sensibilitatea. Rezultatele cercetării prezentăm în tabelul 4.

Tabelul 4: Compararea rezultatelor referitor la dezvoltarea sensibilității după „Evalurea dezvoltării abilităților de comunicare după E. O. Смирнова, B.M. Холмогорова”

Nr.	N.P.	Activitatea nereglementată	Activitatea reglementată
1	B.M	superior	Mediu
2	C.A	mediu	Mediu
3	G.G	inferior	Inferior
4	M.I	mediu	Inferior
5	M.A	inferior	Inferior
6	N.D	inferior	Inferior
7	P.D	inferior	Mediu
8	R.D.	mediu	Mediu
9	Ș.K	mediu	Mediu
10	N.M	superior	Mediu

Rezultatele cercetării prezentate în tabelul 3 reflectă nivelul de dezvoltare a sensibilității la elevii cu deficiențe de auz, în două contexte diferite: activitate nereglementată (liberă) și activitate reglementată (organizat-structurată).

În ceea ce privește activitatea nereglementată, 2 copii au manifestat un nivel superior de sensibilitate, 4 copii s-au situat la un nivel mediu, 4 copii au prezentat un nivel inferior.

În cadrul activității reglementate, niciun copil nu a atins nivelul superior, 6 copii au obținut un nivel mediu, 4 copii au rămas la un nivel inferior.

Se observă că activitatea nereglementată favorizează exprimarea sensibilității la o parte dintre copii, doi dintre aceștia atingând chiar nivelul superior, în timp ce în activitățile reglementate nu s-au înregistrat astfel de rezultate. Acest fapt poate sugera că presiunea cadrului structurat sau necesitatea respectării unor reguli limitează spontaneitatea și exprimarea emoțională a copiilor cu deficiențe de auz. De asemenea, o proporție semnificativă a copiilor se situează la niveluri medii și inferioare, ceea ce indică dificultăți în recunoașterea și exprimarea propriilor emoții, dar și în receptarea stărilor emoționale ale celor din jur. Această tendință evidențiază nevoia de intervenție educațională și emoțională, care să sprijine dezvoltarea empatiei și a sensibilității sociale în rândul copiilor cu deficiențe de auz.

În continuare prezentăm date privind particularitățile dezvoltării limbajului receptiv. Rezultatele prezentăm în tabelul 5.

Tabelul 5: Rezultate comparative privind dezvoltarea limbajului receptiv la copiii examinați

Nr.	N.P.	Activitatea nereglementată	Activitatea reglementată
1	B.M	mediu	mediu
2	C.A	mediu	mediu
3	G.G	inferior	inferior
4	M.I	inferior	inferior
5	M.A	inferior	inferior
6	N.D	inferior	inferior
7	P.D	inferior	inferior
8	R.D.	mediu	inferior
9	Ș.K	mediu	inferior
10	N.M	mediu	mediu

Datele prezentate în tabelul 5 reflectă nivelul dezvoltării limbajului receptiv la elevi cu deficiențe de auz, în contexte de activitate nereglementată și reglementată. În activitatea nereglementată, 5 copii au demonstrat un nivel mediu de dezvoltare a limbajului receptiv, iar 5 copii s-au situat la nivel inferior. În activitatea reglementată, doar 3 copii au menținut un nivel mediu, în timp ce 7 copii au înregistrat un nivel inferior, indicând dificultăți sporite într-un cadru structurat. Majoritatea copiilor evaluați prezintă un nivel redus de dezvoltare a limbajului receptiv, mai ales în situațiile organizate, unde cerințele de înțelegere și răspuns sunt mai clare și mai structurate. Această tendință evidențiază necesitatea unor intervenții specifice și adaptate, care să sprijine dezvoltarea capacităților de înțelegere a mesajului verbal în diferite contexte educaționale.

În continuare prezentăm rezultatele privind aplicarea surselor verbale. Rezultatele cercetării prezentăm în tabelul 6.

Tabelul 6: Rezultatele comparative privind aplicarea surselor verbale la copiii examinați

Nr.	N.P.	Activitatea nereglementată	Activitatea reglementată
1	B.M	Mediu	Mediu
2	C.A	Mediu	Inferior
3	G.G	Inferior	inferior
4	M.I	Inferior	inferior
5	M.A	Inferior	inferior
6	N.D	Inferior	inferior
7	P.D	Inferior	inferior
8	R.D.	Inferior	inferior
9	Ș.K	Mediu	inferior
10	N.M	Mediu	mediu

Rezultatele din Tabelul 6 evidențiază nivelul de utilizare a surselor verbale (cuvinte, expresii, propoziții) de către copiii evaluați, în contexte de activitate nereglementată și reglementată. În activitatea nereglementată, 4 copii au atins un nivel mediu de utilizare a surselor verbale, iar ceilalți 6 s-au situat la un nivel inferior. În activitatea reglementată, doar 2 copii au menținut un nivel mediu, în timp ce 8 copii au avut rezultate inferioare. Datele arată că majoritatea copiilor întâmpină dificultăți în utilizarea adecvată a surselor verbale. Această tendință evidențiază o dezvoltare limitată a limbajului expresiv și o dependență crescută de contexte libere pentru a se exprima verbal. Copii folosesc alte mijloace de comunicare, cum ar fi limbajul dactil și limbajul mimico-gestual și foarte rar verbal. Nivel superior nu a demonstrat nici un copil.

Datele despre aplicarea surselor de comunicare non verbale (expresiv-mimice) prezentăm în tabelul 7.

Tabelul 7: Rezultate comparative privind folosirea surselor expresiv- mimice la copiii examinați

Nr.	N.P.	Activitatea nereglementată	Activitatea reglementată
1	B.M	superior	superior
2	C.A	superior	mediu
3	G.G	inferior	mediu
4	M.I	mediu	mediu
5	M.A	inferior	inferior
6	N.D	mediu	mediu
7	P.D	mediu	mediu
8	R.D.	superior	mediu
9	Ș.K	superior	superior
10	N.M	superior	superior

Datele din tabelul 7 arată că majoritatea copiilor examinați folosesc în mod activ sursele nonverbale de comunicare, în special în activitățile nereglementate: în activitatea nereglementată, 5 copii au demonstrat un nivel superior de utilizare a mijloacelor expresiv-mimice, 3 s-au situat la nivel mediu, iar 2 – la nivel inferior. În activitatea reglementată, majoritatea copiilor (6) s-au încadrat la nivel mediu, 3 la nivel superior, iar doar 1 copil a rămas la nivel inferior. Copiii cu deficiențe de auz folosesc mai eficient comunicarea nonverbală în contexte libere, ceea ce confirmă importanța expresivității mimico-gestuale în interacțiunile lor. Comunicarea expresiv-mimică reprezintă o resursă valoroasă, mai ales când limbajul verbal este limitat.

În urma realizării experimentului de constatare au fost trasate următoarele: elevii cu deficiență de auz prezintă întârzieri semnificative în dezvoltarea limbajului, atât sub aspectul componentelor receptive cât și al celor expresive. Evaluarea vârstei psihologice a limbajului, realizată prin tehnica „Alice Descoeudress", a evidențiat discrepanțe considerabile între vârsta cronologică și cea psiholingvistică, situată cu 4–6 ani sub nivelul așteptat. Această întârziere indică un decalaj în formarea structurilor lingvistice fundamentale și în dobândirea lexicului de bază. Rezultatele obținute prin evaluarea vocabularului, atât pasiv, cât și activ (conform metodologiei Волкова și Носкова), arată că 60% dintre copiii incluși în studiu se încadrează la un nivel inferior de dezvoltare lexicală, caracterizat printr-un vocabular limitat, dificultăți în denumirea obiectelor comune, confuzii semantice, frecvență ridicată a agramatismelor și o înțelegere slabă a semnificației cuvintelor. Doar 40% dintre elevi au atins un nivel mediu, iar niciunul nu s-a încadrat la un nivel superior. De asemenea, în ceea ce privește dezvoltarea abilităților de comunicare, rezultatele arată deficiențe clare în exprimarea inițiativei și în receptivitatea față de interlocutori. Majoritatea elevilor manifestă dificultăți accentuate în contextul activităților reglementate, ceea ce denotă o capacitate scăzută de adaptare în situații structurate de interacțiune verbală sau socială. Comunicarea este deseori realizată cu ajutorul sursele nonverbale (mimică, gesturi, acțiuni cu obiecte), iar sursele verbale (limbaj oral, scris sau dactil) sunt utilizate incomplet sau incorect. Absența unui suport educațional și logopedic sistematic contribuie la menținerea unui decalaj accentuat între nivelul lingvistic al copiilor cu deficiență de auz și cel al copiilor tipici. Pentru a reduce acest decalaj și a stimula dezvoltarea armonioasă a limbajului și a comunicării, este necesară implementarea unor programe individualizate de intervenție logopedică, adaptate nevoilor fiecărui copil, precum și consolidarea cooperării dintre specialiști, cadre didactice și părinți.

Elaborarea programului formativ.

Scopul: Dezvoltarea limbajului și comunicării la copii cu deficiențe de auz

Obiective:

1. Elaborarea programului formativ;
2. Aplicarea programului formativ.

Ipoteza experimentului formativ: presupunem că elaborarea programului formativ va spori dezvoltarea limbajului și comunicării la preșcolarii cu deficiențe de auz.

Adaptări ale mediului pentru sprijinirea elevilor cu deficiență de auz

- Amenajăm sala de clasă astfel încât toți elevii să aibă vizibilitate bună: alegem cu grijă locul în bancă, ne asigurăm că sala este bine iluminată, iar tabla este curată, evitând astfel suprasolicitarea vizuală.
- Înainte de a vă adresa unui elev cu deficiență de auz, captați-i atenția și poziționați-vă în câmpul său vizual.
- Puteți atrage atenția printr-o atingere ușoară pe umăr sau braț ori printr-o bătaie ușoară din picior (dacă podeaua transmite vibrații).
- Mențineți contactul vizual, stând jos, la nivelul elevilor, la o distanță optimă de aproximativ 1–1,5 metri.
- Asigurați-vă că fața vă este bine luminată, neacoperită de obiecte sau mâini.
- Când vorbiți, întoarceți-vă spre copii și evitați să vorbiți în timp ce scrieți la tablă.
- Nu stați cu spatele la surse puternice de lumină (ex: fereastra), pentru a nu crea umbre care pot îngreuna lectura de pe buze.
- Mișcările ample sau frecvente pot distrage atenția – păstrați o postură cât mai stabilă.
- Sprijiniți mesajul verbal cu informații scrise, afișate la tablă ori în materiale vizuale.
- Vorbiți clar, într-un ritm natural, evitând exagerările sau vorbitul prea rar ori prea repede; nu este necesar să strigați.
- Folosiți gesturi simple și expresii faciale naturale pentru a însoți comunicarea verbală, dar fără teatralizare excesivă.
- Reduceți zgomotele de fond și evitați sunetele parazite (cum ar fi „mmm”, „aaa”, tușitul frecvent).
- Formulați propoziții scurte și clare – mesajele prea lungi pot fi dificil de înțeles.
- Mențineți coerența în comunicare: nu schimbați brusc subiectul, poziția sau activitatea în timp ce vorbiți.
- Încurajați elevii prin feedback pozitiv și încurajări precum: „Bravo!”, „Foarte bine, ai reușit!”.

Recomandări pentru logopezi în activitate cu copii cu deficiență de auz

- Organizarea spațiului logopedic: Asigurați un spațiu de lucru liniștit, cu iluminare bună și minim de stimuli vizuali. Poziționați copilul astfel încât să aibă contact vizual permanent cu terapeutul.
- Poziționarea în cabinet: Stați la nivelul copilului, la o distanță de aproximativ 1–1,5 metri, față în față. Evitați să vă plimbați în timpul exercițiilor, pentru a menține contactul vizual și a facilita lectura de pe buze.
- Captarea atenției: Înainte de a începe un exercițiu sau o activitate, asigurați-vă că aveți atenția copilului. Puteți atinge ușor brațul copilului sau creați un semnal clar și constant care să indice începutul unei interacțiuni.
- Expresivitate și comunicare non-verbală: Folosiți gesturi simple, expresii faciale clare și naturale pentru a sprijini înțelegerea mesajului verbal. Acestea sunt esențiale în dezvoltarea comunicării.
- Articulare clară și ritm adaptat: Vorbiți clar, într-un ritm natural, evitând vorbitul exagerat sau lent. Nu este nevoie să ridicați vocea, ci să accentuați articularea fără distorsiuni.
- Sprijin vizual: Utilizați materiale vizuale (imagini, pictograme, obiecte reale) și dublați verbalul cu suport scris. Exercițiile trebuie să fie însoțite de exemple vizuale și activități concrete.
- Structura și coerența activităților: Oferiți mesaje scurte, clare și structurate. Evitați schimbările bruște de activitate sau temă. Mențineți o rutină recognoscibilă în timpul ședințelor.
- Reducerea factorilor perturbatori: Evitați zgomotele bruște, vibrațiile sau sunetele de fundal care pot distrage copilul. Mențineți o atmosferă calmă și predictibilă.
- Adaptarea exercițiilor: Exercițiile logopedice trebuie să fie adaptate nevoilor auditive ale copilului. Folosiți oglinzi pentru a sprijini autocontrolul articulator și sprijiniți citirea labială atunci când este necesar.

Adaptări psihopedagogice:

- Propunerea de sarcini individualizate, diferențiate în funcție de nivelul de înțelegere și ritmul fiecărui copil;
- Activități care implică: sublinierea, încercuirea, evidențierea, bifarea, desenarea sau asocierea elementelor esențiale;
- Utilizarea unor instrucțiuni clare, scurte și adaptate, care pot fi repetate sau reformulate pentru o mai bună înțelegere;
- Prezentarea instrucțiunilor în pași succesivi, sub forma unui algoritm simplu;
- Fragmentarea sarcinilor complexe în pași mai mici și mai ușor de gestionat;
- Lecturi asistate de materiale vizuale precum imagini, tabele, diagrame sau pictograme, care să sprijine înțelegerea textului;
- Utilizarea indicatorilor gestuali sau vizuali pentru ghidarea atenției și înțelegerii;
- Furnizarea de rezumate, scheme logice sau planuri ale lecției sau textului analizat;
- Exersarea unor tehnici de organizare vizuală a conținutului: întrebări-reper, cuvinte-cheie, liste de verificare, modele vizuale, imagini, hărți conceptuale, grafice etc.

Adaptări privind evaluarea:

- Elaborarea de teste adaptate nevoilor individuale ale elevului;
- Alocarea unui timp suplimentar pentru rezolvarea probelor;
- Reamintirea clară a cerințelor și condițiilor pentru realizarea sarcinii de evaluare;
- Oferirea posibilității de a răspunde oral sau în scris, în funcție de nevoile și potențialul elevului.

Conținutul programului formativ:

Lucrul cu „Vocabularul”.

Obiectiv general: dezvoltarea vocabularului la elevii cu deficiență de auz printr-o abordare multisenzorială.

Etapele activității: introducerea cuvântului, învățarea semnului mimico-gestual, dactilografia cuvântului, exerciții de labiolectură, exerciții de percepție auditivă, consolidarea cunoștințelor, evaluarea);

Lucrul cu „Calendarul Naturii”.

Obiectiv general: dezvoltarea abilităților de comunicare și înțelegere a conceptelor de timp la elevii cu deficiență de auz, prin utilizarea „Calendarului Naturii”.

Etapele activității: introducerea activității, identificarea zilei și datei, asocierea zilei cu activitățile zilnice, învățarea semnelor mimico-gestuale, recunoașterea fenomenelor naturale, concluzionarea activității, evaluare și recomandări.

Dezvoltarea percepției auditive.

Obiectiv general: dezvoltarea percepției auditive și a vocabularului la elevii cu deficiență de auz prin recunoașterea și asocierea sunetelor emise.

Etapele activității: introducerea activității, ascultarea sunetelor, asocierea sunetului cu imaginea, concluzionarea activității, evaluare și recomandări.

Alcătuirea propozițiilor.

Obiectiv general: dezvoltarea abilității de a construi propoziții corecte și coerente la elevii cu deficiență de auz, prin utilizarea unui vocabular familiar și a unor structuri gramaticale simple.

Etapele activității: introducerea activității, explicarea structurii propoziției, activitatea practică, concluzionarea activității, evaluare.

„Joc de rol”

Obiectiv general: Dezvoltarea abilităților de comunicare la elevii cu deficiență de auz, prin utilizarea vocabularului exersat, limbajului semnelor, mimică și gesturi.

Desfășurarea jocului

- Crearea unor scenarii simple (ex: „la magazin”, „la școală”) în care elevii să folosească materialul verbal exersat, semnele învățate.
- Încurajarea elevilor să comunice între ei folosind diverse mijloace de comunicare.

Verificarea eficacității programului elaborat.

Verificarea programului elaborat am realizat prin aplicarea tehnicii Evaluarea dezvoltării lexicului după Г.А. Волкова и Л.П. Носкова la copii cu deficiențe de auz. Rezultatele evaluării prezentăm în tabelul 8.

Tabelul 8: Compararea rezultatelor dintre grup experimental și cel de control privind dezvoltarea vocabularului pasiv conform blocului I la copiii cu deficiență auditivă

Nr.	N.P.	Sarcina 1	Sarcina 2	Sarcina 3	Punctajul	Nivelul
Grup de control						
1	B.M.	1	1	2	4	Mediu
2	C.A.	1	1	1	4	Inferior
3	G.G.	1	1	1	3	Inferior
4	M.I.	1	0	1	2	Inferior
5	M.A.	1	1	1	3	Inferior
Grup experimental						
6	N.D.	1	0	1	2	Inferior
7	P.D.	1	1	2	4	Mediu
8	R.D.	2	1	1	4	Mediu
9	Ș.K.	1	2	1	4	Mediu
10	N.M.	1	1	2	4	Mediu

În baza tabelului 8, putem realiza o analiză comparativă a rezultatelor obținute de către grupul experimental și cel de control în ceea ce privește dezvoltarea vocabularului pasiv (blocul I) la copiii cu deficiență auditivă. Se observă o diferență pozitivă în favoarea grupului experimental, ceea ce indică un progres mai evident în dezvoltarea vocabularului pasiv pentru acest grup. Rezultatele sugerează că intervențiile aplicate în cadrul grupului experimental au avut un impact pozitiv asupra dezvoltării vocabularului pasiv. Această concluzie este susținută atât de creșterea mediei punctajelor, cât și de distribuția mai favorabilă a nivelurilor de performanță.

În continuare prezentăm rezultate comparative dintre grup experimental și date din experimentul de constatare în tabelul 9.

Tabelul 9: Compararea rezultatelor dintre grup experimental și experimentului de constatare privind dezvoltarea vocabularului pasiv conform blocului I la copiii cu deficiență auditivă

Nr.	N.P.	Sarcina 1	Sarcina 2	Sarcina 3	Punctajul	Nivelul
Grupul experimental						
1	N.D.	1	1	2	4	Inferior
2	P.D.	1	1	1	4	Mediu
3	R.D.	1	1	1	3	Mediu
4	Ș.K.	1	0	1	2	Mediu
5	N.M.	1	1	1	3	Mediu
Experiment de constatare						
6	N.D	1	0	1	2	Inferior
7	P.D	1	1	2	4	Inferior
8	R.D.	2	1	1	4	Inferior
9	Ș.K	1	2	1	4	Mediu
10	N.M	1	1	2	4	Mediu

Pe baza Tabelului 9, se poate realiza o analiză comparativă între rezultatele grupului experimental și ale experimentului de constatare privind dezvoltarea vocabularului pasiv – blocul I

la copiii cu deficiență auditivă. Rezultatele evidențiază faptul că, deși la nivelul punctajelor individuale au existat fluctuații (atât creșteri, cât și scăderi), în ansamblu, intervenția aplicată în cadrul grupului experimental a avut un efect pozitiv asupra dezvoltării vocabularului pasiv la copiii cu deficiență auditivă. Acest lucru este susținut de scăderea numărului de copii încadrați la nivelul inferior și creșterea ponderii celor la nivelul mediu, ceea ce sugerează o îmbunătățire generală a performanței lingvistice în urma ARL-ului.

Concluzii:

Problema dezvoltării limbajului la copiii cu deficiență de auz permanent se află în centru atenției specialiștilor de niște ani. Necătând că există posibilitățile mai vaste în domeniul abilitării copiilor cu deficiențe de auz ori cum este nevoie de o intervenție logopedică timpurie, sistematică și diferențiată, adaptată particularităților individuale și tipului de deficiență auditivă. Cercetarea teoretică ne-a permis să constatăm puține lucrări în domeniu cercetării limbajului și comunicării la copiii cu deficienței de auz.

În urma realizării experimentului constatativ am identificat că: elevii cu deficiență de auz prezintă întârzieri semnificative în dezvoltarea limbajului, atât sub aspectul componentelor receptive cât și al celor expresive; rezultatele obținute prin evaluarea vocabularului, atât pasiv, cât și activ, arată că majoritatea copiilor incluși în studiu se încadrează la un nivel inferior de dezvoltare lexicală, caracterizat printr-un vocabular limitat, dificultăți în denumirea obiectelor comune, confuzii semantice, frecvență ridicată a agramatismelor și o înțelegere slabă a semnificației cuvintelor. dezvoltarea abilităților de comunicare, rezultatele arată deficiențe clare în exprimarea inițiativei și în receptivitatea față de interlocutori. Majoritatea elevilor manifestă dificultăți accentuate în contextul activităților reglementate, ceea ce denotă o capacitate scăzută de adaptare în situații structurate de interacțiune verbală sau socială. Comunicarea este deseori realizată cu ajutorul sursele nonverbale (mimică, gesturi, acțiuni cu obiecte), iar sursele verbale (limbaj oral, scris sau dactil) sunt utilizate incomplet sau incorect.

În urmă desfășurării experimentului formativ am abordat aspectele teoretice și aplicative ale intervenției logopedice la copiii cu deficiență de auz, punând un accent deosebit pe elaborarea și testarea unui program formativ destinat dezvoltării limbajului și comunicării. Scopul general al intervenției – îmbunătățirea competențelor lingvistice și comunicative – a fost operaționalizat printr-un set coerent de obiective specifice și activități structurale, care au integrat metode multisenzoriale, adaptări psihopedagogice și tehnici vizuale, gestuale și auditive.
Ipotezele cercetării au fost confirmate.

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IMPROVING STUDENTS' NOTE-TAKING SKILLS WITH *THE CORNELL METHOD*

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***Abstract*:** *The paper is aimed at underlining how relevant students' note-taking skills are to their academic progress. In view of this, introducing students to the Cornell note-taking method translates into a meaningful effort to raise their awareness of the cognitive benefits that both handwriting and an effective information encoding system can produce. Also, the paper emphasizes that the efficacy of the Cornell method is built on the 5Rs: record, reduce, recite, reflect, and review information.*

Keywords: *cognitive benefits; deep comprehension; linear notetaking; effective information encoding*

1. Premises

We firmly believe that note-taking skills are pivotal to students' academic progress. A successful note-taking method most certainly engages students in the presentation of whatever topic, enabling them to not merely jot down new information in a rather linear fashion, but to also actively listen to a host of explanations, quick on determining what truly fits *the note-taking area* as main ideas and, by contrast, what should be omitted as mere details.

Furthermore, in our view, the central role that students' note-taking skills play within the academic setting should be reinforced by sustained efforts to raise their awareness in regard to it. To this purpose, we think that it is particularly beneficial to students to keep cultivating the habit of notetaking, especially by handwriting. Additionally, if coupled with a well-devised method like the Cornell system, students' academic performance is likely to improve rapidly.

In reference to the Cornell note-taking method, we also maintain that it is aimed at facilitating students' thorough understanding of their lecture/reading resources by shifting the focus from a passive note-taking manner to an active, alert process of taking notes while also actively listening to the material and critically thinking of it. Along the same lines, the method in question requires students to stay focused throughout their entire lecture so that they can pick out the main ideas, the facts, dates, names, examples, formulas with short sentences and abbreviations, thereby making dense information understandable at a glance.

2. The Structure of the Cornell Note-Taking Method

The structured approach of the Cornell method traces its intellectual lineage to Cornell University in the 1950s, where it was pioneered by education professor, Walter Pauk.

Students are to be instructed that the Cornell format is very specific, but straightforward. It uses a page layout that they can create by using these three steps: a) they can use a full-sized piece of paper and allow plenty of space, so that their notes don't become fragmented and disorderly; b) they will divide the page into two portions by drawing a line down the page, roughly *6 cm* from the left margin. This is *the cue column*, where they'll add prompts to highlight important parts of their notes. On the right of the page is the *note-taking column*, where they write their notes or comments; c) around *5 cm* from the bottom of the page, they have to draw a horizontal line; this creates their summary section, where they recap their notes.[1]

3. The Cornell Note Template in Business English Classes

How does *the Cornell note-taking method/system* (CNTS) fit into a business English class? To our mind, instructing students how to use CNTS during business English classes may improve their comprehension skills, particularly in terms of texts. It's widely acknowledged the fact that the CNTS increases academic efficacy of both lecture materials and reading topics. In the same vein, we hold

[1] www.mindtools.com. 'The Cornell Note -Taking System', retrieved November 15th, 2025

the view that the CNTS may lend business English studies a more structured perspective, while also redefining students' premises for *deep comprehension*.

Besides, we think that, if business English students choose to integrate the CNTS template into their study kit, they will definitely make a deliberate effort to recognize continuity and relationships between topics.

The foundational structure of the system lies in its three essential sections: 1) *main notes area* (the input) - the largest, right-hand section, dedicated to recording the lecture content; 2) *cue column /recall section* (the catalyst) - the narrow, left-hand section used for processing the recorded material into retrieval prompts; 3) *summary section* (the output) - the bottom margin reserved for synthesizing the entire page's content.

This format provides the perfect opportunity for following through with *the 5 Rs of note- taking*: a) '*record* - during the lecture' students should 'record as many meaningful facts and ideas' as they can 'in the *Note-Taking Area*'; b) '*reduce* - as soon as possible after the lecture', business English students should 'summarize these facts and ideas concisely in the *Cue Column*. Summarizing clarifies meanings and relationships, reinforces continuity, and strengthens memory'; c) '*recite*' - students are instructed to 'cover the *Note-Taking Area* and, using only' their '*Cue Column* to talk over the facts and ideas of the lecture as fully as' they 'can in' their 'own words.' d) *'reflect'*- students should also 'draw out opinions from' their 'notes and use them as a starting point for' their 'own reflections on the course and how they relate to' their 'other courses. *Reflection* will help prevent ideas from being inert and soon forgotten.' e) '*review*' - students should 'spend at least 10 minutes every week in quick review of all' their 'notes, and' they 'will retain most of what' they 'have learned.'[2]

Note-Taking System: *The Cornell Method*

<table>
<tr><td colspan="2">DATE
TITLE</td></tr>
<tr><td>2. CUE COLUMN (after Class)/ (Reduce &Recite)</td><td>1. NOTES-TAKING COLUMN (during Class)/ (Record)</td></tr>
<tr><td>- main ideas;
- keywords;
- vocabulary;
- key questions;
('Writing questions helps to clarify meanings, reveal relationships, establish continuity, and strengthen memory.' Also, the writing of questions sets up a perfect stage for exam-studying later.)</td><td>- main class notes;
- bullet points;
- short sentences;
- abbreviations;
- space between points;
- facts, examples, case studies;
-formulas;
-draw diagrams or charts;</td></tr>
<tr><td colspan="2">3. SUMMARY (after Class)/ (Reflect & Review)</td></tr>
<tr><td colspan="2">A brief summary (1 to 5 sentences), in students' own words, which highlights the main points in the notes on this page, allowing them to quickly flip through their notebooks to find relevant notes when writing papers or preparing for quizzes and tests.</td></tr>
</table>

[2] www.sunysccc.edu. 'The Cornell Note -Taking System', retrieved November 15th, 2025

4. The 5 Rs of Notetaking

The structured layout, when utilized correctly, is documented to result in students achieving up to 23% higher test scores. This significant performance increase confirms that the prescribed structure and procedural mechanism (the 5 Rs) inherently transform *passive reception* of material into an *active learning* task. This transformation, shifting the learner from being *a receiver* of information to *an active processor* is necessary for effective knowledge consolidation.

The efficacy of the Cornell method is derived not from its static format, but from the dynamic procedural cycle known as *the 5 Rs.* This process aligns directly with principles of *self-regulated learning*, moving the student through stages of *encoding, abstraction, retrieval, integration, and systematic review.*

The 5 Rs' Step	Timing	Primary Cognitive Function	Educational Benefit (Retention)
1.Record	During Lecture/Reading	Attention, Encoding, Selection	Capturing initial facts and ideas
2.Reduce	Immediately after Class	Summarization, Abstraction, Prioritization	Creating concise recall cues (e.g., questions/keywords)
3. Recite	Soon after Reduction	Retrieval Practice, Self-Testing	Solidifying memory pathways and active recall
4. Reflect	Within One Week	Association, Connection-Making, Synthesis	Integrating new material with existing schema
5. Review	Scheduled Repetition	Spaced Retrieval, Overlearning	Combating the 'expiration date' of knowledge

R1: *recording (the encoding phase)*. The initial step focuses on capturing information efficiently. Consequently, students should record as many meaningful facts and ideas as possible in the *Note-Taking Area* during the lecture, or when reading. Additionally, instructional emphasis is to be placed on using short, concise sentences alongside abbreviations and symbols to maximize both the speed and efficiency of data recording. All this leads to the bulk of the content being encoded before students moving into deeper processing.

R2: *reducing (the abstraction phase)*. *Reduction* implies summarizing all recorded information in students' own words. This step should be taken soon after class in order to maintain the accuracy of information and to work short-term memory, too. Beyond a shadow of a doubt, the essential cognitive action here is *distillation*: students are instructed to avoid transcription and instead give prevalence to *simplification*, keeping the summary as simple as possible. The output of the *reduction* phase is the concise jotting of cues - *keywords, vocabulary, and primary questions*- into the *cue column.* Research shows that, if a student struggles significantly to reduce the information, this represents an immediate diagnostic indicator that the material was not fully comprehended during the *recording* phase.

R3: *reciting (the retrieval practice phase)*. The *reciting* stage directly addresses *the testing effect*, scientifically proved to strengthen *memory traces* more effectively than *passive re-reading*. In short, the action translates into the student's covering *the main notes area* and using the cues in the *cue column* to self-test. Along the same lines, by generating and answering questions using the prepared prompts, students actively engage in *retrieval practice*, thereby solidifying memory pathways.

R4: *reflecting (the schema integration phase)*. *Reflection* is the step that moves learning into higher-order cognitive area. This process involves deliberately associating the knowledge acquired recently with the already existing structures. In a nutshell, *reflection* stands for efforts to integrate the new material into students' long-term memory schema. Equally, this deliberate effort to acknowledge continuity and relationship between topics transforms disparate facts into cohesive, interconnected understanding, a critical marker of *deep learning*.

R5: *reviewing (the spaced repetition phase)*. The final step addresses the transient nature of memory, recognizing that students are likely to forget information without *reinforcement*. By the same token, this action requires systematically reviewing the notes for an allotted amount of time, from 15 to 20 minutes, on a scheduled basis.

We outline that students can *retain more information*, *increase understanding*, and *improve their overall study skills* by choosing to follow *the 5 Rs*.

5. Benefits of Using the Cornell Note Method

It's widely acknowledged that 'the Cornell note-taking system offers several benefits over just taking random notes during class:

a) *enhanced organization and clarity* - the Cornell system's structured format organizes' students' 'notes in a clear, easy-to-follow manner. With information divided into *main notes*, *cues*, and *summaries*', business English students 'can easily locate key concepts and details.

b) *Improved focus and efficiency* - by encouraging' students 'to jot down key points and questions in *the cue column*, the system ensures' business English students 'focus on the most important aspects of the material. This approach can save time and increase efficiency, as it keeps' them 'from getting bogged down in less relevant details.

c) *Effective revision and memory retention* - the summary section at the bottom of each page serves as a quick recap of the main ideas. This not only reinforces' students' understanding 'but also aids in retaining the information long-term.

d) *Adaptability to different learning styles*- the Cornell system is flexible and can be adapted to suit various learning preferences.

e) *Facilitates active learning* - unlike passive notetaking, the Cornell method involves *active participation* in the learning process. By writing cues and summaries,' students 'are not just recording information but *processing* and *synthesizing* it.'[3]

6. Conclusion

We are of the opinion that the Cornell note-taking method is the way-forward for both students new to handwriting their notes and for those willing to further develop their note-taking skills. Additionally, the Cornell note-taking method has over time proved to be of great help to students by equally making them able to practise their active listening skills, thus taking in more information, and by ensuring that students' preparation for their exams is also incrementally simplified thanks to the addition of the Cornell notes template to their primary study kit.

The Cornell note-taking method is therefore devised to ensure that students may undergo a shift from passive listeners, with a linear note-taking approach to active listeners, cognitively engaged in the process of distilling new information, coherently piecing together the backbone of any lecture/reading material and tracing its driving forces in order to further mould them into a long lasting *knowledge scaffolding*, while also fleshing them out to cement the necessary cohesion between distinct topics.

[3] www.mblexguide.com. 'Study Smarter with the Cornell Note-Taking System', retrieved November 15th, 2025

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DIGITAL PEDAGOGY IN CONTEMPORARY EDUCATION: OPPORTUNITIES, CHALLENGES, AND STRATEGIC SOLUTIONS

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Abstract: *Digital pedagogy—the integration of pedagogical principles with digital tools and environments—offers substantial opportunities to improve access, personalize learning, and diversify instructional strategies, but it also carries risks related to equity, teacher readiness, and ethical use. This article reviews recent frameworks and policy analyses, synthesizes empirical findings on blended and digitally enhanced instruction, and reports a short exploratory survey of middle-school (gymnasium) teachers (N = 15) about their experiences, needs, and perceived solutions. Findings indicate that while teachers value the affordances of blended learning and adaptive technologies for engagement and differentiation, persistent barriers include limited professional development, infrastructure gaps, workload concerns, and ethical uncertainties (data privacy, bias).*

The article concludes with practical, research-based recommendations for school leaders and policymakers: invest in sustained teacher professional development integrating pedagogical design (not only tools); prioritize equitable access and infrastructure; adopt transparent data and AI governance; and promote collaborative teacher networks that exchange evidence-informed digital lesson designs.

Keywords: *digital pedagogy; blended learning; teacher professional development; educational equity; edtech governance*

The rapid expansion of digital technologies in education during and after the COVID-19 pandemic transformed conversations about what counts as effective teaching and learning.

Policymakers, researchers, and practitioners ask not whether to use technology, but how to integrate it pedagogically—so that tools serve learning goals rather than driving them. Two recent comparative reports emphasize that technology can both improve learning quality and exacerbate inequities if adopted without clear pedagogical purpose or without attention to access and teacher support. (Ratiu, M.; Pele, A.V.; Bradea, A.; Pop, C.F., 2023)

The aim of this paper is threefold: (1) to synthesize contemporary frameworks and empirical findings on digital pedagogy and solutions for schools; (2) to present a short exploratory study of middle-school teachers' experiences and needs; and (3) to propose practical, evidence-aligned recommendations for educational stakeholders.

Digital pedagogy is not merely adding devices to classrooms; it is the deliberate design of learning processes that integrate digital affordances (e.g., interactivity, multimodal representation, adaptive practice, collaboration tools) with sound instructional principles. (Huang, R., Adarkwah, M., & Xu, L.,2024). Recent scholarship has proposed integrated frameworks that center learners, sustainability, and inclusion—moving beyond technology-first models toward pedagogy-led designs. For instance, the DP4SET (Digital Pedagogy for Sustainable Educational Transformation) framework highlights learner-centred design, alignment with the science of learning, and socio-ethical considerations as core elements. (UNESCO, 2023)

Global monitoring and policy documents stress two broad opportunity areas for digital pedagogy: improving instructional quality through personalization and practice opportunities, and increasing engagement by varying representations and collaboration modes. However, these same documents warn that technology is not a panacea and that effectiveness depends heavily on context, teacher competencies, and equitable access. (Pop, C.F., 2020)

A growing empirical literature on blended learning, adaptive systems, and digitally augmented instruction suggests several recurring findings:

- **Blended learning** often yields better student satisfaction and, in many cases, improved learning outcomes compared to fully online instruction—provided that teachers are prepared to design effective blends of synchronous, asynchronous, and face-to-face activities.

- **Teacher professional development (PD)** that targets digital pedagogical design, not just tool training, correlates with higher teacher self-efficacy and better classroom integration. Recent studies recommend long-term, practice-centered PD with collaborative learning among teachers.
- **Policy and system readiness**—including infrastructure, procurement, and governance—remain decisive. OECD analyses show that countries with coordinated digital education strategies and investment in teacher competencies are better able to gain learning benefits from technology.

These findings imply that solutions should pair technological investments with pedagogical redesign, teacher capacity building, and clear governance structures (privacy, equity, procurement). To ground the discussion, we conducted a small exploratory survey and brief follow-up interviews with a convenience sample of **15 middle-school teachers** (gymnasium level, romanian school) between November and December 2025. Participants were recruited from three urban and suburban schools; subject areas included mathematics, languages, sciences, and social studies. The instrument combined a 10-item online questionnaire (Likert and multiple choice) and short semi-structured telephone interviews with 8 volunteers to deepen responses.

Survey domains: current digital tool use; perceived benefits; barriers to effective digital pedagogy; professional development experiences; top priorities for school leadership. Results are descriptive and exploratory; the sample is small and not representative, so findings should be interpreted cautiously as indicative rather than definitive.

Participant profile: N = 15; experience ranged from 3 to 28 years (mean ≈ 12 years). All participants reported using at least one learning management system (LMS) or digital platform (e.g., Google Classroom, Microsoft Teams) for assignment distribution and feedback.

Key quantitative findings (rounded):

- 87% (13/15) agreed or strongly agreed that digital tools increased student engagement.
- 73% (11/15) felt digital resources helped differentiate instruction for diverse learners.
- 60% (9/15) reported low to moderate confidence designing blended lesson sequences.
- 80% (12/15) identified **lack of sustained PD** as a primary barrier.
- 67% (10/15) reported **infrastructure issues** (intermittent connectivity, outdated devices) as recurring problems.
- 53% (8/15) expressed concerns about **data privacy or ethical issues** when using third-party apps.

Qualitative insights (from interviews):

- Teachers valued ready-to-use, pedagogically aligned digital resources (interactive simulations for science; formative quizzes with instant feedback for math). However, many said that one-off workshops on tools were insufficient; they preferred practice-based PD where they co-design lessons and receive coaching during implementation.
- Several teachers highlighted assessment challenges when combining online formative tasks with in-person summative assessments, noting a need for clear rubrics and alignment.
- Participants asked for school-level time allocation (planning time) to adapt and test digital lesson designs, and for communities of practice to share templates and experiences.

These results echo larger studies pointing to teacher PD and infrastructure as persistent barriers even where teachers recognize pedagogical benefits. The small study's findings align with the broader literature: teachers value the pedagogical affordances of digital tools but need systemic supports to translate potential into practice. Based on the literature and the exploratory data, practical solutions fall into four interrelated areas:

(1) Effective PD should focus on *designing learning experiences* that integrate digital affordances (e.g., adaptive practise, multimedia explanations, peer collaboration) with learning objectives. Best practices include iterative cycles (design-implement-reflect), coaching, and teacher collaboration. Policies should fund multi-session, practice-based programs rather than one-off tool demonstrations.

(2) Equipment and connectivity remain foundational. Investment policies must prioritize equitable access (devices for learners in need, robust school networks) and plan for sustainable device lifecycles and technical support. Global monitoring reports warn that technology without attention to equity can amplify disparities.
(3) Schools and districts should adopt clear policies for student data, third-party app procurement, and ethical AI use. Transparency about how learner data are used and mechanisms for parental consent and data minimization are essential. Emerging literature on AI in education emphasizes both potential benefits (adaptive feedback, time savings) and significant risks (bias, opacity).
(4) Digital pedagogy works best when digital activities are explicitly tied to curriculum standards and assessment practices. Teachers in the exploratory study noted the difficulty of aligning online formative activities with in-class summative assessments; design templates and shared rubrics can help bridge this gap.

Analyzing the data from our research, we can make several recommendations:

For **school leaders**:

1. Invest in sustained, practice-based PD that focuses on pedagogical design (not just tools). Facilitate peer coaching and lesson study for digital lesson design.
2. Allocate protected planning time for teachers to adapt and test digital lessons; create communities of practice to share resources and templates. (Study finding)

For **policymakers and district administrators**:

1. Prioritize equitable infrastructure funding and long-term maintenance plans. Ensure procurement emphasizes pedagogical suitability and data protection.
2. Create guidelines for ethical AI use in education (transparency, bias audits, human oversight).

For **teacher educators and PD providers**:

1. Design PD that embeds instructional design, classroom rehearsal, and reflective cycles; include co-planning and classroom coaching components.

This article's short study is exploratory with a small convenience sample (N = 15) and is not generalizable. Future research should use larger, stratified samples to examine how teacher readiness, subject area, and school context moderate the impact of digital pedagogies on student learning. Experimental or quasi-experimental designs could more rigorously evaluate specific blended models and PD programs. Finally, longitudinal studies are needed to assess sustainability and long-term effects on equity and learning outcomes

Conclusions

Digital pedagogy offers meaningful opportunities to personalize learning pathways, increase student engagement, and expand teachers' instructional repertoires through the use of interactive, adaptive, and collaborative digital tools. (Shi, Y.R.,2025). When thoughtfully integrated, digital technologies can support differentiated instruction, formative assessment, and active learning, thereby addressing diverse learner needs more effectively than traditional, one-size-fits-all approaches. However, realizing these pedagogical benefits requires more than access to digital tools alone. It depends on intentional instructional design grounded in learning theory, sustained and practice-oriented teacher professional development, equitable and reliable technological infrastructure, and clear governance frameworks that ensure ethical and responsible use of data and emerging technologies—particularly as artificial intelligence tools become increasingly prevalent in educational contexts (Ratiu, M., Pele, A. V., Bradea, A. &Pop, C. F., 2024).

The short exploratory study conducted with gymnasium teachers reinforces these conclusions, showing that educators are generally open and receptive to integrating digital approaches into their teaching practices. Teachers recognize the potential of digital pedagogy to enhance motivation, facilitate feedback, and support learner autonomy. Nevertheless, the findings also highlight that without systemic supports—such as ongoing pedagogical training, time for collaborative planning, technical assistance, and clear institutional guidelines—digital innovation remains fragmented and difficult to sustain. (Tan, S.C.,2024)

In this context, educational policies and school leadership play a crucial role. Strategic leadership that prioritizes continuous teacher learning, promotes equity in access and participation, and establishes transparent governance mechanisms will be decisive in transforming the promise of digital pedagogy into consistent, high-quality educational gains for all learners.

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TEACHING TECHNICAL ENGLISH WRITING USING VISUAL DATA REPRESENTATION

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***Abstract**: The present paper emphasizes the importance of improving the ability to interpret and communicate data presented visually by using graphs, diagrams and pie charts to improve university students 'technical and analytical English skills, to master the proper vocabulary and techniques. These competences are essential for writing laboratory reports, workplace documents, and supporting academic and professional competency. The paper proposes a structured approach to teaching visual-to-text interpretation and describing essential data.*

***Keywords**: technical vocabulary; visual data interpretation; technical skills*

1. Introduction

Visual data representation has become highly essential in technical communication. This paper underlines the role of integration the diagram, graph, and pie chart in teaching technical English writing. For English as a Foreign Language (EFL) and English as a Second Language (ESL) learners, the competency to interpret and analyze graphs in English is a fundamental part of communication in engineering. Graph interpretation is a critical skill due to the difficulty of transforming visual information into coherent written discourse. In technical fields such as engineering, students should know how to interpret and accurately describe statistical graphs, diagrams and pie charts to provide concise representations of complex data. Their interpretation requires both linguistic and cognitive skills which help students to improve their critical thinking, analytical reasoning and problem-solving.

2. Research questions:

Based on this purpose, this study tries to answer the following research questions:

- What is the role of visual interpretation information?
- What linguistic features should students use to interpret different types of graphs?
- What grammar structures must students respect when interpreting and describing statistical diagrams?

To respond to these research questions, it is highly important to understand that:

- The role that plays using visual materials the in academic writing which determines the students 'competences in achieving professional success.
- To understand the key features to highlight primary trends properly.
- To properly use the specific grammatical structures in analysing and describing graphs

3. Literature review

Recent studies suggest that it is important to develop all students' ability to construct, comprehend, and utilize adequate data visualizations, which comprises an important type of literacy called data visualization literacy [DVL] (Börner et al., 2016, 2019; Donohoe & Costello, 2020; Lee et al., 2017; Unwin, 2020). Data visualization is a branch of data science that focuses on using visual representations such as graphs, charts or diagrams to represent data. (Chang, H.-Y., Chang, Y.-J., & Tsai, M.-J. (2024). The analytical approach made the students think critically about the information, which is a valuable skill across academic disciplines and in the workplace (Tylor & Francis, 2021). For English language learners, developing the ability to interpret this language is crucial, as it often intersects with academic and professional tasks where data is presented visually (Davis, 2018). A visualization approach increase communication, increase critical thinking and provides analytical

approach to various problems (T. Divyaasri & Dr. M. S. Zakir Hussain). Their research highlights the positive effect that the use of visualization in teaching and learning process has in developing the critical thinking of students and their overall performance.

4. **The Role of Graph Interpretation**

Graphs are not only visual representations of data, but also a form of language that communicates information through shapes and numbers. Each type of graph and chart serves a distinct purpose and requires using different descriptive strategies. For instance, bar charts often emphasize comparisons between categories, while line graphs tend to illustrate changes over time. Whereas tables provide information in columns and rows, figures can present information in many ways. A line drawing presents a photographic view of a topic. Bar charts and line graphs help readers make comparisons. These are especially valuable in instructions, which help a user perform a task because sometimes, looking at a graph can seem quite intimidating. Introducing visuals seems uncomplicated, but it can present challenges because it tests students' grammar and vocabulary.

5. **Common types of graphs and charts**:

Bar Chart: This visual representation compares numbers that are given for different categories. The length of the bars offers a direct visual way to analyze the relationships between the values presented. The task focusses on comparing the chart data.

Line Graph: it is a line graph that presents information connected by lines, often describes changes across a specific period. The main difference between a line graph and a chart comparison is that there is no dynamic in the latter, students simply should match numbers that stand for city population, prices, market shares, against each other.

Pie Chart: shows how a whole is divided into various segments, making them ideal for illustrating proportions. Analyzing pie charts helps students understand the relative sizes of different components.

Table: Tables present lists of numbers or text in columns and can be used to synthesize the given This format is essential when we need to present specific figures in a structured manner.

Flowchart: is a process description that involves describing sequence of stages in a process, illustrates steps and relationships between different elements. This task focusses on students' ability to group smaller stages and describe how they go one after another.

6. **Essential Variables and Features**

To understand the key features, it is compulsory to highlight primary trends: increasing, decreasing, stability, stressing the differences over a period, then notice relevant data by showing high and low points, compare rates of change and finally show correlations between variables. Once the students have set the main trends, then they can group them. The students do not have to share their vision for the trends and directions they take.

6.1.Introduction

In introduction, students should paraphrase the asked question and never copy word for word from the question. This can be done by using synonyms and ensuring that this section sounds natural. What the graph, pie chart, table or diagram illustrate at a first glance is advisable to complete the introduction as a general trend or an overview.

6.2.The Overview

Usually, an overview forms the second paragraph of the essay. In this one, students would have to write down the main features. Also, they must discover available comparisons and talk about general trends occurring in the given data.

6.3.The First Body Paragraph

In the first body paragraph, students will have to give detailed information and explain the given data. They must focus more on language instead of facts. Making relevant comparisons is always useful. In this paragraph students explain what the visuals are, what the topic. It might be a general trend in the data, or an interesting overall pattern:

"According to the darker segments of the chart,"…
"From the information given on the upper pie chart,"…
"Looking at the data related to"…,….
"If we look at the three largest shares shown on the chart,"…

6.4.The Second Body Paragraph

In paragraph 2, they need to describe the main information contained in the visuals and should select the most relevant information. In this paragraph, students will provide a summary of the visuals without going into too many details by describing the main information contained in the visuals. They should select the most striking pattern. This second body paragraph will contain explanation of the remaining features. It will be the same as the first body paragraph, but with different information:

"The illustration given includes statistics on the amount of four different types of"…
"There are more differences than similarities between the amount of… and how much"…
"The chart at the top of the page gives statistics on the fraction of… that…, while that at the bottom illustrate data related to.."
"The diagram given shows comparisons of statistics related to the numbers
"The pie chart on the left shows the ratio of…, while the righthand one gives data on the share of…

In the body paragraph the main features of the graph are reported (never all the variables), by comparing the given information:

"It will be presented the similarities between the different segments, before turning to the differences".
"It will be summarized the data related to European countries, then focus on nations in the other parts of the world.

The **conclusion** part is optional. It can be written a general statement with significant observation or just paraphrase the introduction and add generalizing statement that refers to the graph:

"Finally, the infographic informs us that."

7. Language Skills for Describing Graphs

When analyzing graphs, students should focus on specific vocabulary and grammar structures to interpret data effectively. Clarity in technical writing is mandatory. Successful technical writing should help the reader understand the text; Good technical writing is concise. It is a tool for the readers to carry out whatever job they are doing. In contrast to traditional essays, effective technical writing uses short words and short sentences. Concise achieved graphics can be a major part of communication in the workplace. When students master the vocabulary and techniques for describing graphs, pie charts and diagrams in English, they can translate complex information into accessible insights. The clarity of interpretation depends on logical progression from generalization to specific insights, using transitional phrases (connectors), supporting grammatical patterns and a varied academic vocabulary including specialized terminology.

7.1.Essential Terminology for Visual Data Interpretation

For describing and analyzing graphs, students should use targeted vocabulary and grammar instruction. Graph interpretation requires specific vocabulary terms like "rise", "decrease", "stabilize", fluctuate", "diminish", peak" and steady" are essential for analyzing graphs. Teachers should provide students with sentence frames which can be effective strategy for supporting them in describing graphs. Sentence frames give students a structured way to form their thoughts. Here are some frames that teachers can introduce:

In Introduction/describing general trends:

"The diagram/ picture/ flow chart depicts/ illustrates/ describes the process
"The graphs show an increase/decrease in data over a period.".

While Describing the Process:
First/ Firstly, Second/ Secondly, Third/Thirdly
Next/ After that/ Then, following that/Followed by,
Subsequently/ Subsequent to that, Finally/ Lastly...

To denote what a step involves / the repetition of a process or the end of a step:
"After this step/ stage/ process..".
"The cycle/ process then repeats itself".
"Once this stage/ step is completed.."..
"The phase/ step/ stage involved."..

Highlighting Specific Data Points
Stating (vague and exact) proportions/ percentages/ sizes of segments: "about/ approximately/ around/ more or less/ roughly a half of the chart is taken up by"… "just under/ nearly/ almost/ slightly lower than/ a little less than a third of the total consists of"… "a huge percentage/ proportion/ share/ fraction/ amount/ number (of…)"

Phrases for describing similarities between pie charts and segments
"The two pie charts are (extremely/ very/ fairly) similar" "This segment is (exactly/ just/ almost/ nearly/ two thirds/ half/ a quarter) as large as"… "that pie chart, the proportions in the other include"…

Phrases for describing differences between pie charts and segments
"While the top chart…, the bottom one…
"The segments connected to electronic goods…, whereas those connected to furnishings...
"The most obvious/ main/ biggest difference between the right-hand pie chart and the one on the left is that…Language for describing changes to pie charts

Describing positions of the pie charts
"The upper pie chart/ The top chart…
"The lower pie chart/ The bottom chart…

Making comparisons:
"Data is higher/ shows a more significant increase in"

Expressing Cause and Effect
"Casual structures allow students to explain the reasons behind the data" . .
"This type of structure enables students to add context to their analysis"
"Sales increased significantly due to seasonal demand"
"The rise in data can be attributed"

Increase/Decrease:
these terms indicate a rise or fall in values: rise, grow, climb, decline *i*ncrease / rise / grow / went up/ double / multiply / climb / exceed / decrease / drop / fall / decline / depreciate.

Fluctuation:
oscillate/ vary / fluctuate.

Peak/Trough:
peak/ trough / suddenly / sharply / dramatically / steeply / sudden

Stable/ Constant:
stable (stabilized) / level (levelled) off / remain constant/ steady/ consistent gently / gradually / slightly / steadily / a little.

7.2.Grammar structures for Graph interpretation

In addition to vocabulary, specific grammatical structures are essential for analyzing and describing graphs. Grammatical structures such as comparatives, superlatives and passive voice ensure students to accurately present data, express precise and clear description, increasing their fluency and confidence.

Comparative and Superlative Structures

Comparative and superlative are needed to compare data points. By practicing these structures, students improve their ability to add precision and depth to their descriptions of data.
"Developing countries are more reliant on alternative energy production than developed countries". "Solar power accounts for far less of the total energy production than gas or coal does". "Hydropower is not as efficient as wind power." "The Middle East produces twice as much oil as Europe". "Western countries consume three times more oil than the Middle East".

Articles

In given graphs, pie charts, line graphs, table refer to different countries and nationalities. One of the biggest problems with this is the use of definite article with country names. Almost all country names do not require the article "the". The countries like France, England, Britain, Vietnam, Canada, India are not used with "the". There are also some exceptions. Countries that are made up of a group of states of islands use "the", such as the Philippines and US. Any country that uses the words "states" or "united" or "republic" also use "the", for example the UK, The US, the Republic of China. The definite article "the" is used when referring to nationalities as a group of people: the British, the Americans, the English.

Passive Voice for Objective Descriptions

The passive voice can be beneficial when describing changes in data objectively. Using the passive voice helps students present data in an impersonal and analytical tone, which is often proper in academic and professional context (Willis, 2016).

"Rain is collected as it falls on the roof tops of house. This water then passes through the drains and is eventually transferred to a water filter".

English Tenses Used in Describing Graphs:
The proper tense depends on the timeframe shown in the visual data:

Present Simple for describing statistical data or general trends
"The number of people visiting the British Museum stands at 100.000"

Past Simple for historical data:
In 2016, the number of sales stood at 2 million

Present Perfect Simple for changes over time leading up to the present
"The maps show that in 1973, the city located in the East was small. Currently, it has expanded to"

Future Tenses for data showing future predictions:

It is predicted/ estimated/ projected/ forecasted/ expected/ anticipated that ..... will .....
Is /are predicted/ estimated/ projected/ forecasted/ expected/ anticipated to .....
"The number of sales is forecast to reach a peak of 10 million by 2040". "By 2050, this number is predicted to hit 20,000.

8. Conclusion

Teaching graph interpretation improves students' critical thinking, analytical abilities, and linguistic skill-building and fosters their academic and professional success where data interpretation plays a crucial part of effective communication. Mastering the fundamental elements of visual data such as targeted vocabulary and grammar structures boosts their fluency, accuracy and confidence. Building their foundation skills in describing and analyzing graphs helps students formulate precise and meaningful descriptions, drawing exact conclusions. To gain ability in visual data interpretation, to build confidence and proficiency in English, teachers need to motivate students by giving them opportunities to strengthen their skills that demand both linguistic and analytical abilities through regular and consistent practice and provide them constructive feedback. Adapting future lessons focusing on approaches that resonate most with students, providing targeted support, varying teaching methods and fostering a motivational environment will empower students to achieve mastery in visual data interpretation.

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CULTIVATING REFLECTIVE STUDENTS : IMPLEMENTING A SELF-AWARENESS PROJECT TO DEVELOP MEDICAL STDENTS' SKILLS

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Abstract: *One of the key skills in Medicine today is the ability of healthcare professionals to recognize their own emotions, their biases and their professional development, abilities that are associated with the idea of being self-aware. Foreign language classes for medical students are an excellent context to develop this important skill. Foreign language classes may combine all those tools that would lead medical students to understand more about their strengths and weaknesses, a major step forward in becoming self-aware. Developing good communication skills, understanding the role of application forms as part of their academic writing training, and also integrating Medical Humanities in their education are likely to develop medical students' self-awareness which will enable them to deepen their reflective capacity while strengthening their competences required for patient-centered care. This paper is going to present some effective ways in which some classroom activities and projects designed for medical students can help them reach the above-mentioned goals.*

Keywords: *medical education; medical students; communication skills in healthcare settings; self-awareness project; foreign language teaching.*

Today, medical training requires students to navigate complex emotions in order to find out their professional identity and ultimately their role within the healthcare system. Medical humanities and reflective writing have been regarded for some time now as tools to support these aims by helping students process clinical experiences, understand diverse narratives, and recognize personal biases. Similarly, classes on developing communication skills application form writing (e.g., the CV, the letter of application or personal statements) provide opportunities to examine inner motivations and behavioral tendencies. In other words, these have become opportunities to develop the above-mentioned skills, but they also allow students to understand more about themselves, i.e. to become more self-aware. Many recent studies have emphasized this very idea: "Many of us in medical education acknowledge that educating excellent future physicians requires more than assimilation of facts. How to best imbue more intangible skills such as compassion, empathy, resiliency, and self-reflection is still a matter for much debate However, exposure to and engagement with courses outside of science has been recognized to have beneficial impacts on students. The umbrella term of the medical humanities has broad appeal and is often considered a means to augment the pre-clinical curriculum with non-scientific content" (Cerceo 2023). Moreover, future doctors engaging in reflective writing have been considered to develop, besides leadership skills, opportunities to better understand both the patient and their own selves: "Engaging in reflective writing is another creative form that encourages physicians to move beyond a clinical mindset to see themselves and their patients on a more personal level" (Ellis 2019). During the last few years, especially after the pandemic, the need to develop these skills has become increasingly important. Therefore, foreign language classes took this opportunity to develop such activities during class, that would focus on integrating the professional dimension of self-awareness through various pedagogical approaches. Medical humanities promote introspection and empathy, while communication skills training contextualizes self-awareness in interpersonal encounters. Eventually writing activities can help students become aware of their professional identity formation. Together, these activities offer a comprehensive framework that can be adapted to diverse curricular contexts.

Effective communication is the foundation pf high-quality care, influencing the whole doctor-patient relationship, diagnosis accuracy, and the patient's compliance with the treatment.

Communication skills need to be taught, and they should always be at the core of medical training: "Individuals with better communication skills are demonstrated to have high self-awareness and higher confidence level among themselves" (Siraj 2013). Therefore, foreign language teachers should integrate in their classes such activities that would enable students develop their self-awareness by means of some carefully thought strategies and assessment methods that will promote both communicative proficiency and a more thorough understanding of human interaction and insight. As we teach our students how to communicate, especially in a foreign language, i.e. to become aware of any cultural barriers that may impede the communication process, it makes it easier for us to raise awareness towards any of their biases or lack of understanding. No wonder that any book on communication skills today emphasizes this idea that the best communicators we have today are those individuals who get to know themselves very well. Moreover, in order to understand the whole concept of diversity and become more tolerant, one has to know their own culture very well. Knowing all these things, foreign language teachers could design their lectures and practical activities in such a way that students will be able to develop their abilities to become better listeners, to be more empathetic, and to get rid of all their biases. The outcome of all these is to become more self-aware, as this is the only way they can practice the above-mentioned skills. Self-awareness operates in such a way that it allows them to see how their perception of the world, their moral values and emotional reactions have an impact upon the medical encounter. When communication training activates self-awareness, students better understand their interpersonal strengths and limitations, enabling purposeful improvement.

Communication is not only about verbal exchange, it comes with other components as well. Nonverbal communication is very important as it allows the healthcare professionals to understand that besides noticing all nonverbal signs sent by the patient, they also send some information based on their nonverbal behaviour, therefore they should never neglect this aspect. Their verbal communication should always match their nonverbal signs, otherwise the communication process could fail. Likewise, paralanguage needs to be controlled in an effective manner, especially when doctors may perform their activities in a different cultural background. Last but not least, as this component of the communication process is probably the most complex one (it can be studied separately, but it is also present in all the others), cultural awareness requires self-awareness as if a doctor does not know their own cultural context is unlikely to understand the patient in his / her own cultural background. In other words, all these competencies require self-awareness and a doctor's full presence in the communication process. This is more above the actual active listening as it requires a whole understanding of the context in which the communication process takes place, along with the ability to see the patient as a separate individuality within his / her own cultural context. Thus, students should know that each stage of the consultation comes with its challenges, and, if they are not prepared to approach them correctly, the communication process may suffer. First and foremost, students should know that they should never make any assumptions. When helping patients to understand the information, it is important to understand their cultural frame of reference, but at the same time not to make assumptions based on cultural stereotypes. Activities in class should display all these cultural barriers along with others that may illustrate the most important challenges they may face while they are discussing with the patient. Knowing how to ask the appropriate questions is still a matter of being aware. As you may come from a culture where it is not a problem to inquire about one's marital status by referring to this as being married to someone. In more diverse contexts, however, such a question may become offensive, as it shows the speaker's standard of reference as being only that of just being married to someone. Therefore, they should know that the proper way to check whether someone has a partner is simply to ask, "Do you have a partner?". Explanations should be always given using words that a patient would understand, avoiding medical jargon that may be even interpreted as displaying superiority towards the patient. Moreover, a doctor should always check at the end of each stage of the consultation the patient's level of understanding of everything that has been said.

When you are part of the mainstream culture, it is easy to be blind to the fact that you have any cultural baggage at all and to think that culture is something that only other people have. to think

that culture is something that only other people have. The next step is to measure how different those other cultures are from what you regard as "normal". A similar point could be made about sexuality. If you are part of the mainstream heterosexual culture, it is easy to be blind to the fact that you also have a sexuality. Without reflecting on it, you might unconsciously measure anyone else's sexuality in relation to your own ideas of what's normal, without appreciating that we are all carrying around our own baggage about sex and sexuality, just as we are all carrying our own cultural baggage. Another area where the medical profession has a poor record is in dealing with the needs of lesbian, gay, bisexual and transgender patients. Frequently doctors assume that their patients are heterosexual, making subsequent disclosure of their sexuality. Until the doctor knows a person's sexual identity, it is better to use gender-neutral and sensitive language such as "*Do you have a partner*?", "*Are you currently in a relationship*?" and "*Do you need to discuss contraception*?" rather than "*Are you married*?", "*What type of contraception are you using*?". Doctors should provide patients with information at their own pace with encouraging statements: "*I'm happy to discuss any concerns you have*".

In order to be culturally aware a doctor should understand how the idea of politeness functions in that culture. What is considered to be polite in one culture may not be considered so in another culture. Therefore students, as learners of English as a foreign language, should be familiarized with such situations during the ESP courses and seminars. An activity that would help students to realize such details would be that in which they were involved in various types of activities such as describing how they would deal with different situations in their own culture / language (interrupting colleagues politely, working with different colleagues, asking a colleague on the ward for help, apologizing for being late, asking permission from someone you don't know to use the equipment, offering help to a colleague they see in trouble / busy). From a linguistic point of view, being polite in the English language may function a little bit different from the Romanian language. Deciding how to approach different people for help or to offer help in another language can be tricky. Therefore, it is generally more polite to ask permission to do something rather than to just do what you want to do. You may think: "*I want to make a phone call*!", but you will have to say: "*Is it ok if I make a phone call*?". When you need help, it is generally more polite to ask for help than to demand it. You may think: "*I need help lifting this*!", but you will have to say: "*Would you mind helping me lift this*?". When you can see that someone needs help, it is generally considered more polite to make your offer as a question rather than a statement. You may think: "*I can help you with that!*", but you will have to say: "*Would you like some help with that*?". Lifestyle changes can often mean breaking habits developed over a lifetime, so making these changes can be very difficult for the patient. Moreover, when individual habits are part of a larger cultural framework, change is likely to be even more difficult. It is more important, therefore, to establish the role that cultural factors may play in preventing a patient from following advice on lifestyle. When working with children, it is important to be aware that different cultures have different expectations of what "good" behavior is for children. In some cultures, mothers expect children to be more independent and exploratory, while some other cultures reward more obedient children.

Thus, communication skills are an important part in medical students' training. Some pedagogical approaches that may allow them to practice communication would be to simulate, in class, a doctor-patient interaction and even video record such activities as this may enable them to discuss things and evaluate the effectiveness of their interactions. When learners watch themselves communicating, they often recognize unconscious habits, i.e. interrupting too often, lack of eye contact, that may not be that obvious in real time interactions. At the end of such activities, instructors' feedback is very important as it allows reflection and opportunities to improve these shortcomings. Indeed, one of the key skills involved in such training is developing the medical students' ability to reflect. According to Sara Heydari and Amin Beigzadeh, this will also help them cope better with the most difficult cases they are going to have in their future careers: "The aim of Medical Education is to assist students in becoming proficient professionals by helping them to gain the knowledge and skills, as well as the essential attributes of being a medical professional. It is one of the tasks of medical schools to prepare the novice into a proficient medical doctor by inculcating a professional

identity in the long run. A vital part of developing as a medical professional [...] is the ability of medical students to reflect. Medical students as future doctors need to reflect in order to function professionally when faced with complex cases" (Heydari 2024).

Another territory that should not be neglected when it comes to developing the same self-awareness skills, besides teaching good communication skills, is that chapter belonging to Academic Writing, i.e. application forms. Application forms, no matter how rigid in format they may be, are in fact a great opportunity for medical students (and not only) to cultivate their self-awareness. This mainly comes from what application forms require from students, when they are faced with the necessity to fill them in (when they may apply for various programs or scholarships at other institutions). They may serve as a deliberate mechanism for cultivating self-awareness when embedded thoughtfully within medical education. Teaching medical students to analyze, draft, and revise application forms can cultivate deeper self-understanding, enhancing their reflective capacity, and supporting their personal and professional development. All application forms (the CV, the letter of application or persona statement) require the students to write about themselves, about their education and experience, that is they are forced to reflect on their past, in order to formulate coherent ideas that would make them eligible candidates for what they are applying. Thus, application writing requires students to articulate past decisions, experiences, and learning moments. They also often challenge students to consider their motivations, failures, biases, and goals, enabling them to take time to reflect on all these. A personal statement, probably the most sophisticated application form, is, as its name suggests, an essay that becomes very personal, describing your motivation based on whatever you have gathered, in terms of professional competence, in order to achieve your goal. The order in which such application forms are taught to the student is also significant – usually this takes the form of teaching about the CV first, then about the letter of application (which joins the CV, adding details about the information enclosed in the CV) and eventually the personal statement. This is a meaningful journey as it helps students gather more information, managing it more effectively. A personal statement is about the person who writes it, about their abilities, passions, and therefore it has to be authentic. Any specialist in the field, who would give advice to prospective candidates on how they should write their personal statement, would say that the most important thing is to be as authentic as possible. To reach this level of authenticity one has to know themselves very well.

Application writing requires students to construct a coherent narrative about who they are and to put all these skills in relation to the idea of becoming clinicians. Filling in these application forms allows students to explore aspects of themselves that otherwise would have been left unexplored. Students may get a clear understanding of their future profession, with everything it implies responsibilities, duties and skills that are necessary to be acquired. Moreover, when working with personal statements, this exercise could also take a cultural turn as, from the Romanian perspective, this is a very challenging application form which still does not have an exact correspondence in the Romanian system. Writing a personal statement requires them to think in perspective about their future profession. While foreign candidates may get, prior to their admission, to work shadow professionals carrying out their jobs, in the Romanian context, students learn about their profession as they engage in their courses, discovering progressively what it takes to become a medical doctor. Thus, preparing to write a personal statement makes them think about all the future perspective and plans, reflecting on what best fits them. In class they may get to see how it should be done from three perspectives: an admission tutor, a student, and some academics who all talk about what is important to have in view when writing such an application form. Teaching medical students how to write application forms offers a powerful method for developing self-awareness and professional identity. By integrating structured reflection, narrative skills, feedback mechanisms, and checking personal narratives, foreign language teachers can transform a traditionally stressful requirement into a meaningful educational tool.

Embedding self-awareness activities within medical humanities, communication skills modules, and academic writing courses may help the development of reflective, compassionate, and communicatively competent future doctors. Foreign language teachers have to make sure they find the appropriate activities that would help students to achieve these goals. Ultimately, it is not only

about developing self-awareness in our students. Citing Carr and others, in a very recent study, Rebecca L. Volpe mentions at least six major focus areas of Health Humanities education: knowledge acquisition, mastering skills (i.e. observation and reflection), relational ones, including perspective taking, personal growth and activism, wellness and self-care and critical evaluation (Volpe 2025). Thus, such activities will come to be seen as some valid opportunities for medical educators to develop the reflective capacity and professional formation among medical students.

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PSYCHO-PEDAGOGICAL COUNSELING – ESSENTIAL ELEMENTS IN THE DEVELOPMENT AND MANAGEMENT OF THE PROFESSIONAL AND PERSONAL CAREER

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***Abstract**: The article aims to highlight the role of psychopedagogical counseling as an essential element in the development and management of professional and personal careers, in a context marked by rapid changes in the labor market and social pressure for performance and adaptability. Starting from the international models of career development (Super, Savickas) and from the contributions of specialized literature from the Romanian space (Dumitru, Axinte, Bersan & Dumitru, Jigău), the cognitive, affective and value dimensions involved in the process of designing the professional path and harmonizing it with personal life are analyzed. Psychopedagogical counseling is approached as a complex approach to accompany the individual in building a coherent vocational identity, in developing the skills of self-reflection, decision-making and managing career transitions. In terms of application, the article emphasizes the specifics of counseling practices in the Romanian educational system, the need for equitable services for young people from disadvantaged backgrounds and the importance of collaboration between school, family, community and the economic environment. Finally, some benchmarks are synthesized for an integrated model of psycho-pedagogical counseling centered on the person and his life story, a model that capitalizes on both established theoretical frameworks and the local realities of the Romanian educational system, with a view to a conscious and responsible career planning throughout life.*

***Keywords**: psychopedagogical counseling; career development; career management; vocational identity; career construction / life design; career adaptability skills*

I. Consilierea psihopedagogică între dezvoltarea personală și managementul carierei

Consilierea psihopedagogică poate fi înțeleasă ca puntea prin care tinerii, elevi și studenți, sunt sprijiniți să-și articuleze, dincolo de opțiunile imediate, o viziune de viață și carieră care reflectă cine sunt, ce-și doresc și ce pot deveni. În contextul dinamic al pieței muncii contemporane, marcat de schimbări rapide, competiții intense și nevoia constantă de adaptabilitate, consilierea nu mai este un simplu instrument de orientare profesională, ea devine un demers complex de dezvoltare personală, de auto-cunoaștere și de planificare strategică a parcursului de viață.

Conform unor autori autohtoni, consilierea pentru carieră este definită ca un proces de "*compatibilizare maximă*" între resursele și aspirațiile individului și oferta reală a sistemului educațional și a pieței muncii[1]. Această definiție relevă rolul activ al persoanei, nu ca beneficiar pasiv al unor oportunități care i se oferă, ci ca "*manager*" al propriei cariere. Prin consiliere, elevul sau studentul învață să se cunoască, aptitudinile, interesele, valorile sale, și să ia decizii conștiente, nu determinate exclusiv de factori externi sau presiuni sociale.

Mai mult, funcția consilierii de carieră depășește simpla informare: ea îndeplinește simultan o funcție investigativă (diagnosticarea intereselor, aptitudinilor, valorilor personale), una informativă (oferirea de informații relevante despre opțiuni educaționale, profesii, piața muncii) și una formativ-educativă (dezvoltarea abilităților de decizie, planificare, autoreglare, anticipare a schimbărilor). Astfel, consilierea devine un proces gradual, de construire a identității vocaționale, nu un act episodic de repartizare profesională.

Acest model este susținut prin practica actuală a instituțiilor de învățământ superior din România. De pildă, Universitatea din București oferă, prin Departamentul de Consiliere și Orientare pentru

[1] Lemeni, G., & Miclea, M., *Consiliere și orientare. Ghid de educație pentru carieră.* Cluj-Napoca: Editura ASCR, 2010.

Carieră, servicii de consiliere psihologică, orientare vocațională, evaluare aptitudinală și informare privind opțiunile de studiu și de carieră. Aceasta evidențiază recunoașterea oficială a importanței consilierii ca parte integrantă a parcursului educațional și profesional. În plus, cadrul legal recent, Legea învățământului superior nr. 199/2023, prevede funcționarea centrelor de consiliere și orientare în carieră în instituțiile de învățământ superior, ca structuri dedicate sprijinirii studenților în tranziția de la educație la muncă[2].

Rolul consilierului psihopedagogic este, astfel, unul de mediator: el traduce "*limbajul*" statisticilor despre piața muncii, cerințele competențelor, tendințele economice, într-un limbaj accesibil individului; îl ajută să reflecteze la ce fel de viață vrea să ducă, nu doar la ce job să obțină. Întrebări precum "*Ce înseamnă pentru mine o carieră reușită?*", "*Ce stil de viață îmi doresc?*", "*Cum îmi pot valorifica aptitudinile și valorile personale?*" devin fundamentul pentru decizii asumate, coerente cu sine, nu dictate de modă sau de presiuni externe.

În același timp, consilierea oferă instrumente pentru dezvoltarea competențelor transversale — autoevaluare, planificare, adaptabilitate, reziliență — esențiale într-o lume în schimbare. Tinerii învață să nu construiască doar un traseu profesional, ci o hartă de viață, capabilă să suporte tranziții, schimbări de direcție, evoluții neprevăzute. În acest sens, consilierea psihopedagogică nu este un lux, ci o necesitate: contribuie la formarea unei generații capabile să își gestioneze cariera cu conștiință, responsabilitate și autonomie.

Prin urmare, consilierea psihopedagogică — așa cum se realizează astăzi în universități și — în perspectivă — ar trebui să devină prezentă pe tot parcursul parcursului educațional — oferă tinerilor șansa de a-și construi o identitate vocațională integrată, de a planifica un traseu realist și de a naviga conștient în complexitatea lumii sociale și profesionale.

Pentru ca acest demers să devină eficient: instituțiile trebuie să creeze structuri stabile de consiliere, consilierii să fie bine pregătiți, iar tinerii să aibă acces real și continuu la aceste servicii — nu doar în momente punctuale, ci ca parte a educației permanente și a dezvoltării personale.

II. Fundamente teoretice internaționale: de la Super la paradigma life-design

Înțelegerea dezvoltării carierei ca proces complex, dinamic și profund influențat de experiențele de viață se datorează, în mare parte, contribuțiilor unor teoreticieni internaționali care au redefinit modul în care privim orientarea vocațională. Printre aceștia, Donald Super și Mark Savickas ocupă locuri centrale, propunând modele explicative care au transformat consilierea într-un demers centrat pe persoană, pe evoluția acesteia și pe sensul pe care îl atribuie propriului parcurs profesional[3].

Teoria life-span, life-space formulată de Donald Super pleacă de la premisa că dezvoltarea carierei se desfășoară de-a lungul întregii vieți — fiind influențată atât de maturizarea psihologică, cât și de multiplele roluri sociale pe care individul le asumă[4]. Potrivit acestui model, persoana traversează etape distincte: perioada de **creștere**, în care se formează primele reprezentări despre muncă; etapa de **explorare**, în care tânărul experimentează roluri și interese; apoi **consolidarea**, **menținerea** și, în final, **declinul**, însoțit de reorientări adaptive.

Un element crucial în teoria lui Super este conceptul de **auto-concept** — imaginea pe care individul o are despre sine și pe care încearcă să o actualizeze prin alegerile profesionale. Cariera devine, astfel, „*o expresie a modului în care persoana se percepe și se dezvoltă*". Consilierea psihopedagogică preia această perspectivă, oferind tinerilor un cadru în care își pot explora identitatea, valorile și aspirațiile, sprijinind formarea unei direcții coerente și adaptabile.

În continuarea viziunii lui Super, Mark Savickas dezvoltă paradigma life-design — un model constructivist-narativ care plasează individul în centrul propriei evoluții și pune accent pe sensul pe care acesta îl atribuie experiențelor sale[5]. Dacă modelele tradiționale ale carierei accentuau potrivirea

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[2] Ministerul Educației, *Legea învățământului superior nr. 199/2023*, Monitorul Oficial nr. 614/2023 (articole privind centrele de consiliere educațională, vocațională și de carieră).

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între persoană și profesie, paradigma life-design invită individul să realizeze o **construcție activă a vieții sale**, în funcție de evoluția contextelor, de traumele sau succesele personale și de narațiunile identitare pe care le formulează.

În acest model, consilierea devine un **spațiu narativ**, în care tânărul este încurajat să-și povestească experiențele semnificative, să identifice teme recurente — modele preferate, roluri-cheie, valori dominante — pentru a construi un scenariu de viață coerent. Consilierul facilitează reflectarea, pune întrebări care stimulează conștientizarea și îl ajută pe client să transforme aceste teme într-un proiect autentic de carieră[6].

Această abordare este deosebit de relevantă într-o lume în care traseele profesionale sunt tot mai discontinue, iar individul trebuie să se reinventeze în fața schimbărilor rapide. Consilierea nu se mai limitează la „*alegerea unei profesii*", ci îl ajută pe tânăr să gestioneze incertitudinea, să devină rezilient și să își proiecteze activ viața.

Mai multe studii recente au confirmat eficiența intervențiilor de tip life-design în rândul adolescenților și studenților. Cercetări realizate la **University of Pretoria** au arătat că astfel de intervenții cresc adaptabilitatea în carieră, dezvoltă sentimentul de auto-eficacitate și claritatea identității profesionale, inclusiv în comunități cu resurse limitate[7].

Aceste rezultate sunt importante pentru consilierea psihopedagogică, deoarece arată că tinerii pot dobândi competențe esențiale pentru gestionarea schimbării — precum curiozitatea față de opțiuni noi, capacitatea de a anticipa viitorul, controlul deciziilor și încrederea în propriile forțe.

O analiză de sinteză publicată în *Frontiers in Psychology* subliniază, de asemenea, diversitatea instrumentelor life-design: interviul narativ de carieră, exercițiile de reconstrucție a poveștii de viață, consilierea în grup, portofoliile reflexive[8]. Autorii arată că eficiența acestor intervenții depinde în mare măsură de adaptarea lor la specificul cultural și instituțional, evidențiind importanța flexibilității în practica de consiliere.

În universități, teoriile life-design sunt integrate adesea în programe de orientare profesională și dezvoltare personală. Studiul realizat de Carvalho, Mourão și Freitas arată că intervențiile de consiliere online sau de grup, inspirate din Career Construction Theory, îmbunătățesc percepția angajabilității, clarifică obiectivele profesionale și cresc implicarea studenților în proiectarea carierei[9].

Acest lucru confirmă faptul că abordările moderne ale carierei, centrate pe narativitate și construcție identitară, sunt utile nu doar adolescenților aflați în explorare, ci și tinerilor adulți aflați în tranziția către piața muncii.

Integrarea teoriilor lui Super și Savickas în consilierea psihopedagogică permite trecerea de la o viziune mecanică, orientată spre alegerea unei profesii fixe, la o perspectivă holistică, în care cariera este parte a proiectului de viață.

Consilierea devine astfel:

- un spațiu de explorare și autocunoaștere,
- un cadru narativ de construcție identitară,
- un proces de dezvoltare a adaptabilității,
- un suport pentru luarea deciziilor în contextul realităților socio-economice.

Această articulare între teoriile internaționale și practica educațională locală contribuie la formarea unor tineri autonomi, capabili să își proiecteze cariera în mod flexibil și autentic, în acord cu propriile valori și cu dinamica societății.

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[6] Savickas, Mark L., „Career studies as self-making and life designing".

[7] Ruiters, S.-E.; Maree, Jacobus G., „Life design counselling with a learner from a vocational school setting", în *South African Journal of Education*, vol. 36, nr. 2, 2022; Jude, Che; Maree, Jacobus G.; Jordaan, Joyce, „Effects of life design counselling on secondary students with career indecision in a resource-constrained community", în *International Journal of Adolescence and Youth*, vol. 28, nr. 1, 2023.

[8] Wen, Ya; Li, Kai; Chen, Huaruo; Liu, Fei, „Life Design Counseling: Theory, Methodology, Challenges, and Future Trends", în *Frontiers in Psychology*, vol. 13, 2022.

[9] Carvalho, L., Mourão, L., & Freitas, C., *Career counseling for college students: Assessment of an online and group intervention*. Journal of Vocational Behavior, 140, 2023.

- **Consilierea psihopedagogică – nucleu al dezvoltării integrate a carierei profesionale și personale**

Consilierea psihopedagogică a devenit, în ultimele decenii, un element esențial în formarea unei cariere echilibrate, fiind spațiul în care individul își poate integra dimensiunile personale și profesionale într-o viziune coerentă asupra propriei deveniri. În paradigma actuală, dezvoltarea personală și construcția carierei nu mai sunt considerate procese separate, ci două dimensiuni interdependente ale aceluiași parcurs existențial. Conform paradigmei life-design, formulată de Savickas și colaboratorii, individul își „*proiectează*" cariera prin sensurile pe care le acordă experiențelor trăite, prin modul în care interpretează schimbarea și prin capacitatea de a construi o poveste de viață care îl reprezintă[10].

Această viziune este compatibilă cu modelul lui Donald Super, pentru care cariera reprezintă expresia dinamică a auto-conceptului, aflat într-o permanentă transformare[11]. Super argumentează că fiecare individ își dezvoltă cariera în relație cu identitatea sa, iar consilierea devine un spațiu de însoțire, de reflecție și de clarificare a valorilor. Consilierul psihopedagogic are, astfel, rolul de a sprijini persoana în procesul de înțelegere a propriei evoluții și de asumare a deciziilor profesionale în acord cu resursele sale interne.

În acest cadru, consilierea psihopedagogică nu se rezumă la furnizarea de informații despre profesii sau la administrarea unor teste vocaționale, ci devine o experiență relațională care facilitează integrarea dimensiunilor identitare și emoționale. Persoana este încurajată să-și analizeze trecutul, să-și recunoască valorile, să-și observe tiparele decizionale și să-și formuleze aspirații realiste. Consilierea contribuie la formarea unei identități vocaționale stabile, capabile să susțină adaptarea la schimbările inevitabile ale mediului profesional.

Această abordare este susținută și de cercetările internaționale recente. Studii realizate la University of Pretoria arată că intervențiile bazate pe narațiune și sens conduc la creșterea încrederii în sine și a clarității decizionale la adolescenți, mai ales în medii vulnerabile[12]. Rezultate similare au fost obținute de Jude, Maree și Jordaan, care evidențiază faptul că tinerii participanți la programe de consiliere life-design dezvoltă competențe sporite de explorare vocațională și o mai bună auto-reglare emoțională[13].

La nivel universitar, consilierea psihopedagogică este tot mai mult integrată în strategiile instituționale de sprijin pentru studenți. Programele analizate de Carvalho, Mourão și Freitas demonstrează că intervențiile de consiliere — fie individuale, fie de grup — pot contribui semnificativ la creșterea angajabilității și la dezvoltarea competențelor necesare gestionării tranzițiilor profesionale[14]. Studenții dobândesc nu doar informații despre piața muncii, ci și abilități de reflecție, adaptabilitate, gestionare a stresului și luare a deciziilor.

Aceste rezultate confirmă ideea că formarea profesională nu poate fi separată de maturizarea emoțională și personală. O carieră reușită nu depinde exclusiv de cunoștințe sau diploma obținută, ci și de capacitatea persoanei de a-și înțelege propriile nevoi, de a tolera incertitudinea, de a dezvolta reziliență și de a transforma experiențele în oportunități de creștere.

În spațiul românesc, autori precum Lemeni și Miclea evidențiază aceeași idee: dezvoltarea carierei este inseparabilă de dezvoltarea personală[15]. Ei arată că elevii și studenții iau decizii profesionale mai bune atunci când dispun de competențe transversale precum autoevaluarea, flexibilitatea, gestionarea stresului și motivația intrinsecă. În lipsa acestor abilități, cariera riscă să devină un traseu impus din exterior, lipsit de semnificație personală.

De aceea, consilierea psihopedagogică își asumă o funcție esențială: aceea de a crea un spațiu educațional sigur, în care persoana să poată experimenta, greși, reflecta și reconstrui legătura cu sine

[10] Savickas, M. L., Nota, L., Rossier, J., Dauwalder, J.-P., Duarte, M. E., Guichard, J., Soresi, S., Van Esbroeck, R., & Van Vianen, A. E. M., „Life designing: A paradigm for career construction in the 21st century". *Journal of Vocational Behavior*, 75(3), 2009, pp. 239-250.

[11] Super, D. E., *A Life-Span, Life-Space Approach to Career Development.*

[12] Ruiters, S.-E.; Maree, Jacobus G., *op.cit*.

[13] Jude, Che; Maree, Jacobus G.; Jordaan, Joyce, *op.cit.*

[14] Carvalho, L., Mourão, L., & Freitas, C., *op.cit.*

[15] Lemeni, G., & Miclea, M., *op.cit*.

și cu viitorul său. Consilierea devine o resursă de echilibru într-o societate caracterizată de mobilitate profesională, incertitudine și presiune pentru performanță.

Într-un context global marcat de digitalizare accelerată, globalizare și schimbări economice frecvente, carierele sunt tot mai flexibile și mai puțin previzibile. În aceste condiții, consilierea psihopedagogică oferă persoanei un fir de continuitate între ceea ce este, ceea ce devine și ceea ce aspiră să fie. Ea sprijină formarea unei identități vocaționale durabile, care poate evolua odată cu realitățile profesionale, fără a-și pierde coerența internă.

Astfel, consilierea nu doar sprijină alegerea unei profesii, ci facilitează construirea unui mod de a trăi și de a munci în acord cu propriile valori, resurse și aspirații. În esență, consilierea psihopedagogică devine un proces de acompaniere a persoanei în propria transformare — una care implică introspecție, creativitate, responsabilitate și deschidere către schimbare.

- **Competențe ale consilierului și modele de intervenție integrate**

Consilierul psihopedagogic care lucrează în domeniul dezvoltării și managementului carierei ocupă un rol strategic în formarea tinerilor, deoarece interacțiunea dintre elev sau student și consilier poate influența decisiv modul în care aceștia se raportează la propriul viitor profesional. Acest rol complex presupune nu doar expertiză teoretică, ci și o finețe relațională care să permită consilierului să înțeleagă contextul personal și emoțional al fiecărui individ. Astfel, consilierul are nevoie de o formare multidimensională, care să îmbine cunoștințele din psihologie, științele educației și sociologia muncii cu abilități de comunicare, ascultare activă și intervenție[16]. În plus, înțelegerea dinamicii pieței muncii, a competențelor transversale cerute și a tendințelor contemporane în angajabilitate devine indispensabilă[17].

Literatura internațională privind consilierea de tip life-design scoate în evidență câteva direcții metodologice esențiale pentru activitatea consilierului modern. Prima dintre acestea este **integrarea dimensiunii narative**, întrucât povestea de viață a individului constituie cadrul în care se construiește identitatea vocațională. Interviurile narative de carieră, tehnicile de tip *life-line* și analiza metaforelor personale permit persoanei să identifice teme stabile ale propriei biografii, să înțeleagă sensul experiențelor avute și să își definească orizontul de așteptări[18]. Narativitatea nu este doar o tehnică, ci un instrument profund de clarificare a identității profesionale.

Al doilea principiu îl reprezintă **dezvoltarea adaptabilității în carieră**, o competență-cheie în contextul actual. Adaptabilitatea include resurse precum preocuparea pentru viitor, capacitatea de a exercita control asupra propriilor decizii, curiozitatea față de oportunități și încrederea în propriile forțe[19]. Intervențiile educaționale bazate pe exerciții experiențiale, proiecte de explorare vocațională sau activități reflexive contribuie la consolidarea acestor dimensiuni. Wehmeyer și colaboratorii arată că formarea adaptabilității poate reduce indecizia vocațională și crește reziliența în fața schimbărilor profesionale[20].

Un al treilea principiu metodologic este utilizarea **intervențiilor de grup și a formatelor online**, care s-au dovedit eficiente în mediul universitar contemporan. Programele structurate în sesiuni succesive permit aprofundarea treptată a temelor de carieră, schimbul de experiență între participanți și dezvoltarea unui sentiment de apartenență la un grup care împărtășește preocupări similare. Studiile lui Carvalho, Mourão și Freitas[21] și ale lui Cardoso et al.[22] arată că intervențiile de grup cresc nivelul de clarificare a obiectivelor profesionale și consolidează adaptabilitatea și

[16] *Ibidem*.
[17] Wen, Ya; Li, Kai; Chen, Huaruo; Liu, Fei, *op.cit*.
[18] Savickas, M. L., *Career studies as self-making and life designing*. NICEC Journal, 25, 2010; Cardoso, Paulo; Duarte, Maria Eduarda; Gaspar, Raquel; Bernardo, Francisco; Janeiro, Isabel N.; Santos, Graça, „Life design counseling: A study on client's operations for meaning construction", în *Journal of Vocational Behavior*, vol. 97, 2016, pp. 13-21.
[19] Savickas, M. L., Nota, L., Rossier, J., Dauwalder, J.-P., Duarte, M. E., & al., „The Career Adapt-Abilities Scale: Construction, reliability, and measurement equivalence across 13 countries". *Journal of Vocational Behavior*, 80(3), 2012, pp. 661-673.
[20] Wehmeyer, Michael L.; Nota, Laura; Soresi, Salvatore; Shogren, Karrie A.; Morningstar, Mary E.; Ferrari, Lea; et al., „A crisis in career development: Life designing and implications for transition", în *Career Development and Transition for Exceptional Individuals*, vol. 42, nr. 3, 2018, pp. 179-187.
[21] Carvalho, L., Mourão, L., & Freitas, C., *op.cit.*; Cardoso, Paulo; Janeiro, Isabel N.; Duarte, Maria Eduarda, „Life design counseling group intervention with Portuguese adolescents", în *Journal of Career Development*, vol. 45, nr. 2, 2018, pp. 183-196.

motivația intrinsecă. Formatele online, la rândul lor, le permit consilierilor să ajungă la un număr mai mare de studenți, oferind flexibilitate și accesibilitate.

În context românesc, aceste modele internaționale pot fi integrate într-un cadru coerent de consiliere psihopedagogică desfășurat în școli și universități. Un astfel de cadru ar include: **module de informare** despre trasee educaționale și profesii, **ateliere formative** pentru dezvoltarea competențelor de decizie și autoreglare, **intervenții narative** pentru explorarea identității profesionale și **activități comunitare**, precum mentoratul, voluntariatul sau practica profesională, pentru a facilita contactul direct cu mediul real de muncă. Prin combinarea acestor elemente, consilierea poate deveni un proces cuprinzător, care sprijină atât maturizarea personală, cât și orientarea profesională.

Importanța acestor intervenții este susținută de cercetări recente realizate în contexte educaționale cu resurse limitate. Studiile lui Jude, Maree și Jordaan și ale lui Ruiters și Maree arată că programele moderate ca intensitate, dar bine structurate, cresc curiozitatea față de profesii, întăresc sentimentul de auto-eficacitate și reduc anxietatea decizională la elevii care întâmpină dificultăți în formarea unei identități vocaționale[23]. Aceste rezultate sugerează că investiția în formarea consilierilor și în consolidarea centrelor de consiliere nu este doar o opțiune instituțională, ci o condiție necesară pentru reducerea inegalităților de șanse și pentru promovarea unei culturi a învățării pe tot parcursul vieții.

În esență, consilierul psihopedagogic contemporan trebuie să fie un profesionist multidisciplinar, capabil să îmbine cunoașterea științifică cu sensibilitatea umană, analiza riguroasă cu creativitatea și informația cu empatia. Prin utilizarea unor modele de intervenție integrate și adaptate contextului, consilierul poate deveni un partener real în dezvoltarea tinerilor, ajutându-i să își proiecteze viitorul într-o manieră autentică, conștientă și responsabilă.

În loc de concluzii: o privire spre sensul devenirii

Privind ansamblul ideilor discutate, devine evident că orientarea în carieră nu este un simplu moment de alegere, ci un drum care se construiește treptat, în ritmul fiecărei persoane. Consilierea psihopedagogică are forța de a transforma incertitudinea în claritate, frica în curaj și întrebarea „*Ce voi fi?*” în „*Cine devin prin ceea ce fac?*”. Ea nu oferă răspunsuri gata făcute, ci creează spațiul necesar pentru ca fiecare tânăr să le descopere pe ale sale.

Într-o societate în care schimbarea este rapidă, iar profesiile se transformă de la o generație la alta, adevărata resursă pe care o poate cultiva educația este omenescul: capacitatea de a reflecta, de a simți, de a greși, de a încerca din nou și de a da sens fiecărui pas. Cariera nu se rezumă la un loc de muncă, ci este povestea întregii noastre vieți profesionale și personale, cu ezitări și reușite, cu reinventări și începuturi noi.

Consilierul nu este un ghid care impune direcții, ci un însoțitor de drum. El ascultă, întreabă, provoacă și sprijină, ajutând persoana să vadă mai clar ceea ce, uneori, este deja acolo: potențial, creativitate, dorința de a deveni mai mult decât este astăzi. În acest sens, consilierea nu închide, ci deschide: ferestre spre vocație, spre sens, spre responsabilitatea de a fi propriul arhitect al viitorului.

Poate că nu există un final rigid atunci când vorbim despre dezvoltarea carierei. Există, mai degrabă, continuitate. Pași mici, proiecte noi, întrebări care se nasc din altele, oameni care ne influențează și momente în care descoperim că drumul este mai valoros decât destinația. Consilierea psihopedagogică devine, astfel, parte din această poveste a devenirii — o lumină care nu indică un singur traseu, ci oferă claritate pentru a-l alege pe cel care ne reprezintă cel mai bine.

În loc de concluzie, poate rămâne această idee: cariera nu ni se dă, ci se construiește. Iar consilierea psihopedagogică este locul în care învățăm să construim cu sens, cu echilibru și cu încredere în noi înșine.

[23] Jude, Che; Maree, Jacobus G.; Jordaan, Joyce, *op.cit.*; Ruiters, S.-E.; Maree, Jacobus G., *op.cit.*

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METHODOLOGY, METHODS, TECHNIQUES AND STRATEGIES IN PSYCHO-PEDAGOGICAL COUNSELING AND ASSISTANCE

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***Abstract**: The article aims to analyze, from an integrated perspective, the main methodologies, methods, techniques and strategies used in psycho-pedagogical counseling and assistance in the school environment. Starting from conceptual delimitations and from the theoretical models established in the national and international literature, the particularities of psycho-pedagogical counseling as a complex approach to optimize student development, support for the family and support for teachers are highlighted. The evaluation and intervention methods (interview, observation, self-knowledge and personal development techniques, group activities) are presented comparatively, as well as the strategies for designing school counseling programs, with a focus on inter-institutional collaboration and a student-centered approach. In addition, recent directions are discussed, such as the use of technology in counseling and the integration of socio-emotional skills into the curriculum. The analysis capitalizes on both Romanian guidelines and reference works, as well as international contributions in the field of counseling and psychotherapy, in order to outline a culture of educational care and shared responsibility between school, family and community.*

***Keywords**: psycho-pedagogical counseling; methodology; methods and techniques; intervention strategies; school counseling; socio-emotional development; Educational assistance*

1. Fundamente teoretico-metodologice ale consilierii și asistenței psihopedagogice

Consilierea psihopedagogică reprezintă, în contextul educațional contemporan, un domeniu de interferență între psihologie, științele educației și asistența socială, orientat către sprijinirea dezvoltării armonioase a copilului și optimizarea adaptării sale școlare și socio-emoționale. În literatura de specialitate din România, consilierea psihopedagogică este definită ca un ansamblu structurat de activități de orientare, intervenție, suport emoțional și formare de competențe personale, realizate în strânsă colaborare cu familia și cadrele didactice[1]. Dumitru subliniază că aceasta nu are un rol pur remediativ, ci și unul fundamental preventiv, vizând anticiparea dificultăților și dezvoltarea resurselor elevului[2]. În același sens, Băban accentuează caracterul formativ al consilierii, care contribuie la construcția identității personale, la capacitatea de autoreglare și la dezvoltarea unor competențe de viață independentă[3].

Din punct de vedere metodologic, consilierea psihopedagogică presupune un demers complex, integrativ, care valorifică modele teoretice și practici validate științific. Interdisciplinaritatea ei se regăsește atât în abordările conceptuale, cât și în instrumentele aplicate în evaluare și intervenție. Ea împrumută elemente din psihologia dezvoltării, psihologia educației, psihologia personalității, teoria comunicării, dar și din asistența socială, în special în ceea ce privește colaborarea cu familia și analiza contextelor de risc[4].

Modelele teoretice utilizate frecvent în practica psihopedagogică sunt variate, reflectând pluralitatea paradigmelor educaționale și psihologice. Printre acestea, modelele cognitiv-comportamentale, centrate pe identificarea și restructurarea tiparelor de gândire disfuncționale, sunt apreciate pentru caracterul lor aplicativ și pentru eficiența demonstrată în intervențiile de scurtă durată. Corey consideră că aplicarea tehnicilor cognitiv-comportamentale în școală facilitează

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[1] DUMITRU, Ion Al., *Consiliere psihopedagogică. Baze teoretice și sugestii practice*, Iași, Editura Polirom, 2004; BĂBAN, Adriana, *Consiliere educațională*, Cluj-Napoca, Editura ASCR, 2009.
[2] DUMITRU, Ion Al., *op.cit.*, p. 27.
[3] BĂBAN, Adriana, *Consiliere educațională*, Cluj-Napoca, Editura ASCR, 2009.
[4] IONESCU, Mihaela, *Psihologia dezvoltării în context educațional*, București, Editura Didactică și Pedagogică, 2012.

dezvoltarea autoreglării și creșterea competențelor elevilor de a gestiona stresul și situațiile problematice[5].

Abordarea umanist-experiențială, fundamentată pe lucrările lui Rogers, pune în centru relația consilier–elev, considerând-o principalul vector al schimbării. În consilierea psihopedagogică, această abordare este relevantă pentru crearea unui climat de acceptare necondiționată și siguranță emoțională, elemente esențiale pentru explorarea experiențelor trăite de elev.

De asemenea, modelele narative și sistemice au câștigat teren în ultimii ani, datorită orientării lor către contextualizare și înțelegerea elevului în rețelele relaționale din care face parte — familie, școală, comunitate. Nelson-Jones insistă asupra integrării perspectivelor sistemice și a tehnicilor centrate pe abilități de viață, argumentând că acestea contribuie la dezvoltarea unei autonomii personale solide și la prevenirea vulnerabilităților psihosociale[6].

Consilierea psihopedagogică nu se desfășoară exclusiv în zona practicilor profesionale individuale, ci este reglementată prin norme, coduri deontologice și ghiduri special elaborate pentru activitatea din unitățile de învățământ. La nivelul sistemului educațional românesc, activitatea consilierilor școlari este ghidată de documente precum **Ghidul de bune practici pentru psihologii școlari**, realizat în cadrul rețelei centrelor județene, care oferă standarde profesionale, recomandări metodologice și modele de intervenție validate în practică. Acest ghid pune un accent deosebit pe respectarea confidențialității, colaborarea cu factorii educaționali relevanți și adaptarea intervenției la particularitățile elevului și ale grupului[7].

Ghidul didactic pentru profesorul consilier școlar reprezintă un alt reper major, întrucât oferă o structurare detaliată a etapelor de evaluare, proiectare a programelor de intervenție, derulare a activităților și monitorizare a progresului elevilor. Acesta subliniază necesitatea utilizării unei metodologii flexibile, centrate pe nevoile elevului și orientate către promovarea sănătății mentale, a abilităților sociale și a climatului educațional pozitiv[8].

La nivel internațional, standardele stabilite de organisme profesionale precum **American School Counselor Association (ASCA)** sau **British Association for Counselling and Psychotherapy (BACP)** promovează un set unitar de principii etice — între care respectul pentru demnitatea elevului, evaluarea continuă a intervenției, colaborarea multidisciplinară și formarea profesională continuă[9]. Aceste principii au căpătat un ecou important și în practica românească, contribuind la ridicarea nivelului de profesionalizare a domeniului.

Școala este privită, în literatura de specialitate, ca un cadru privilegiat pentru desfășurarea consilierii psihopedagogice, datorită accesului direct la elevi, observației naturale a comportamentelor și posibilității de intervenție integrată în mediul lor de învățare. Dumitru subliniază că școala reprezintă primul context social extins în care elevul învață să se raporteze la ceilalți, să colaboreze, să concureze și să își construiască o imagine despre sine, ceea ce transformă consilierea într-un instrument de formare fundamental[10].

Prin urmare, consilierea psihopedagogică devine un element cheie în integrarea elevilor în comunitățile școlare, în prevenirea abandonului școlar, în reducerea comportamentelor de risc și în promovarea unor relații constructive între elevi, profesori și părinți.

II. Metode de evaluare și intervenție în consilierea psihopedagogică

Metodologia consilierii psihopedagogice se operaționalizează printr-un ansamblu de metode calitative și cantitative, alese strategic în funcție de natura situației, de obiectivele consilierii și de particularitățile elevului. Etapa de evaluare reprezintă fundamentul intervenției ulterioare și presupune colectarea sistematică de date pentru înțelegerea problematicii, contextului și resurselor

[5] COREY, Gerald, *Theory and Practice of Counseling and Psychotherapy*, 10th edition, Boston, Cengage Learning, 2017.
[6] NELSON-JONES, Richard, *Practical Counselling and Helping Skills. Text and Activities for the Lifeskills Counselling Model*, 6th edition, London, SAGE Publications, 2013.
[7] CJRAE ARAD, *Ghid de bune practici pentru psihologii școlari*, Arad, CJRAE, 2021.
[8] TODERICI GÂNA, Maria (coord.), *Ghid didactic pentru profesorul consilier școlar*, Arad, CJRAE Arad, 2021.
[9] American School Counselor Association, *ASCA National Model: A Framework for School Counseling Programs*, 4th edition, Alexandria, VA, ASCA, 2019; BACP – British Association for Counselling and Psychotherapy, *Ethical Framework for the Counselling Professions*, Lutterworth, BACP, 2018.
[10] DUMITRU, Ion Al., *op.cit.*

elevului. În literatura românească, evaluarea este considerată o etapă esențială pentru construirea unei imagini complexe a persoanei, evitându-se concluziile pripite sau interpretările unilaterale[11].

Interviul de consiliere este metoda centrală utilizată în această etapă. El poate fi structurat, semistructurat sau liber, în funcție de scopul evaluării și de experiența consilierului. Interviul permite explorarea emoțiilor, gândurilor, dificultăților și motivațiilor elevului, oferind, în același timp, oportunitatea construirii unei relații profesionale bazate pe încredere. ***Observația sistematică*** în mediul școlar completează datele obținute din interviu, permițând consilierului să surprindă comportamente relevante în sala de clasă, în pauze, în situații de grup sau în interacțiune cu profesorii. Totodată, ***analiza produselor activității școlare*** (teme, portofoliu, proiecte, activități creative) oferă indicii asupra nivelului de motivație, responsabilitate, stilurilor de învățare și patternurilor de adaptare școlară[12].

La acestea se adaugă ***instrumentele psihologice standardizate***, precum chestionare, scale de evaluare socio-emoțională, probe proiective sau instrumente pentru evaluarea anxietății, depresiei, abilităților sociale ori climatului școlar. Utilizarea acestor instrumente oferă un plus de obiectivitate evaluării și permite monitorizarea progresului prin măsurători repetate[13]. În literatura internațională se insistă asupra importanței evaluării multidimensionale, integrate, care combină datele obținute direct de la elev cu cele din partea profesorilor, părinților și colegilor[14].

În etapa de intervenție, literatura de specialitate promovează metode active, experiențiale, care favorizează participarea elevilor și aplicarea conținuturilor la situațiile reale de viață. Printre aceste metode se numără ***discuția dirijată***, ***jocul de rol***, ***dezbaterea***, ***studiul de caz***, ***brainstormingul***, ***tehnicile de rezolvare de probleme*** și exercițiile de conștientizare emoțională. Aceste metode sunt descrise detaliat în ghiduri, programe universitare și lucrări pedagogice, fiind considerate instrumente eficiente pentru dezvoltarea abilităților sociale și emoționale, pentru stimularea gândirii critice și pentru exersarea comportamentelor adaptative[15].

Jocul de rol, de exemplu, permite elevului să exploreze alternative comportamentale într-un mediu sigur, să învețe tehnici de comunicare asertivă și să dezvolte empatie, prin asumarea temporară a diferitelor poziții într-o situație interpersonală. ***Studiul de caz*** facilitează trecerea de la teorie la aplicabilitate, ajutând elevii să analizeze situații reale sau simulate, să identifice emoții, motive, consecințe și posibile soluții. ***Brainstormingul*** stimulează creativitatea, cooperarea și flexibilitatea cognitivă, aspecte esențiale în dezvoltarea socio-emoțională.

Literatura internațională accentuează faptul că metodele participative nu sunt doar tehnici utilizate punctual, ci fac parte dintr-o filozofie educațională orientată către implicarea activă a elevului, autonomia personală și responsabilitatea pentru propriul parcurs de învățare[16].

Unul dintre modelele internaționale influente în structura intervenției psihopedagogice este ***lifeskills counselling***, dezvoltat de Richard Nelson-Jones. Acest model are la bază ideea că scopul consilierii este acela de a forma competențe concrete de viață, utile în gestionarea emoțiilor, relațiilor, situațiilor de stres și luării deciziilor. Modelul este structurat în trei etape – ***relating***, ***understanding***, ***changing*** – fiecare având roluri clare în evoluția procesului de consiliere[17].

În etapa de ***relating***, consilierul se concentrează pe construirea unei relații sigure, empatice, nonjudicative, în care elevul se simte ascultat și valorificat. Etapa de ***understanding*** presupune clarificarea problematicii, analizarea cogniților și emoțiilor asociate și identificarea patternurilor comportamentale. În etapa de ***changing***, se urmărește implementarea și exersarea unor strategii noi, adaptative, prin tehnici cognitive, comportamentale și experiențiale.

În context psihopedagogic, modelul este adaptat pentru lucrul cu grupuri de elevi, pentru activități în clasă și pentru programe preventive. Prin caracterul său structurat, ușor de implementat și flexibil,

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[11] *Ibidem*; BĂBAN, Adriana, *op.cit*.
[12] DUMITRU, Ion Al., *op.cit.*
[13] BĂBAN, Adriana, *op.cit.*; COREY, Gerald, *op.cit*.
[14] NELSON-JONES, Richard, *op.cit.*
[15] COREY, Gerald, *op.cit*; NELSON-JONES, Richard, *op.cit.*
[16] OECD, *Skills for Social Progress: The Power of Social and Emotional Skills*, Paris, OECD Publishing, 2015; OECD, *Social and Emotional Skills for Better Lives*, Paris, OECD Publishing, 2023.
[17] NELSON-JONES, Richard, *op.cit.*

modelul este utilizat frecvent în programe de dezvoltare personală, educație emoțională sau prevenție a comportamentelor de risc.

Un principiu metodologic fundamental, prezent atât în lucrările românești, cât și în cele internaționale, este acela al coerenței dintre evaluare și intervenție. Strategiile și tehnicile alese trebuie să reflecte clar problemele identificate în evaluare și obiectivele formulate în planul de intervenție. Douglas și Myers notează că evaluarea continuă, realizată pe tot parcursul procesului de consiliere, permite ajustarea intervenției și crește eficiența demersului[18].

Abordările internaționale insistă asupra integrării intervenției în contextul școlar, prin colaborare cu profesorii și părinții, utilizarea datelor educaționale (abandon, absențe, performanțe), precum și prin monitorizarea progresului socio-emoțional al elevului. Acest demers participativ și colaborativ contribuie la crearea unui cadru educațional incluziv, în care consilierea este privită ca parte integrantă a procesului de dezvoltare a elevului.

III. Tehnici specifice în consilierea și asistența psihopedagogică

Tehnicile utilizate în consilierea și asistența psihopedagogică reprezintă instrumente fundamentale prin care consilierul facilitează procesul de dezvoltare personală, adaptare școlară și optimizare socio-emoțională a elevilor. Literatura de specialitate delimitează mai multe categorii de tehnici, fiecare având roluri distincte în cadrul intervențiilor individuale sau de grup. În principal, acestea includ tehnici de autocunoaștere, tehnici de dezvoltare personală și socio-emoțională, tehnici de sprijin în luarea deciziilor și tehnici de gestionare a situațiilor de criză[19].

Tehnicile de autocunoaștere urmăresc explorarea identității personale, a resurselor interne și a factorilor care influențează comportamentul elevului. În ghidurile destinate consilierilor școlari sunt descrise numeroase metode proiective, precum *harta calităților personale*, *linia vieții*, *scara reușitelor*, colajele tematice sau desenul liber[20]. Aceste instrumente contribuie la conștientizarea punctelor forte, a vulnerabilităților și a modului în care elevul se percepe pe sine în raport cu mediul școlar și social.

Metaforele și povestirile terapeutice reprezintă tehnici suplimentare, cu o eficiență deosebită în lucrul cu copiii și adolescenții. Ele facilitează exprimarea simbolică a emoțiilor și permit abordarea indirectă a dificultăților, reducând rezistența și favorizând autoexplorarea. Literatura internațională confirmă utilitatea acestor tehnici în dezvoltarea insightului și în restructurarea percepțiilor disfuncționale[21].

O altă metodă frecvent utilizată este ***jurnalul reflexiv***, prin care elevii sunt încurajați să își exprime gândurile, emoțiile și experiențele într-un mod structurat. Jurnalul contribuie la creșterea capacității de autoreflecție, la gestionarea stresului și la identificarea tiparelor emoționale recurente. Pe termen lung, această tehnică facilitează autonomia în procesul de dezvoltare personală.

Tehnicile cognitiv-comportamentale ocupă un loc central în consilierea psihopedagogică, dat fiind caracterul lor aplicativ și eficiența demonstrată în numeroase studii clinice și educaționale. În lucrările sale, Corey subliniază valoarea acestui set de tehnici în restructurarea credințelor iraționale, reducerea anxietății, consolidarea încrederii în sine și dezvoltarea unor strategii sănătoase de rezolvare a problemelor[22].

Printre tehnicile cel mai des utilizate în context educațional se numără:

- **identificarea distorsiunilor cognitive** (catastrofare, etichetare globală, gândire „totul sau nimic”);
- **restructurarea cognitivă**, prin care elevii învață să formuleze alternative realiste și constructive la gândurile inițiale;
- **auto-monitorizarea**, ce presupune înregistrarea comportamentelor sau emoțiilor pentru a observa tiparele;

[18] DOUGLAS, Kelley, MYERS, Jane E., *Counseling Techniques for School Counselors*, New York, Routledge, 2016.
[19] TODERICI GÂNA, Maria, *op.cit.*
[20] CJRAE ARAD, *op.cit.*
[21] COREY, Gerald, *op.cit.*
[22] *Ibidem*.

- **antrenarea abilităților de rezolvare de probleme**, prin pași precum definirea problemei, generarea de soluții, evaluarea lor și aplicarea variantei optime.

Aceste tehnici sunt adaptate limbajului și stadiului de dezvoltare al elevilor, fiind simplificate prin materiale vizuale, exerciții ludice sau scenarii specifice vârstei.

În ultimul deceniu, accentul în consilierea școlară s-a mutat tot mai mult către ***dezvoltarea competenței emoționale***, considerată un predictor fundamental al bunăstării psihologice și al succesului școlar. Tehnici precum ***identificarea și numirea emoțiilor***, ***exprimarea adecvată a stărilor afective***, ***antrenarea empatiei***, ***comunicarea asertivă*** sau ***managementul furiei*** sunt incluse în mod constant în programele de intervenție psihopedagogică.

Studiile internaționale arată că programele de consiliere orientate spre inteligența emoțională contribuie semnificativ la reducerea comportamentelor de risc, la îmbunătățirea climatului școlar și la întărirea relațiilor între elevi și profesori[23]. De asemenea, lucrările OECD (2023) confirmă faptul că elevii cu niveluri ridicate ale abilităților socio-emoționale manifestă reziliență crescută, cooperare, autoreglare și rezultate școlare mai bune[24].

Tehnicile utilizate în dezvoltarea socio-emoțională includ activități individuale, lucrul în grupuri mici sau sesiuni cu clasa, în care elevii exersează scenarii sociale, situații de conflict sau modalități constructive de exprimare a nevoilor. În plus, abordările experiențiale, precum teatrul forum, jocurile de cooperare și activitățile de mindfulness, completează setul tradițional de tehnici, contribuind la creșterea atenției și a conștientizării emoționale.

Intervenția în situații de criză – fie că este vorba despre pierdere, violență, anxietate severă, bullying sau traumă – necesită tehnici specializate, validate științific, și un protocol clar. În astfel de momente, consilierul utilizează tehnici de ***ascultare activă***, ***stabilizare emoțională***, ***normalizare a reacțiilor***, precum și metode de evaluare rapidă a riscului. Manualele internaționale subliniază importanța intervenției imediate, a siguranței elevului și a colaborării cu familia și autoritățile competente[25].

Aceste tehnici au un caracter suportiv, focalizat pe reducerea anxietății și pe recâștigarea sentimentului de control. După etapa acută, se pot utiliza tehnici cognitive, narative sau experiențiale pentru integrarea evenimentului și reconstruirea echilibrului emoțional.

IV. Strategii integrate de consiliere și asistență psihopedagogică în școală

Consilierea psihopedagogică în mediul școlar depășește nivelul metodelor și tehnicilor utilizate punctual, incluzând o serie de strategii integrate care conectează intervențiile individuale, activitățile de grup și acțiunile derulate la nivelul întregii comunități educaționale. Aceste strategii se fundamentează pe principiul colaborării și pe ideea că dezvoltarea elevului este un proces complex, influențat de relațiile dintre școală, familie și comunitate. Documentele de bune practici elaborate de centrele județene de resurse educaționale subliniază faptul că un demers eficient presupune cooperarea constantă dintre consilierii școlari, diriginți, profesori, părinți și specialiști din domenii conexe – psihologie, asistență socială, protecția copilului, consiliere vocațională[26].

Un pilon central al strategiilor integrate îl constituie proiectarea programelor de consiliere pe termen mediu și lung, într-o manieră coerentă, planificată și adaptată nevoilor elevilor. Aceste programe sunt corelate cu disciplinele școlare orientate spre dezvoltarea psiho-emoțională, precum *Consiliere și dezvoltare personală* sau *Consiliere și orientare*. Fișele de disciplină universitare din domeniul psihopedagogiei, alături de curriculumurile recente, propun un cadru riguros de planificare, incluzând obiective formative, competențe specifice, teme de lucru, metode, tehnici și modalități de evaluare.

Aceste documente subliniază necesitatea utilizării unor strategii educaționale centrate pe elev, precum învățarea experiențială, abordările colaborative, proiectele integrative sau activitățile de

[23] PELLITTERI, John, STERN, Raymond, SHELTON, Catharine, MULLER-ACKERMANN, Barbara, *Emotionally Intelligent School Counseling*, Mahwah, NJ, Lawrence Erlbaum Associates, 2006.
[24] OECD, *Social and Emotional Skills for Better Lives*.
[25] NASTASI, Bonnie K., VARJAS, Kris, *School-Based Mental Health Services: Creating Comprehensive and Culturally Specific Programs*, New York, Routledge, 2013.
[26] CJRAE ARAD, *op.cit.*

dezvoltare socio-emoțională. Prin structurarea clară a programelor, consilierii pot asigura continuitatea intervenției, monitorizarea progresului și coerența demersurilor realizate la nivelul clasei și al școlii.

Strategiile integrate de consiliere nu pot funcționa în absența unui cadru de colaborare stabil și bine definit între profesioniști. Literatura de specialitate insistă asupra faptului că intervențiile eficiente sunt cele realizate în echipe multidisciplinare, în care consilierul psihopedagogic lucrează alături de profesori, cadre medicale, psihologi clinicieni, asistenți sociali și membri ai familiei[27]. Interdisciplinaritatea are rolul de a asigura o abordare globală a elevului, ținând cont nu doar de comportamentele observate în sala de clasă, ci și de contextul familial, socio-economic și cultural.

De asemenea, colaborarea cu părinții este considerată un factor predictor al succesului intervențiilor. Implicarea familiei în programele de consiliere – prin întâlniri periodice, ateliere, feedback și sprijin în aplicarea comportamentelor învățate – contribuie la menținerea schimbărilor pe termen lung[28].

La nivel internațional, se manifestă o tendință puternică de integrare a consilierii în viziunea școlii incluzive, în care fiecare elev beneficiază de sprijin pentru a-și atinge potențialul, indiferent de dificultăți, diferențe culturale sau dizabilități. Corey (2017) afirmă că strategiile de consiliere incluzivă presupun adaptarea metodelor la diversitatea elevilor, utilizarea unor intervenții preventive și promovarea unui climat școlar pozitiv, în care colaborarea și respectul reciproc sunt valori fundamentale[29].

În același timp, Nelson-Jones (2013) subliniază importanța consilierii orientate spre abilități de viață (*lifeskills counselling*), considerând că formarea competențelor emoționale, relaționale și decizionale reprezintă baza unei sănătăți mintale pozitive[30]. În perspectiva acestui curent, consilierea nu este doar o intervenție remediativă, ci un proces educațional continuu, integrat în misiunea școlii.

Datele din rapoartele OECD confirmă faptul că programele centrate pe dezvoltarea socio-emoțională contribuie la reducerea anxietății, îmbunătățirea rezilienței și creșterea performanțelor academice, ceea ce justifică integrarea consilierii într-un cadru instituțional orientat spre bunăstare[31].

Transformările accelerate din educație au impus utilizarea instrumentelor digitale ca parte a strategiilor moderne de consiliere. Platforme online pentru monitorizare emoțională, aplicații pentru managementul stresului, sesiuni de consiliere la distanță și resurse educaționale digitale sunt tot mai des utilizate pentru a extinde accesul elevilor la sprijin specializat.

Nelson-Jones și Corey evidențiază faptul că mediile digitale pot facilita procesul de consiliere dacă sunt utilizate cu discernământ, oferind elevilor flexibilitate, acces rapid la resurse și posibilitatea exprimării într-un cadru perceput ca mai puțin amenințător[32]. În același timp, utilizarea tehnologiei necesită respectarea normelor etice, protejarea datelor personale și menținerea calității comunicării terapeutice[33].

În multe școli internaționale, consilierii implementează platforme de *screening* socio-emoțional, programe digitale de intervenție cognitiv-comportamentală sau aplicații de mindfulness, integrând tehnologia în strategii de prevenție și intervenție.

În loc de concluzii: spre o cultură a grijii în educație

În esența sa profundă, consilierea și asistența psihopedagogică depășesc cu mult inventarul de metode, tehnici și proceduri care o compun la nivel operațional. Ele se întemeiază pe o anumită etică a relației, pe un mod de a privi ființa umană aflată în devenire și pe disponibilitatea consilierului de a întâmpina fiecare elev cu respect, curiozitate autentică și grijă. Dincolo de rigorile teoretice și instrumentale, ceea ce rămâne esențial este calitatea prezenței umane: capacitatea consilierului de a

[27] NASTASI, Bonnie K., VARJAS, Kris, *School-Based Mental Health Services: Creating Comprehensive and Culturally Specific Programs*, New York, Routledge, 2013.
[28] BRYAN, Julia, HENRY, Lynne, *A Model for Building School–Family–Community Partnerships: Principles and Process*, Journal of Counseling & Development, nr. 90, 2012.
[29] COREY, Gerald, *op.cit.*
[30] NELSON-JONES, Richard, *op.cit.*
[31] OECD, *Social and Emotional Skills for Better Lives.*
[32] NELSON-JONES, Richard, *op.cit.*; COREY, Gerald, *op.cit*.
[33] BACP, *Ethical Framework for the Counselling Professions.*

crea spații sigure, afective și cognitive, în care elevii să poată rosti fără teamă întrebări, îndoieli, neputințe și aspirații.

Școala devine, astfel, mai mult decât un loc al învățării formale; devine un cadru al întâlnirii cu sine și cu ceilalți, un spațiu în care vulnerabilitatea se transformă în resursă de creștere, iar diferența este acceptată ca valoare, nu ca obstacol. Într-o lume educațională marcată de schimbări rapide, incertitudini sociale și presiuni tot mai mari asupra copiilor și adolescenților, rolul consilierului psihopedagogic capătă o importanță vitală. El devine un liant între copil, familie și comunitate, un mediator al sensurilor și un facilitator al echilibrului interior.

A investi în formarea consilierilor, în consolidarea serviciilor de consiliere școlară și în dezvoltarea unei culturi instituționale a colaborării înseamnă a investi în viitorul fiecărui copil. Înseamnă a-i oferi cadrul necesar pentru a crește în siguranță, cu încredere în sine și cu sentimentul profund că nu este singur în procesul propriei deveniri. O cultură a grijii în educație nu este doar un ideal pedagogic, ci o responsabilitate comună – un angajament de a construi școli în care fiecare elev este văzut, auzit și susținut să devină cea mai bună versiune a sa.

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MENTORING IN THE PRACTICE OF EMOTIONAL ADAPTATION OF BEGINNER TEACHERS IN THE CONTEXT OF PROFESSIONAL INTEGRATION

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***Abstract**: Starting a career is an intensely emotional stage, marked by vulnerability, uncertainty, and the need to manage complex interactions with students, colleagues, parents and institutional structures. This study explores the role of institutional mentoring in facilitating the emotional adaptation of new teachers, based on the premise that the development of emotional culture and the quality of the mentoring relationship are determining factors for effective professional integration. The research highlights that the professional integration process of novice teachers is strongly influenced by the level of emotional culture, and that the start of a career is a vulnerable stage, marked by intense emotional demands and adaptation difficulties. The analysis of the results obtained by applying the Test for assessing the level of emotional culture (Cojocaru-Borozan, 2009) showed that most novice teachers are at the average level of emotional culture, which indicates the existence of functional affective resources, but still insufficiently consolidated to support an optimal emotional adaptation in the absence of structured external support. These findings emphasize the need for the intervention of institutional mentoring, able to facilitate the process of emotional regulation, fortify affective resources and support professional integration in the first stages of the teaching career.*

***Keywords**: professional integration; adaptation; emotional culture; mentoring.*

Integrarea profesională a cadrelor didactice debutante

Profesia didactică este, în esența ei, una dintre cele mai complexe și mai solicitante profesii socio-umane, deoarece implică gestionarea simultană a proceselor de predare – învățare și evaluare, a relațiilor interpersonale și a dimensiunilor emoționale care însoțesc interacțiunea educațională. Exigențele constante ale activității didactice, dinamica diversă a clasei, responsabilitatea formării elevilor și nevoia de adaptare continuă la schimbările curriculare, tehnologice și sociale transformă această profesie într-un domeniu în care flexibilitatea, stabilitatea emoțională și competența pedagogică devin indispensabile. În acest context, inserția profesională a cadrului didactic debutant constituie o etapă sensibilă a carierei didactice, decisivă, un interval critic, deoarece presupune intrarea în mediul educațional real și implicit confruntarea directă cu schimbarea, cu provocările și propriile vulnerabilități specifice începutului de carieră, precum cele emoționale, pedagogice, organizaționale. Prin urmare, tranziția de la statutul de student, de formabil, la cel de profesionist responsabil de gestionarea mediului educațional este influențată în mod decisiv, pe de o parte de capacitatea debutantului de a gestiona solicitările profesiei, de a-și autoregla emoțiile, de a gestiona incertitudinea și de a dezvolta strategii adaptative în fața situațiilor imprevizibile din mediul școlar, iar pe de altă parte de existența unor mecanisme de sprijin, care să susțină adaptarea blândă din perspectivă emoțională, să contribuie la formarea și consolidarea identității profesionale, la dezvoltarea competențelor necesare exercitării eficiente a profesiei didactice și să faciliteze integrarea coerentă în cultura organizațională a școlii.

Literatura de specialitate națională și internațională (Șerbănescu, L., Bocoș, M.-D., Ioja, I. 2020; Goleman, D., 2018) analizează procesul de inserție profesională a cadrelor didactice debutante și conchide asupra faptului că integrarea profesională trebuie monitorizată permanent și sprijinită prin instrumente instituționale coerente, care să le permită debutanților să facă față într-un mod adecvat solicitărilor emoționale, didactice și organizaționale caracteristice etapelor inițiale ale carierei. Cercetătorii au analizat diferite aspecte ale inserției profesionale, ale etapei de trecere de la formarea inițială la formarea continuă și au evidențiat necesitatea existenței unor forme instituționalizate de mentorat, feedback formativ și ghidaj reflexiv, care să faciliteze adaptarea treptată la cultura școlii și formarea de relații sănătoase, dezvoltarea competențelor didactice și consolidarea identității

profesionale. În practica de susținere a debutanților mentoratul se configurează ca o strategie esențială, având un dublu rol: dezvoltarea competențelor didactice și facilitarea adaptării emoționale într-o profesie profund marcată de interacțiuni umane și solicitări afective. Relația de mentorat contribuie la diminuarea impactului cauzat de șocul realității (decalaj semnificativ între așteptările formate în programele de pregătire inițială și complexitatea practică a activității de la clasă), la consolidarea mecanismelor de autoreglare emoțională, la conturarea identității profesionale a cadrului didactic debutant, facilitând o integrare coerentă și durabilă în cultura organizațională a școlii. Relația de mentorat facilitează nu doar învățarea tehnică, ci și acomodarea afectivă, reducerea anxietății profesionale și formarea rezilienței, funcționând ca un catalizator al procesului de integrare profesională și al construirii identității didactice.

Sistemul educațional contemporan traversează o perioadă marcată de transformări rapide și de provocări complexe, care redefinesc continuu rolul și responsabilitățile cadrului didactic. Profesorului îi revine sarcina de a gestiona nu doar cerințele tradiționale ale instruirii, ci și noile presiuni generate de schimbările sociale, tehnologice și curriculare. Ritmul accelerat al acestor transformări amplifică dificultățile prezentului și adaugă un grad ridicat de incertitudine cu privire la viitor, ceea ce face ca profesia didactică să devină tot mai solicitantă. În acest context, cadrele didactice au nevoie, pe lângă o pregătire academică solidă, de un nivel ridicat al inteligenței emoționale, de stabilitate afectivă și de capacitate de autoreglare emoțională, pentru a menține echilibrul personal și profesional într-un climat emoțional adesea complex și imprevizibil. Procesele afective sunt omniprezente în viața individului și interacționează permanent cu procesele cognitive, volitive și motivaționale, contribuind la echilibrul general al personalității. P. Popescu - Neveanu (1978, p.29) descrie afectivitatea ca fiind „*proprietatea subiectului de a resimți emoții și sentimente*” subliniind caracterul său fundamental în organizarea vieții psihice. Într-o perspectivă complementară, M. Golu (2007, p.30) arată că afectivitatea constituie o componentă indispensabilă a sistemului psihic uman, îndeplinind funcții informațional-reflectorii și reglatoare, prin care individul se raportează atât la propriul Eu, cât și la mediul înconjurător: ”afectivitatea este o componentă esenţială şi indispensabilă la fel de necesară şi logic determinată ca şi oricare altă componentă – cognitivă, motivaţională, volitivă etc. În această calitate, ea trebuie să posede atributele generale ale psihicului – de a fi o modalitate specifică de relaţionare cu lumea şi cu propriul Eu, de a avea o valoare informaţional-reflectorie, respectiv de a semnaliza şi semnifica ceva, de a îndeplini un rol reglator specific, mai mult sau mai puţin evident”. Astfel, autorul consideră că afectivitatea având drept componente fundamentale emoţiile şi sentimentele, „joacă un rol esenţial în relaţionarea omului cu lumea, cu ceilalţi oameni”.

În acord cu numeroși cercetători, emoțiile influențează în mod decisiv viața socială, structurând relațiile interpersonale și determinând climatul psihosocial al grupului. Ele reprezintă o sursă esențială de informații adaptative, facilitând înțelegerea mediului social și contribuind la trăiri pozitive, precum bucuria, coeziunea sau sentimentul de apartenență (Aktar, S., 2018; Baciu, S., Shapiro, S., 2020; Brillon, M., 2010; Cosnier, J., 2002; Zlate, M., 1996). Omului îi este impus să se adapteze permanent la nou, la timpuri noi, la contexte provocatoare, dovedind capacitate de adaptare. Cercetătorii în domeniu au reliefat faptul că nu există situație socială sau influență comunicațională care să nu fie filtrate și evaluate afectiv și implicit să genereze răspunsuri și stări emoționale. Într-o eră caracterizată de incertitudine și transformări accelerate, cadrul didactic este nevoit să își construiască propria direcție profesională într-un mediu lipsit de repere stabile și de ghidaje predefinite pentru provocările actuale. Adaptarea la realitățile educaționale ale mileniului III presupune nu doar flexibilitate cognitivă și deschidere spre digitalizare, ci și capacitatea de a gestiona un mediu profesional turbulent, în care schimbarea este constantă. Reușita profesorului modern se întemeiază pe abilitatea sa de a confrunta dificultățile, de a răspunde creator situațiilor noi și de a deveni propriul său ghid, asumând totodată responsabilitatea ghidării elevilor și a colegilor debutanți. Activitatea didactică a profesorului depășește, astfel, registrul tradițional al vocației și talentului, implicând un proces riguros de formare continuă care include achiziția de cunoștințe teoretice, dezvoltarea de abilități, competențe și atitudini profesionale, precum și asumarea unor roluri multiple.

Această complexitate definește profesionalismul didactic actual, ancorat simultan în competență pedagogică, echilibru emoțional și capacitate adaptativă.

Mentoratul în practica de adaptare emoțională

Contextul profesional actual solicită fiecărui cadru didactic, și cu atât mai mult debutanților, o permanentă ajustare la schimbare, o gestionare echilibrată a solicitărilor și o capacitate refăcută de rezistență emoțională. Nu este vorba exclusiv despre acumularea de cunoștințe noi, ci despre un proces profund de interpretare a mesajelor transmise de propriile emoții și de emoțiile celorlalți, înțelegând modul în care acestea influențează deciziile, comportamentele și relațiile profesionale. În activitatea zilnică, profesorul este expus unui flux constant de emoții generate de interacțiunile umane, iar succesul sau eșecul profesional depinde în bună măsură de abilitatea de a evalua și gestiona adecvat aceste experiențe afective. În numeroase situații, dificultățile profesionale nu derivă din lipsa competențelor didactice, ci din incapacitatea de a identifica și gestiona sursele emoționale ale problemelor. Cercetătoarea Geetu Bharwaney (2020) subliniază că „nu e suficient să fii inteligent, competent și isteț. Pentru a-ți atinge potențialul maxim ai nevoie de adaptare și reziliență emoțională", evidențiind rolul major al emoțiilor în orientarea acțiunilor și în menținerea performanței profesionale. Potrivit acesteia, emoțiile „influențează ce facem și cum facem, ne motivează să abordăm prioritățile vieții și contribuie decisiv la succes, productivitate și eficacitate personală". Tot ea afirmă că, „oriunde există emoții, este necesară reziliența emoțională ca fundament al adaptabilității și agilității umane", considerând reziliența o strategie complexă de autoreglare și de optimizare a relațiilor interpersonale.

În acest cadru profesional încărcat emoțional, debutanții sunt categoria cea mai vulnerabilă, iar nevoia lor de sprijin depășește dezvoltarea competențelor tehnice ale profesiei. Ei au nevoie de acompaniere în gestionarea presiunilor emoționale, a incertitudinii și a sentimentelor de inadecvare specifice începutului de carieră. Prin urmare, mentoratul instituțional, ca formă organizată de suport socio-emoțional și profesional, devine o condiție esențială pentru adaptarea lor eficientă. Mentorul, prin experiență și disponibilitate empatică, facilitează înțelegerea și gestionarea emoțiilor, modelează comportamente reziliente și contribuie la consolidarea identității profesionale, transformând procesul debutului într-o tranziție sustenabilă și echilibrată. Exercitarea profesiei didactice presupune formarea și manifestarea unui ansamblu de competențe de bază, care derivă din diversitatea rolurilor pe care cadrul didactic le îndeplinește în școală. Practica educațională relevă complexitatea acestor roluri și arată că un profesor performant trebuie să dispună de trei categorii majore de competențe. Prima categorie o constituie competența profesională didactică, definită prin capacitatea de a stabili conexiuni funcționale între cunoașterea teoretică și aplicarea ei în contexte de învățare. În calitate de arhitect al procesului educațional, profesorul realizează selecția și structurarea informațiilor, le adaptează nivelului de dezvoltare al elevilor și le integrează în experiențe de învățare relevante. Acest rol presupune gândire pedagogică flexibilă, discernământ profesional și capacitatea de a proiecta situații didactice coerente. A doua categorie este competența psiho-socială și managerială, fundamentată pe responsabilitatea profesională și etica socială a profesiei didactice. Profesorul modern trebuie să fie capabil să construiască și să mențină relații de colaborare cu toți actorii implicați în procesul instructiv–educativ: colegi, conducere, specialiști, comunitate. Aceste competențe includ și abilități organizaționale: gestionarea eficientă a resurselor, coordonarea activităților individuale și de grup, asumarea deciziilor și diversificarea sarcinilor în acord cu standardele profesionale și cu principiile deontologiei didactice. A treia categorie este competența relațională, orientată spre dezvoltarea unor raporturi constructive cu beneficiarii educației – elevi, părinți și membri ai comunității. Profesorul este chemat să armonizeze rolurile profesionale cu propriile trăsături de personalitate și să adopte o conduită activă în facilitarea învățării. Aceasta presupune accesibilizarea conținuturilor, moderarea dialogului pedagogic, ghidarea elevilor și oferirea unor alternative de acțiune, în scopul dezvoltării autonome a acestora.

În mod firesc, cadrul didactic nu lucrează cu „clienți" individuali, ci cu grupuri eterogene de elevi, a căror evoluție este strâns influențată de familii și de comunitatea locală. În acest context, profesorul asumă treptat rolul de consilier educațional: observă cu sensibilitate comportamentul

elevilor, intervine prin sfaturi relevante, ghidează procesele socio-emoționale din clasă și contribuie la coeziunea grupului. În practică, eficiența profesorului este adesea apreciată prin abilitățile sale de gestionare a clasei, de valorificare a autonomiei profesionale și de menținere a unui climat educațional echilibrat (Cosmovici, A., 1998). Noul rol al cadrului didactic, acela de consilier și mediator al relațiilor educaționale, solicită în mod direct dezvoltarea unui nivel ridicat de inteligență emoțională. Înțelegerea propriilor trăiri, capacitatea de autoreglare emoțională și empatia devin condiții esențiale pentru gestionarea situațiilor școlare complexe și pentru susținerea elevilor. În lipsa acestor competențe, profesorul riscă să fie copleșit de presiunile emoționale ale activității didactice. În acest cadru, mentoratul instituțional capătă o valoare strategică, întrucât îi sprijină pe debutanți în formarea acestor competențe complexe, facilitând trecerea de la înțelegerea teoretică a rolului didactic la aplicarea lui în contexte reale. Mentorul devine model de comportament profesional și emoțional, oferind debutantului repere de reglare afectivă, tehnici de gestionare a relațiilor și suport pentru consolidarea identității profesionale.

Școala contemporană rămâne, în multe situații, focalizată predominant pe excelența cognitivă, neglijând adesea barierele emoționale care se formează în urma interacțiunilor dintre actorii educaționali – elevi, profesori, manageri, părinți și comunitate. Emoțiile generate de aceste interacțiuni influențează în mod direct tiparele de adaptare sau inadaptare, facilitând sau, dimpotrivă, blocând integrarea în cultura organizațională a școlii. Studiile arată că dificultățile debutanților în adaptarea la mediul școlar sunt adesea consecința unei formări inițiale puternic teoretizate, care nu include suficient experiențe de practică reflexivă și nu pregătește noii profesori pentru complexitatea reală a vieții emoționale și relaționale din școală (Iordan, I., 2017). În aceeași direcție, Emil Păun (1999) subliniază că climatul organizațional școlar include „ansamblul stărilor emoționale”, iar instituția de învățământ funcționează ca un veritabil spațiu al psihologiei colective, unde afectele individuale și cele de grup se intercondiționează. Prin urmare, integrarea profesională a cadrelor didactice nu poate fi privită exclusiv din perspectiva acumulării de competențe academice, ci trebuie înțeleasă și ca proces de adaptare emoțională la dinamica umană specifică mediului școlar. Confruntat zilnic cu sarcini complexe în plan personal, familial, social și profesional, cadrul didactic – cu atât mai mult profesorul debutant – este chemat să gestioneze tensiuni emoționale diverse și să identifice un echilibru între responsabilități multiple. Aceste provocări au în comun dimensiunea afectivă, iar modul în care profesorul își interpretează și reglează emoțiile devine decisiv pentru reușita integrării.

O abordare inteligentă din punct de vedere emoțional, care să includă autocunoaștere, autoreglare, empatie și gestionarea relațiilor, reprezintă cheia adaptării eficiente la oameni, situații și cerințe noi. În consecință, integrarea socio-profesională trebuie privită ca un proces complex, de asimilare treptată a valorilor, normelor și comportamentelor instituției, dar și de armonizare a personalității noului angajat cu dinamica grupului profesional. Pentru ca această integrare să fie rapidă și sustenabilă, noul cadru didactic are nevoie atât de informații referitoare la structura organizării școlare, cât și de sprijin explicit în înțelegerea relațiilor interpersonale și a aspectelor emoționale ale profesiei. Integrarea nu presupune doar acordarea unui suport inițial, ci și o observare continuă pe parcursul unei perioade extinse de după angajare, astfel încât să poată fi identificate interesele, atitudinile, aspirațiile, ritmul de evoluție și reacțiile la contextul profesional. În acest proces, finalitatea integrării o constituie dezvoltarea unui sentiment autentic de apartenență la instituție, urmată de interiorizarea viziunii, valorilor și misiunii acesteia. Pentru realizarea acestui obiectiv, școlile au responsabilitatea de a cultiva o veritabilă cultură emoțională instituțională – o cultură în care emoțiile sunt înțelese, recunoscute, validate și valorificate ca resurse ale învățării și dezvoltării profesionale. Managerii instituției, împreună cu mentorii desemnați, trebuie să identifice și să implementeze strategii de adaptare socio-emoțională care să sprijine debutanții în procesul integrării. Prin mentorat instituțional – conceput ca practică sistemică, nu ca inițiativă individuală – debutanții primesc ghidaj afectiv, profesional și relațional, sunt încurajați să reflecteze asupra propriilor emoții și comportamente și sunt susținuți în construirea unei identități profesionale stabile și reziliente.

Astfel, dezvoltarea culturii emoționale a școlii și valorificarea mentoratului instituțional se conturează ca două direcții complementare, indispensabile pentru adaptarea, echilibrul și performanța

cadrelor didactice debutante într-un mediu educațional tot mai complex și imprevizibil. Înțelegerea rolului emoțiilor în integrarea profesională a cadrelor didactice devine esențială în contextul actual, în care practica educațională nu mai poate fi redusă la dimensiunea cognitivă sau la acumularea de cunoștințe teoretice. Adaptarea eficientă, continuitatea carierei și formarea identității profesionale depind în mare măsură de modul în care profesorii își gestionează emoțiile și le valorifică în interacțiunile sociale și profesionale. Această perspectivă deschide discuția asupra conceptului de cultură emoțională și asupra impactului său decisiv în procesul integrării socio-profesionale a debutanților.

Societatea contemporană este marcată de o dinamică accelerată a transformărilor în toate dimensiunile sale – tehnologice, sociale, culturale și profesionale. Această realitate impune individului o capacitate sporită de adaptare la schimbare, iar mediul profesional, în special cel educațional, devine un spațiu în care stabilitatea emoțională este constant pusă la încercare. În acest context, latura afectivă a personalității nu se reduce la simple emoții de moment, ci se structurează într-un veritabil profil emoțional care influențează modul în care persoana reacționează, se integrează și evoluează în rolul profesional. Adaptarea și acomodarea profesorului – facilă sau dificilă – în procesul integrării profesionale sunt profund influențate de cultura emoțională a cadrelor didactice, un construct teoretic care reflectă modul în care emoțiile sunt înțelese, exprimate și gestionate în mediul educațional. În accepțiunea cercetătoarei Maia Cojocaru-Borozan (2014), „cultura emoțională constituie o entitate complexă, integrată organic în structura personalității, determinată socioprofesional, care pune în evidență comportamente socialmente învățate, exprimate în competențe emoționale". Această definire conferă culturii emoționale statutul de dimensiune fundamentală în formarea identității profesorului și în realizarea adaptării emoționale în contexte educaționale încărcate afectiv.

Pornind de la aceste premise, cultura emoțională poate fi considerată coordonata centrală care orientează integrarea profesională a cadrelor didactice. Ea permite o reacție flexibilă în situații solicitante, echilibrează relația dintre cognitiv și afectiv și contribuie la menținerea stabilității emoționale în situații de presiune, incertitudine sau conflict. Adaptarea profesorului la cerințele profesiei implică, astfel, o sinteză între competențele cognitive și cele emoționale – sinteză în care inteligența emoțională devine un liant indispensabil.

Cercetători consacrați ai domeniului afectivității (Zagaievschi, C., 2013, Goleman, D., 2018; Mayer, J. – D., 2016, Segal, J., 1997) au evidențiat prin studii solide faptul că inteligența academică, centrată pe cunoștințe și competențe teoretice, contribuie doar parțial la integrarea profesională și la succesul în carieră. Aceștia argumentează că eficiența profesională este influențată în proporție mult mai mare de componenta emoțională, de capacitatea individului de a-și recunoaște emoțiile, de a le gestiona și de a le utiliza în interacțiunile sociale. Concentrarea exclusivă pe raționalitate, în detrimentul dimensiunii emoționale, poate genera dezechilibre intrapersonale și interpersonale, conducând la apariția unor dificultăți de adaptare, comunicare sau performanță. În schimb, dezvoltarea unei culturi emoționale solide mobilizează întreg potențialul uman al cadrului didactic, favorizând progresul intelectual, afectiv, relațional și profesional. Capacitatea de a recunoaște, interpreta și controla emoțiile reprezintă un predictor esențial al performanțelor la locul de muncă și al calității interacțiunilor umane. Studiile menționaților cercetători arată că un nivel ridicat al inteligenței emoționale conduce la rezultate superioare în activitatea practică, la relații profesionale sănătoase și la o integrare mai rapidă și mai stabilă în mediul educațional.

Analiza relației dintre emoție și adaptare realizată de Richard Lazarus (2011) evidențiază efectele imediate și de durată pe care experiențele emoționale le produc asupra individului. Autorul plasează în centrul studiului proceselor emoționale relația dintre individ și mediul înconjurător, considerând că unitatea fundamentală a acestei relații este „întâlnirea adaptativă" (adaptational encounter) sau episodul adaptativ. În unele situații, astfel de episoade vizează interese imediate, concrete și limitate în timp, în timp ce în altele se leagă de probleme existențiale majore, care se desfășoară pe perioade îndelungate sau chiar pe parcursul întregii vieți.

Cultura emoțională, analizată în profunzime de Maia Cojocaru-Borozan (2014), este recunoscută pentru contribuția sa decisivă la creșterea nivelului de adaptare socio-psihologică în etapa

integrării profesionale. Cercetările investigate ne fac să admitem faptul că formarea inițială a cadrelor didactice, axată în principal pe aspectele teoretice, susțin parțial inserția pe direcția profesională, fiind oportun să afirmăm faptul că, în cazul cadrelor didactice debutante, cultura emoțională ar trebui să se afle într-o relație de complementaritate cu cultura profesională încă de la începutul carierei, pentru ca integrarea în mediul școlar să se realizeze rapid, eficient și într-un cadru de echilibru emoțional. Această simbioză poate fi susținută, în mod esențial, de relația de mentorat instituțional, care oferă debutanților atât repere profesionale, cât și suport în înțelegerea și valorificarea propriilor experiențe emoționale. Mentorul facilitează interpretarea corectă a trăirilor, gestionează alături de debutant provocările emoționale specifice debutului și sprijină consolidarea identității profesionale prin valorizarea nevoilor afective. Astfel, cultura emoțională, consolidată prin sprijinul mentoratului, devine un pilon fundamental al integrării profesionale și al dezvoltării rezilienței emoționale în contextul complex al mediului educațional, susținând în mod firesc **ipoteza** conform căreia **un nivel înalt al culturii emoționale, însoțit de o relație de mentorat eficientă, determină o adaptare emoțională superioară a cadrelor didactice debutante în etapa integrării profesionale**.

Lotul de subiecți antrenați pentru evaluarea și determinarea nivelului de cultură emoțională al cadrelor didactice a fost investigat utilizând *Testul pentru aprecierea nivelului de cultură emoțională* (Cojocaru-Borozan, M., 2014). Acest instrument, construit pe baza unui cadru teoretic solid și validat în studii anterioare, permite analiza structurilor emoționale care stau la baza comportamentelor adaptative ale profesorilor. Testul urmărește identificarea competențelor emoționale manifestate, a trăsăturilor afective dominante și a modului în care acestea se reflectă în interacțiunile profesionale ale cadrelor didactice. În selecția acestui test am urmărit atât validarea științifică de care instrumentul beneficiază, cât și posibilitatea de a corela rezultatele sale cu cercetările din domeniul mentoratului. În acest sens, *Testul pentru aprecierea nivelului de cultură emoțională* oferă un cadru conceptual solid pentru evaluarea competențelor emoționale ale cadrelor didactice și permite o analiză integrată a modului în care acestea se reflectă în adaptarea socio-emoțională din perioada debutului profesional. Utilizarea acestui instrument facilitează identificarea resurselor afective personale, precum și a zonelor vulnerabile care pot beneficia direct de sprijinul mentoratului instituțional. Prin corelarea scorurilor obținute la test cu datele privind calitatea relației de mentorat, devine posibilă investigarea ipotezei conform căreia dezvoltarea culturii emoționale și eficiența sprijinului oferit de mentor contribuie în mod semnificativ la adaptarea emoțională a cadrelor didactice debutante. Astfel, selecția testului se justifică atât prin valoarea sa diagnostică, cât și prin utilitatea sa în fundamentarea unei analize complexe a procesului de integrare profesională în mediul școlar.

Itemii au fost închiși, iar participanții la cercetare au putut opta pentru una dintre cele 3 variante de răspuns (A/B/C) considerată cea mai apropiată de modul de acțiune în situația dată. Testul utilizat a permis constatarea datelor din Tabelul 1.1 și Figura 1.1 prin indicatorii stabiliți pentru fiecare nivel al culturii emoționale a cadrelor didactice.

Numărul cadrelor didactice	Vechimea în învățământ	Nivelul de cultură emoțională							
		Nivel scăzut	Procente	Nivel mediu	Procente	Nivel peste mediu	Procente	Nivel ridicat	Procente
8	0-2 ani	1	1,8%	6	10,9%	1	1,8%	0	0%
10	2-5 ani	0	0%	7	12,7%	3	5,4%	0	0%
12	5-10 ani	0	0%	5	9,0%	6	10,9%	1	1,8%
10	10-20 ani	0	0%	3	5,4%	6	10,9%	1	1,8%
15	peste 20 de ani	0	0%	4	7,2%	8	14,5%	3	5,4%

Tabelul 1.1. Rezultatele testului pentru aprecierea nivelului de cultură emoțională

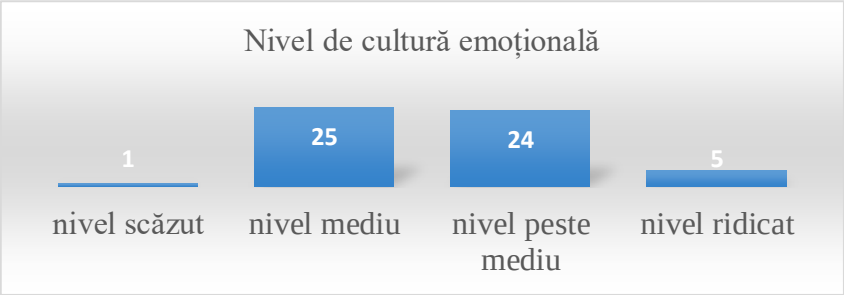

Figura 1.1. Nivelul de cultură emoțională, %

Analiza rezultatelor obținute pentru lotul de 55 cadre didactice indică următoarea distribuție procentuală pe niveluri:

- Nivel scăzut: 1 cadru didactic → 1,8%. Apare izolat, specific debutanților cu vechime foarte mică sau experiență emoțională insuficientă. Debutul profesional poate genera emoții intense, iar cadrul didactic aflat la acest nivel poate întâmpina dificultăți în gestionarea situațiilor solicitante, în menținerea calmului și în autoreglare. Literatura de specialitate confirmă că persoanele din această zonă au nevoie de intervenții personalizate, sprijin emoțional imediat și expunere graduală la situații complexe. Un program de mentorat bine structurat poate preveni multiplicarea dificultăților emoționale și poate transforma vulnerabilul într-un profesor stabil emoțional.
- Nivel mediu: 25 cadre didactice → 45,5%. Reprezintă categoria dominantă în lot. Profesorii din această zonă prezintă resurse emoționale funcționale, dar inegale. Profesorii aflați la nivel mediu manifestă o variabilitate emoțională ridicată: pot gestiona situațiile obișnuite, dar se destabilizează în contexte noi, conflictuale sau ambigue. Aceștia sunt cei care beneficiază cel mai mult de sprijinul mentorului, fiind într-o fază optimă de dezvoltare, în care intervenția mentorului are impact maximum. Literatura de specialitate consultată arată că profesorii cu nivel mediu evoluează semnificativ atunci când primesc feedback reflexiv, când sunt sprijiniți în interpretarea propriilor emoții, când li se oferă modele de reacție echilibrată. În absența mentoratului, mulți rămân blocați în această zonă, neatingând potențialul „peste mediu”.
- Nivel peste mediu: 24 cadre didactice → 43,6%. Indice al unei maturități emoționale consolidate. Acești profesori au dezvoltat o bună capacitate de autoreglare și adaptare, ceea ce confirmă rolul experienței profesionale și al formărilor continue. Acești profesori se constituie în motorul emoțional al școlii. Cadrele didactice din acest nivel sunt „stabilizate emoțional”, cu mecanisme de autoreglare funcționale și eficiente. Ei fac față situațiilor de criză, solicitărilor complexe și diverselor presiuni instituționale. Reprezintă baza ideală pentru constituirea unui corp de mentori instruiți, deoarece posedă deja un capital emoțional solid și disponibilitatea de a susține colegii. Prezența lor în proporție aproape egală cu nivelul mediu este benefică pentru climatul școlii: creează un efect de modelare pozitivă.
- Nivel ridicat: 5 cadre didactice → 9%. Profesorii cu cea mai avansată cultură emoțională, pe care îi putem numi „nucleul emoțional de excelență” al organizației. Manifestează reziliență consolidată, echilibru emoțional în situații limită, empatie autentică și stabilitate afectivă. Sunt frecvent resursă pentru alții, posedând capacitate ridicată de a regla emoțiile celorlalți. Sunt cei mai potriviți pentru a deveni mentori experți, având atât maturitate emoțională, cât și experiență profesională. În contextul unor politici educaționale moderne, cadrele didactice din acest nivel pot fi implicate în: programe de mentorat, formarea continuă, activități de coaching, grupuri de învățare profesională.

La unul dintre poli se află persoanele cu un nivel scăzut al culturii emoționale, neadaptative, iar la celălalt pol se află persoanele cu un nivel ridicat al culturii emoționale, stabile emoțional, ușor adaptabile. Demersul investigativ realizat, evidențiază faptul că majoritatea cadrelor didactice din lotul analizat s-au situat între cei doi poli, spre centru. Distribuția pe niveluri indică o piramidă emoțională stabilă, cu majoritatea cadrelor didactice situate între nivel mediu și peste mediu. Această configurație este ideală pentru implementarea unui program eficient de mentorat, întrucât există atât

profesori cu disponibilitate mare de dezvoltare (45,5% nivel mediu), cât și un nucleu puternic de mentori potențiali (43,6% peste mediu + 9,0% nivel ridicat). Cadrele didactice aflate la început de carieră se regăsesc aproape în totalitate în zona nivelului mediu de cultură emoțională, fapt ce confirmă vulnerabilitatea emoțională asociată perioadei de debut și întărește necesitatea unui sprijin sistematic prin mentorat instituțional. Deși debutanții dispun de resurse emoționale de bază, acestea necesită consolidare pentru a asigura o adaptare emoțională optimă și o integrare profesională stabilă. Nivelul scăzut (1,8%) apare ca un fenomen izolat, asociat debutanților cu experiență emoțională insuficientă, ceea ce indică în mod explicit vulnerabilitatea debutului de carieră și necesitatea unei intervenții timpurii prin mentorat. În același timp, proporția ridicată a cadrelor didactice cu nivel peste mediu (43,6%) și ridicat (9,0%) indică existența unui nucleu profesional matur, cu competențe emoționale consolidate, care poate deveni un factor-cheie în sprijinirea adaptării debutanților. Prin exercitarea rolului de mentor, aceste cadre didactice experimentate pot facilita procesul de reglare emoțională, pot modela comportamente adaptative și pot contribui la construirea unei culturi emoționale sănătoase în instituție, esențială pentru integrarea și dezvoltarea socio-profesională a profesorilor aflați la început de drum.

În ansamblu, distribuția rezultatelor confirmă ipoteza cercetării potrivit căreia nivelul culturii emoționale influențează semnificativ adaptarea profesională, iar mentoratul instituțional reprezintă mecanismul-cheie prin care vulnerabilitățile emoționale ale debutanților pot fi diminuate, iar potențialul emoțional al profesorilor experimentați poate fi valorificat în beneficiul comunității școlare. Astfel, cultura emoțională și mentoratul se conturează ca doi piloni complementari ai integrării profesionale reușite, susținând dezvoltarea rezilienței emoționale și a identității didactice într-un mediu educațional marcat de solicitări crescute și dinamici afective complexe.

Aplicarea acestui instrument a permis conturarea unui profil emoțional detaliat al participanților, evidențiind atât resursele afective personale, cât și vulnerabilitățile care pot îngreuna adaptarea la responsabilitățile profesionale. Rezultatele au arătat că nivelurile diferite ale culturii emoționale influențează modul în care cadrele didactice gestionează situațiile provocatoare din mediul școlar, confirmând faptul că integrarea profesională nu este un proces exclusiv tehnic, ci profund emoțional. În acest context, evaluarea culturii emoționale a devenit suportul necesar pentru corelarea ulterioară cu indicatorii adaptării emoționale și cu dimensiunile calității relației de mentorat. Astfel, analiza nu doar a competențelor emoționale, ci și a limitelor acestora a evidențiat nevoia unui sprijin structurat, personalizat și continuu, sprijin pe care mentoratul instituțional îl poate oferi în mod eficient debutanților. Instrumentul a scos în relief faptul că, pentru cadrele didactice aflate la început de carieră, cultura emoțională nu poate fi consolidată exclusiv prin formare inițială, ci necesită acompaniere în contexte reale de practică. În această perspectivă, mentoratul devine un element indispensabil al integrării profesionale, deoarece facilitează dezvoltarea competențelor emoționale, modelează strategii de autoreglare și susține debutanții în gestionarea provocărilor socio-emoționale specifice primilor ani de activitate. Prin urmare, aplicarea testului a demonstrat în mod argumentat că mentoratul nu este un supliment opțional, ci o nevoie structurală în procesul adaptării emoționale, justificând rolul său esențial în verificarea ipotezei centrale a cercetării.

Esența unui sistem educațional de succes o constituie profesorii, întrucât aceștia reprezintă pilonul transformator al procesului de învățare, având capacitatea să inspire, să adapteze curriculum-ul la nevoile individuale și să cultive nu doar intelectul, ci și caracterul elevilor. Profesorii au nevoie de resurse și programe de formare și îndrumare care să-i pregătească pentru integrarea tehnologiei, gestionarea diversității în clasă și aplicarea metodelor active de predare, în esență creşterea calităţii şi eficienţei procesului educaţional. Analizând cercetările din domeniu, dascălii se reconfigurează din simpli transmițători de informații, în arhitecți ai curiozității, mediatori ai tehnologiei și modelatori de valori. Ei stau la intersecția dintre inovație și tradiție, transformând teorii abstracte în lecții de viață și echipând elevii cu instrumente pentru a naviga într-o lume în continuă schimbare.

Demersul nostru investigativ a condus spre ideea că rolul profesorului se redefinește: i se solicită să cultive nu doar cunoștințe, ci capacitatea de a învăța continuu, de a se adapta și de a reacționa creativ la necunoscut. Paradigma nouă presupune resurse (de infrastructură, pentru formarea profesorilor), dar și schimbarea mentalităților (renunțarea la standardele rigide în favoarea

flexibilității). Ne-am alăturat opiniei cercetătoarei din Republica Moldova, Viorica Goraș–Postică (2020), care exprimată clar ideea de ”revizuire” a rolurilor profesorului: ”rolul de facilitator al procesului educațional și de consilier avizat ia locul celui de transmițător de cunoștințe” și se consolidează rolul de comunicator, ”îndrumător persuasiv”, consilier, ghid, ”agent motivator”, ”profesionist reflexiv” pentru actorii educaționali. Cercetătoarea propune o axă valorică a consilierii prin care mentoratul capătă atât un rol preventiv, prin gestionarea emoțiilor și stresului, cât și un rol progresiv, prin îmbogățirea autoreflecției și a sensului profesional. Bazată pe analiza de surse teoretice relevante, autoarea demonstrează că, în contextul schimbărilor din societate și nevoii de formare a unui tip adaptat de profesor, școala trebuie să valorifice rolul de facilitator, de mentor al cadrului didactic. În acest context, mentorii capătă abilități de susținere emoțională și spirituală, nu doar de ordine tehnico-profesională.

Concluzii

În contextul actual al școlii supuse unui proces accelerat de transformare, adaptare și conectare la realitățile sociale, economice și tehnologice, activitatea de mentorat nu mai poate fi redusă la o simplă îndrumare tehnică sau un transfer de experiență. Ea se conturează ca o formă complexă de formare profesională diferențiată și contextualizată, în care mentorul devine partener reflexiv, sprijin adaptativ și facilitator al dezvoltării personale și profesionale a cadrelor didactice aflate la început de drum, reunind toate cele trei tipuri de sprijin necesare: cel emoțional, prin validarea trăirilor, reducerea anxietății debutului, diminuarea izolării profesionale și încurajarea autonomiei, cel profesional, prin îndrumare metodologică, exemplificare de bune practici și construirea unui parcurs de învățare personalizat, și cel instituțional, prin sprijin în înțelegerea culturii organizaționale, a regulilor formale și a dinamicilor informale ale colectivului școlar.

Abordarea complexă a educației face din mentor nu doar un formator, ci un catalizator al integrării și un vector al profesionalizării, o verigă esențială în lanțul profesionalizării carierei didactice, accelerând procesul de adaptare și favorizând asumarea identității profesionale, cu impact atât asupra debutantului, cât și asupra culturii organizaționale a școlii.

Mentoratul devine un mecanism esențial pentru dezvoltarea culturii emoționale a debutanților, întrucât facilitează înțelegerea și gestionarea variabilelor afective care influențează adaptarea profesională. Relația de mentorat oferă cadrul sigur în care profesorii aflați la început de carieră își pot recunoaște vulnerabilitățile emoționale, pot învăța strategii de reglare afectivă și pot transforma experiențele emoționale dificile în resurse de dezvoltare. Prin feedback continuu, sprijin empatic și modelare comportamentală, mentorul contribuie la consolidarea culturii emoționale nu doar la nivel individual, ci și la nivel instituțional, influențând climatul relațional al școlii și susținând formarea unei comunități profesionale reziliente și colaborative. În acest fel, mentoratul devine liantul dintre adaptarea emoțională, învățarea profesională și integrarea durabilă în cultura organizațională a școlii.

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EDUCATIONAL NEGOTIATION – PREREQUISITE OF EFFECTIVE LEADERSHIP

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Abstract: *The article analyzes the key concepts of the negotiation process in the context of educational leadership, highlighting negotiation as an essential competence for educational leaders. The functions of negotiation – such as harmonization of interests and decision-making – are presented, along with its main characteristics: interactivity, interdependence of the parties and the goal of consensus.*

It also describes the stages of the negotiation process (preparation, dialogue, agreement formulation and implementation), as well as its structural components: the actors involved, interests, the object of negotiation and the strategies applied. The article emphasizes the importance of an ethical and strategic approach to negotiation, which contributes to the effectiveness of educational leadership and the development of a collaborative organizational climate.

Keywords: *management; negotiation; educational; leadership; principle; competence.*

În contextul transformărilor profunde ale sistemului educațional contemporan, instituțiile de educație timpurie sunt tot mai frecvent puse în fața unor provocări complexe ce presupun luarea unor decizii echilibrate, implicarea diverselor categorii de actori educaționali și medierea intereselor divergente. În acest sens, *negocierea educațională* devine o competență esențială a managerului din educația timpurie, contribuind semnificativ la menținerea unui climat organizațional sănătos, la gestionarea conflictelor și la dezvoltarea parteneriatelor educaționale eficiente. Aceste responsabilități impun dezvoltarea unor competențe manageriale complexe, dintre care *competența de negociere* ocupă un loc central, fiind esențială pentru luarea deciziilor, medierea conflictelor și comunicarea eficientă cu toți actorii implicați în procesul educațional.

Studiile de specialitate indică faptul că această competență este insuficient valorificată în activitatea managerială curentă, din cauza lipsei unei formări sistematice și practice în domeniul negocierii. Astfel, cercetarea de față își propune să evidențieze necesitatea formării competenței de negociere la managerii instituțiilor de educație timpurie și să contribuie la conturarea unor repere teoretice și practice în acest sens.

Actualitatea subiectului cercetat este susținut și de discrepanțele existente între mediul rural și cel urban în ceea ce privește accesul la formare profesională continuă, resursele disponibile, nivelul de implicare comunitară și dinamica echipelor educaționale; reflectă realitățile și provocările cu care se confruntă astăzi managerii din domeniul educațional. Într-un context marcat de schimbări sociale, diversitate culturală și reforme curriculare, conducerea eficientă a grădinițelor presupune nu doar competențe administrative, ci și abilități de comunicare, mediere și negociere. Managerii trebuie să găsească soluții echilibrate în relația cu cadrele didactice, părinții, autoritățile locale și alți parteneri educaționali, pentru a asigura un climat organizațional sănătos și orientat spre dezvoltarea copilului. Astfel, negocierea educațională devine o competență esențială pentru prevenirea conflictelor, consolidarea colaborării și implementarea unor decizii strategice care să răspundă nevoilor reale ale instituției și comunității. În mediul urban, managerii beneficiază mai frecvent de oportunități de dezvoltare profesională, acces la formatori specializați și rețele de sprijin interinstituționale. În schimb, în mediul rural, managerii sunt adesea nevoiți să își asume un număr mai mare de roluri administrative și educaționale, în condiții de resurse limitate și colaborare redusă, ceea ce accentuează nevoia de dezvoltare a competenței de negociere ca instrument de adaptare și eficientizare managerială. Într-un context marcat de schimbări sociale, diversitate culturală și reforme curriculare, conducerea eficientă a grădinițelor presupune nu doar competențe administrative, ci și abilități de comunicare, mediere și negociere. Managerii trebuie să găsească soluții echilibrate în relația cu

cadrele didactice, părinții, autoritățile locale și alți parteneri educaționali, pentru a asigura un climat organizațional sănătos și orientat spre dezvoltarea copilului. Astfel, negocierea educațională devine o competență esențială pentru prevenirea conflictelor, consolidarea colaborării și implementarea unor decizii strategice care să răspundă nevoilor reale ale instituției și comunității.

Pe fondul acestor realități, subiectul cercetării devine deosebit de actual, întrucât urmărește să ofere soluții concrete pentru consolidarea unei abilități esențiale în leadershipul educațional, contribuind astfel la profesionalizarea managementului în educația timpurie, indiferent de mediul de proveniență al instituției.

În pofida recunoașterii importanței *negocierii în actul managerial educațional,* numeroși manageri din instituțiile de educație timpurie întâmpină dificultăți în aplicarea unor strategii eficiente de negociere. Această situație este determinată, pe de o parte, de o formare profesională insuficient orientată spre dezvoltarea competențelor de negociere și, pe de altă parte, de lipsa unor instrumente practice adaptate specificului educațional.

Negocierea educațională își are rădăcinile în teoria generală a negocierii, însă prezintă particularități evidente datorită mediului specific în care se desfășoară – instituțiile de învățământ și interacțiunile complexe dintre actori educaționali (manageri, cadre didactice, părinți, comunitate, autorități). În acest sens, Cojocaru V. și Goraș-Postică V. subliniază că negocierea educațională reprezintă o subcategorie a negocierii generale, adaptată obiectivelor și dinamicii sistemului de învățământ. Ea presupune un proces de comunicare și interacțiune între două sau mai multe părți care, având interese comune și divergente, urmăresc obținerea unui acord reciproc avantajos în probleme legate de educație [apud 1,2].

Din perspectiva managementului educațional, Astifenei-Mafteuța R. consideră negocierea o competență fundamentală a liderilor din domeniu, deoarece facilitează rezolvarea conflictelor, stimulează luarea deciziilor participative și sprijină construirea unor relații de cooperare între actorii implicați [3]. La rândul său, M. Malița oferă o definiție sugestivă a negocierilor, considerându-le „procese competitive desfășurate în cadrul unor convorbiri pașnice de către două sau mai multe părți ce acceptă să urmărească realizarea în mod optim și sigur a unor obiective, fixate în cuprinsul unei soluții explicite agreate în comun” [4, p. 46].

Deci, *negocierea educațională* se conturează ca o dimensiune indispensabilă a managementului instituțiilor de educație timpurie, având rolul de a armoniza interesele divergente și de a crea premise pentru cooperare și dezvoltare instituțională. Deși își are fundamentul în teoria generală a negocierii, specificul domeniului educațional îi conferă trăsături particulare, care solicită managerilor nu doar cunoștințe teoretice, ci și competențe practice adaptate contextului școlar. Astfel, negocierea devine o pârghie esențială în exercitarea unui leadership eficient, contribuind la prevenirea și soluționarea conflictelor, la consolidarea relațiilor parteneriale și la promovarea unui climat educațional favorabil dezvoltării copilului.

În cele ce urmează prezentăm în figura 1.1. caracteristicile negocierii educaționale.

Figura 1.1. Caracteristicile negocierii educaționale

Negocierea educațională implică o gamă variată de actori cu interese specifice și adesea complexe:

- *Obiective multiple și uneori contradictorii:* Scopurile negocierilor educaționale pot varia de la rezolvarea unor probleme disciplinare minore până la stabilirea unor politici educaționale la nivel instituțional sau parteneriate cu comunitatea. Aceste *obiective pot fi uneori dificil de aliniat.*
- *Importanța relațiilor pe termen lung:* În contextul educațional, menținerea unor relații pozitive și de încredere între părți este adesea mai importantă decât obținerea unui avantaj imediat. Negocierile trebuie să țină cont de impactul pe termen lung asupra colaborării și climatului educațional.
- *Dimensiunea etică și valorică semnificativă:* Deciziile luate prin negociere în educație au un impact direct asupra dezvoltării copiilor și asupra valorilor promovate de instituție. Considerațiile etice și respectarea principiilor educaționale sunt esențiale.
- *Necesitatea de a echilibra interesele individuale cu cele colective:* Negociatorii educaționali trebuie să găsească soluții care să răspundă nevoilor individuale ale copiilor, cadrelor didactice sau părinților, fără a compromite obiectivele și funcționarea eficientă a instituției în ansamblu.
- *Un proces adesea informal și continuu:* Spre deosebire de negocierile formale din mediul de afaceri, multe negocieri educaționale au loc în mod informal, în cadrul interacțiunilor zilnice, și sunt parte a unui proces continuu de ajustare și colaborare.
- *Rolul central al comunicării empatice și al ascultării active:* Înțelegerea perspectivei celeilalte părți, manifestarea empatiei și ascultarea atentă a nevoilor și preocupărilor sunt cruciale pentru succesul negocierilor educaționale.
- *Potențialul de a genera soluții creative și inovatoare:* Negocierea colaborativă în educație poate duce la identificarea unor soluții care depășesc compromisurile simple și care pot îmbunătăți semnificativ procesul de învățare și mediul educațional.

Potrivit lui Matei Georgescu, negocierea îndeplinește o serie de funcții esențiale, care, adaptate domeniului educațional, devin instrumente valoroase pentru un management eficient:

- *funcția de comunicare* – negocierea creează un cadru de dialog deschis și constructiv, permițând schimbul de informații între manageri, cadre didactice, părinți și alți parteneri educaționali;
- *funcția de reglare a conflictelor* – prin negociere, tensiunile și divergențele apărute în instituțiile educaționale pot fi gestionate și transformate în soluții benefice pentru toate părțile;
- *funcția decizională* – negocierea sprijină adoptarea unor hotărâri participative, bazate pe argumente și consens, ceea ce sporește gradul de implicare și responsabilizare a actorilor educaționali;
- *funcția relațională* – negocierile favorizează dezvoltarea unor relații de colaborare și încredere între diferitele părți implicate în procesul educațional;
- *funcția integrativă* – prin armonizarea intereselor individuale și colective, negocierea contribuie la crearea unui climat organizațional stabil și orientat spre performanță.

Astfel, negocierea educațională nu are doar rolul de aplanare a conflictelor, ci și pe acela de a construi punți de comunicare și de a stimula coeziunea instituțională.

Procesul de negociere se desfășoară gradual, parcurgând mai multe ***etape interdependente:***

Pregătirea negocierii – include identificarea problemei, stabilirea obiectivelor, analiza intereselor părților și alegerea strategiilor de negociere adecvate. În această fază se realizează documentarea și planificarea, elemente esențiale pentru succesul procesului.

Deschiderea negocierii – presupune stabilirea unui climat favorabil dialogului, prezentarea pozițiilor inițiale și clarificarea punctelor de interes comun sau divergent. Este etapa în care se creează cadrul de încredere reciprocă.

Derularea negocierii propriu-zise – părțile implicate își prezintă argumentele, formulează propuneri și contra-propuneri, explorează alternative și caută soluții acceptabile pentru toți actorii. Această etapă reflectă dinamica și complexitatea interacțiunii educaționale.

Încheierea negocierii – se finalizează cu adoptarea unui acord explicit, scris sau verbal, care consfințește înțelegerea realizată. Acordul trebuie să fie clar, realist și aplicabil în contextul educațional.

Implementarea și evaluarea acordului – după negociere, urmează punerea în practică a deciziilor și monitorizarea rezultatelor, pentru a verifica eficiența soluțiilor convenite și pentru a ajusta aspectele care necesită îmbunătățiri.

Funcțiile și etapele negocierii demonstrează că acest proces nu este unul spontan, ci presupune o planificare atentă, o comunicare eficientă și o gândire strategică. În instituțiile de educație timpurie, negocierea devine o competență de leadership indispensabilă, care contribuie la dezvoltarea unui climat educațional democratic și orientat spre colaborare.În contextul specific al leadershipului educațional, competența de negociere capătă o importanță crucială, influențând în mod semnificativ funcționarea eficientă și armonioasă a instituției de învățământ.

Negocierea educațională se bazează pe un set de *principii fundamentale* care îi asigură eficiența și relevanța în contextul instituțiilor de educație timpurie. Aceste principii ghidează comportamentul managerilor și al celorlalți actori implicați, contribuind la desfășurarea unui proces corect, transparent și constructiv.

Principiul cooperării – părțile implicate trebuie să manifeste disponibilitate pentru colaborare și deschidere către identificarea unor soluții reciproc avantajoase. Cooperarea reduce tensiunile și sporește încrederea între participanți.

Principiul respectului reciproc – negocierea presupune recunoașterea și valorizarea punctelor de vedere diferite, indiferent de statutul sau rolul fiecărui actor educațional. Respectul reciproc constituie fundamentul unui dialog autentic.

Principiul echității și al corectitudinii – soluțiile adoptate trebuie să fie echitabile și să răspundă, pe cât posibil, intereselor legitime ale tuturor părților implicate.

Principiul transparenței – procesul de negociere trebuie să fie clar, bazat pe informații reale și corecte, pentru a evita suspiciunile și neînțelegerile.

Principiul flexibilității – succesul negocierii depinde de capacitatea participanților de a se adapta la situații noi, de a formula alternative și de a accepta compromisuri rezonabile.

Principiul orientării spre consens – obiectivul final al negocierii nu este impunerea unei singure poziții, ci identificarea unei soluții comune, acceptate și asumate de toate părțile.

Principiul responsabilității – fiecare parte implicată trebuie să își asume consecințele acordurilor stabilite, respectând termenele și obligațiile convenite.

Respectarea acestor principii asigură nu doar eficiența negocierii educaționale, ci și menținerea unui climat organizațional bazat pe cooperare, respect și încredere. Pentru managerii instituțiilor de educație timpurie, aplicarea acestor principii devine o condiție esențială a unui leadership eficient și democratic, capabil să integreze interese diverse în beneficiul copilului și al comunității educaționale.

Astfel, acest process:

- *Facilitează coeziunea echipei și cooperarea între membrii instituției educaționale:*
  - ✓ Într-o instituție educațională, liderul interacționează constant cu o echipă diversă formată din cadrele didactice, personal administrativ, consilieri, etc. Fiecare membru aduce cu sine perspective, experiențe și nevoi individuale.
  - ✓ Competența de negociere permite liderului să medieze diferențele de opinie, să alinieze obiectivele individuale cu cele ale instituției și să creeze un sentiment de apartenență și scop comun.
  - ✓ Prin dialog și ascultare activă, liderul poate înțelege preocupările fiecărui membru și poate negocia soluții care să satisfacă, într-o măsură rezonabilă, interesele tuturor. Acest proces contribuie la construirea unei atmosfere de încredere și respect reciproc, esențială pentru o colaborare eficientă.

- ✓ Atunci când membrii echipei simt că vocea lor este auzită și că interesele lor sunt luate în considerare, sunt mai predispuși să coopereze, să se susțină reciproc și să lucreze împreună pentru atingerea obiectivelor educaționale. Negocierea devine astfel un instrument de construire a unei culturi organizaționale pozitive și productive.
- ✓ *Contribuie la luarea deciziilor participative, bazate pe consultare și echilibru între interese:*
- ✓ Leadershipul educațional modern promovează luarea deciziilor în mod participativ, implicând membrii comunității educaționale în procesul decizional. Aceasta nu doar că îmbunătățește calitatea deciziilor, aducând perspective diverse, dar și crește gradul de acceptare și implementare a acestora.
- ✓ Competența de negociere este esențială în facilitarea acestui proces. Liderul trebuie să fie capabil să organizeze consultări eficiente, să modereze discuțiile, să identifice punctele comune și diferențele de opinie și să negocieze soluții care să integreze diversele perspective.
- ✓ Prin negociere, se pot identifica compromisuri acceptabile pentru toate părțile implicate, asigurându-se un echilibru între interesele individuale, de grup și cele ale instituției în ansamblu. Deciziile luate în acest mod au o legitimitate mai mare și sunt mai susceptibile de a fi implementate cu succes.
- ✓ Un lider competent în negociere nu impune decizii unilaterale, ci creează un spațiu de dialog constructiv în care fiecare voce contează, iar deciziile finale reflectă un consens sau un compromis bine fundamentat. [apud 1, p. 52].

- *Previne și gestionează conflictele interpersonale sau organizaționale:*
  - ✓ În orice organizație, inclusiv în cele educaționale, pot apărea conflicte din diverse motive: diferențe de opinii, alocarea resurselor, interpretări diferite ale regulamentelor, etc. Un lider eficient trebuie să fie capabil să prevină escaladarea acestor conflicte și să le gestioneze atunci când apar.
  - ✓ Competența de negociere oferă liderului instrumentele necesare pentru a aborda conflictele într-un mod constructiv. Prin dialog deschis, identificarea intereselor fundamentale ale părților implicate și explorarea de soluții alternative, liderul poate facilita ajungerea la acorduri care să satisfacă nevoile ambelor părți.
  - ✓ Negocierea în contextul conflictelor nu înseamnă neapărat ca una dintre părți să câștige și cealaltă să piardă, ci mai degrabă găsirea unei soluții "win-win" sau cel puțin a unui compromis acceptabil care să restabilească armonia și să permită continuarea colaborării.
  - ✓ Un lider competent în negociere poate transforma un conflict potențial distructiv într-o oportunitate de învățare și de consolidare a relațiilor, demonstrând capacitatea de a media, de a facilita comunicarea și de a găsi soluții creative.
  - *Optimizează relațiile cu părinții și partenerii comunitari, prin stabilirea unor acorduri clare și sustenabile:*
  - ✓ Instituțiile educaționale nu funcționează în izolare, ci interacționează constant cu părinții preșcolarilor și cu diverși parteneri din comunitate (autorități locale, organizații non-guvernamentale, companii etc.). Relațiile pozitive cu acești actori sunt esențiale pentru succesul instituției.
  - ✓ Competența de negociere permite liderului să stabilească acorduri clare și reciproc avantajoase cu acești parteneri. Fie că este vorba de stabilirea unor reguli de colaborare cu părinții, de obținerea de resurse suplimentare de la partenerii comunitari sau de implementarea unor proiecte comune, negocierea este crucială.
  - ✓ Prin negociere, liderul poate înțelege nevoile și așteptările părinților și ale partenerilor, poate comunica clar obiectivele și posibilitățile instituției și poate ajunge la acorduri care să creeze beneficii reciproce pe termen lung.
  - ✓ Acordurile negociate în mod transparent și echitabil au o probabilitate mai mare de a fi respectate și de a conduce la relații sustenabile, bazate pe încredere și colaborare.
  - *Consolidează autoritatea liderului, fără impunerea autoritară, ci prin dialog și compromis constructiv:*

- ✓ În leadershipul educațional eficient, autoritatea nu se bazează pe impunere sau control strict, ci pe respect, încredere și capacitatea de a influența pozitiv. Competența de negociere contribuie semnificativ la construirea acestui tip de autoritate.
- ✓ Un lider care demonstrează capacitatea de a asculta, de a înțelege diverse perspective și de a negocia soluții acceptabile pentru toți câștigă respectul și încrederea echipei, a părinților și a partenerilor.
- ✓ Prin dialog și compromis constructiv, liderul arată că valorizează opiniile celorlalți și că este dispus să găsească soluții care să ia în considerare diversele interese. Această abordare consolidează autoritatea liderului prin influență și colaborare, nu prin forță sau dictat.
- ✓ Atunci când deciziile sunt luate prin negociere și consultare, membrii comunității educaționale se simt mai implicați și mai dispuși să susțină implementarea acestora, ceea ce consolidează poziția liderului ca un facilitator și un mediator eficient.

Într-o instituție de educație timpurie, unde interacțiunile sunt frecvente, sensibile și încărcate emoțional, liderul educațional trebuie să acționeze ca mediator și negociator, capabil să armonizeze diferențele și să creeze un climat pozitiv pentru învățare și dezvoltare profesională.

Așadar, *competența de negociere* nu reprezintă doar o abilitate auxiliară în conducerea educațională, ci un element definitoriu al leadershipului transformativ, care susține inovarea, incluziunea și dezvoltarea durabilă a instituției.

Totodată, *competența de negociere* nu este doar o abilitate managerială generică, ci o componentă fundamentală a *leadershipului educațional eficient.* Ea influențează pozitiv climatul organizațional, procesul decizional, gestionarea conflictelor, relațiile cu părțile interesate și, în ultimă instanță, succesul instituției de învățământ în atingerea obiectivelor sale educaționale. Un lider educațional competent în negociere este un constructor de consens, un mediator abil și un promotor al colaborării și respectului în cadrul comunității educaționale.

În plus, această competență contribuie la crearea unui mediu în care vocile tuturor actorilor implicați sunt ascultate și valorificate. Negocierea eficientă reduce rezistența la schimbare și facilitează implementarea strategiilor inovatoare în educație. Printr-o comunicare deschisă și empatică, liderul reușește să genereze încredere și să mobilizeze echipa în direcția unui scop comun.

Competența de negociere reprezintă o abilitate complexă și multidimensională, care presupune integrarea mai multor categorii de resurse personale și profesionale. Din perspectiva educațională și managerială, aceasta nu poate fi redusă la un simplu set de tehnici, ci trebuie abordată ca o competență integrativă, formată din componente interdependente: *cognitive, emoționale, sociale și strategice prezentate în figura 1.2.*

Componenta cognitivă se referă la *abilitățile intelectuale ale managerului* de a utiliza cunoștințele și raționamentele logice pentru a ghida procesul de negociere. Acesta include *cunoașterea principiilor de bază ale negocierii:* managerul trebuie să înțeleagă *tipologiile de negociere* (colaborativă, competitivă, etc.*), etapele negocierii* și să fie familiarizat cu *tactici specifice* care să fie aplicate în funcție de context; *capacitatea de analiză și interpretare a contextului***:** un manager competent analizează cu atenție *interesele și pozițiile* părților implicate, identificând nu doar ceea ce se cere, ci și nevoile fundamentale ale fiecărei părți pentru a construi un acord sustenabil; *gândirea critică***:** managerul trebuie să aibă abilitatea de a *anticipa consecințele* fiecărei decizii, cântărind cu atenție impactul pe termen scurt și lung, și de a evalua posibilele riscuri și beneficii; *flexibilitatea cognitivă:* în fața unui context schimbător sau a unor poziții de negociere dificile, managerul trebuie să fie capabil să își *schimbe abordarea* rapid și eficient pentru a se adapta noilor circumstanțe, fără a pierde din vedere obiectivele; *limbaj profesional și clar:* pentru a asigura o comunicare eficientă, managerul trebuie să folosească un *limbaj clar, precis și rezonabil,* exprimându-și punctul de vedere într-o manieră care să prevină confuzia și să ajute la soluționarea disputelor.

Abilități Strategice
Se concentrează pe planificarea și implementarea tacticilor pentru a atinge rezultate de negociere dorite.
Abilități Cognitive
Implică procesele de gândire analitică și rezolvare a problemelor necesare pentru a înțelege și a aplica conceptele de negociere.
Competența de Negociere
Abilități Sociale
Implică interacțiuni interumane și construirea de relații pentru a facilita o comunicare eficientă și colaborare.
Abilități Emoționale
Se referă la gestionarea și înțelegerea emoțiilor pentru a construi relații și a menține o stare de spirit echilibrată în timpul negocierilor.

Figura 1.2. Componentele competenței de negociere

Aceste abilități cognitive sunt fundamentale pentru a lua decizii bine fundamentate și pentru a naviga cu succes prin complexitatea proceselor de negociere, având în vedere multiplele interese și puncte de vedere care pot apărea.

În absența acestei componente, negocierea riscă să devină un proces superficial, bazat pe improvizație sau autoritate, și nu pe argumente bine fundamentate.

Componenta emoțională se referă la *capacitatea managerului de a-și gestiona propriile emoții și de a răspunde adecvat emoțiilor celorlalți* în timpul procesului de negociere. Aceasta include a*utocontrolul emoțional:* abilitatea de a rămâne calm și rațional chiar și în fața unor situații tensionate, evitând reacțiile impulsive care pot duce la escaladarea conflictelor; *empatia:* capacitatea de a înțelege și de a răspunde în mod adecvat la sentimentele și nevoile celorlalți, creând astfel o atmosferă de înțelegere și respect reciproc; *inteligența emoțională ce* include *autocunoașterea, autoreglarea și abilitatea de a construi relații pozitive,* elemente esențiale pentru gestionarea cu succes a interacțiunilor într-un mediu educațional cât și rezistența la stre: negocierea poate fi un proces solicitant din punct de vedere emoțional, iar managerul trebuie să facă față presiunii și să rămână concentrat pe obiectivele de lungă durată, chiar și în fața dificultăților imediate.

Managerii care au o bună gestionare emoțională reușesc să mențină un climat de încredere, respect și deschidere în timpul negocierii.

Componenta socială se referă la modul în care managerul interacționează și colaborează eficient cu ceilalți membri ai comunității educaționale – cadre didactice, părinți, autorități sau parteneri externi. Aceasta include *comunicarea interpersonală* eficientă: presupune folosirea ascultării active pentru a înțelege pozițiile celorlalți, precum și exprimarea clară, asertivă și empatică a propriilor idei, fără a genera conflicte; *construirea relațiilor de colaborare:* managerul trebuie să creeze și să întrețină un climat de încredere, sprijin reciproc și muncă în echipă, esențial în obținerea acordurilor și soluțiilor comune; *diplomație și tact:* exprimarea ideilor, mai ales în situații delicate sau tensionate, trebuie făcută cu echilibru, respect și sensibilitate, pentru a evita blocajele și a stimula deschiderea la dialog; *credibilitate personală și profesională:* un manager cu o reputație solidă, integritate și comportament consecvent va fi perceput ca un partener de încredere, ceea ce crește semnificativ eficiența procesului de negociere și relaționarea pozitivă: succesul negocierii este influențat de capacitatea de a menține relații constructive și parteneriate durabile, bazate pe respect și obiective comune.

Negocierea eficientă depinde în mare măsură de capacitatea managerului de a interacționa pozitiv cu ceilalți și de a menține o relație de parteneriat autentic.

Componenta strategică reflectă dimensiunea planificată, orientată spre rezultate a procesului de negociere; caracterul planificat, orientat spre rezultate și adaptativ al procesului de negociere, în

special în conducerea instituțiilor educaționale. Această dimensiune este crucială pentru ca un manager să transforme negocierea într-un instrument eficient de leadership și dezvoltare organizațională. Ea presupune stabilirea clară a obiectivelor negocierii. Un proces de negociere eficient începe întotdeauna cu *definirea obiectivelor specifice, măsurabile și realiste*. Managerul trebuie să răspundă la întrebări precum: *Ce doresc să obțin? Care este interesul instituției mele? Ce concesii pot face și ce aspecte sunt negociabile sau nenegociabile?*

În educație, aceste obiective integrează: alocarea resurselor (financiare, materiale, umane); stabilirea unui program educațional comun cu parteneri externi; reglementarea sarcinilor între membri ai echipei; rezolvarea unui conflict între personal și părinți.

Claritatea obiectivelor în acest sens permite nu doar o negociere direcționată, ci și creșterea șanselor de succes.

Formularea unor opțiuni și scenarii alternative, în funcție de reacțiile părților. Un lider educațional eficient nu intră într-o negociere cu o singură soluție, ci pregătește scenarii alternative (plan A, B, C etc.), anticipând posibile reacții, obiecții sau compromisuri din partea celorlalți actori.

Această pregătire presupune: analiza intereselor fiecărei părți implicate; identificarea punctelor comune și a diferențelor majore; formularea de *concesii strategice*, menite să faciliteze un acord fără pierderi esențiale.

Astfel, negocierea devine un *proces flexibil*, adaptat contextului și dinamicii interlocutorilor, nu o confruntare rigidă între poziții opuse.

Selectarea conștientă a strategiilor și tacticilor potrivite: cooperare, compromis, confruntare, evitare etc. Negocierea educațională poate fi abordată prin *strategii variate,* în funcție de obiective, de natura relației și de climatul organizațional. Cele mai utilizate strategii includ [4, p. 37]:

- *cooperarea (win-win):* ambele părți colaborează pentru a găsi o soluție benefică reciproc;
- *compromisul:* fiecare parte cedează parțial pentru a ajunge la un consens;
- *confruntarea (win-lose):* una dintre părți insistă asupra propriilor interese, chiar în detrimentul celeilalte;
- *evitarea:* negocierea este amânată sau evitată atunci când conflictul este minor sau momentul nu este oportun.

Managerul trebuie să aleagă conștient strategia potrivită contextului și să aplice tactici adaptate – cum ar fi ascultarea activă, reformularea, pauzele strategice, ofertele de tip „dacă-atunci” etc.

Capacitatea de a evalua eficiența procesului și de a învăța din experiență pentru îmbunătățiri viitoare. O componentă esențială, adesea neglijată, este *reflecția post-negociere*. Aceasta implică analiza rezultatelor în raport cu obiectivele stabilite; identificarea punctelor forte și a erorilor de strategie; colectarea feedbackului de la ceilalți participanți; formularea lecțiilor învățate și integrarea acestora în negocierile viitoare.

Managerul educațional care reflectă asupra procesului dezvoltă *experiență și rafinament strategic*, devenind mai eficient și mai sigur în gestionarea relațiilor interinstituționale și interne.

Un manager educațional strategic este cel care abordează negocierea nu doar ca pe o interacțiune spontană, ci ca pe o activitate cu obiective clare, resurse mobilizate și rezultate planificate. Componenta strategică transformă negocierea dintr-un simplu schimb de puncte de vedere într-un *proces planificat, bine gestionat și orientat spre soluții durabile*. În leadershipul educațional, această dimensiune este indispensabilă, mai ales în medii complexe, unde echilibrul între interese și decizii rapide este esențial pentru funcționarea eficientă a instituției.

Prin urmare, negocierea educațională se conturează ca o dimensiune indispensabilă a managementului în instituțiile de educație timpurie. Ea nu se limitează la soluționarea conflictelor, ci se constituie într-o veritabilă competență de leadership, capabilă să contribuie la consolidarea unui climat organizațional sănătos, la stimularea colaborării și la asigurarea calității actului educațional. Actualitatea subiectului rezidă în necesitatea ca managerii să fie pregătiți nu doar teoretic, ci și practic pentru a utiliza negocierea ca instrument strategic în conducerea instituțiilor preșcolare.

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TEACHING CRITICAL THINKING THROUGH CHILDREN'S LITERATURE: A CASE STUDY OF ROALD DAHL'S *MATILDA*

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Abstract: *In this paper we try to examine the pedagogical potential of Roald Dahl's Matilda as a literary resource for fostering critical thinking skills in primary and lower secondary education. Through a qualitative case-study approach, the analysis explores how narrative elements such as character development, moral conflict, and the representation of intellectual agency create opportunities for learners to engage in reflective reasoning and evaluative judgment. The study highlights how Matilda's interactions with authority, her pursuit of knowledge, and her strategic problem solving can be integrated into instructional practices that encourage questioning, inference making, and evidence-based argumentation. By situating the text within contemporary educational frameworks on critical literacy and cognitive development, the article demonstrates that children's literature serves as an effective medium for cultivating analytical competencies and promoting learner autonomy in classroom contexts.*

Keywords: *Critical Thinking, Children's Literature; Didactic Strategies; Cognitive Development; Character Analysis*

Children's literature represents a significant space for developing critical and reflective thinking in educational settings. Roald Dahl's *Matilda* (1988) provides a narrative in which intellectual empowerment, moral agency, and resistance to injustice intersect to create meaningful opportunities for didactic interpretation. Contemporary scholarship emphasises that "children's narrative fiction offers a discursive arena in which pupils may practise questioning assumptions and evaluating authority" (Henderson, 2017, p. 42). The aim of this article is to demonstrate how *Matilda* can be integrated into classroom practice as a resource for cultivating critical thinking skills.

Matilda centres on a precocious young girl whose intellectual curiosity stands in sharp contrast to the ignorance and neglect of her parents, Mr and Mrs Wormwood. Despite their hostility towards reading and learning, Matilda independently develops advanced literacy skills, frequenting the local library and engaging with a wide range of texts. When she begins school, she encounters Miss Trunchbull, a tyrannical headmistress whose abusive exercise of authority shapes much of the novel's conflict. In contrast, Miss Honey, Matilda's compassionate teacher, recognises the child's extraordinary abilities and becomes a symbol of supportive, ethical pedagogy. Critics have noted that "Dahl juxtaposes oppressive and nurturing models of adulthood to illuminate the moral stakes of education" (Collins, 2020, p. 88).

One of the central themes of the novel is the interrogation of unjust authority. Matilda repeatedly confronts adults who misuse power, revealing the importance of moral reasoning in evaluating institutional structures. As Keating argues, "Matilda's subversive acts are not arbitrary rebellions but reasoned responses to systematic injustice" (Keating, 2019, p. 53). In the classroom, such moments can prompt discussions about legitimate and illegitimate authority, enabling pupils to practise evaluative judgement.

The novel also foregrounds the transformative potential of reading. Books provide Matilda with both emotional refuge and cognitive development, supporting her ability to question, infer, and interpret. According to Morrison, "the novel frames literacy as a tool of empowerment that equips children with strategies for navigating complex moral and social dilemmas" (Morrison, 2018, p. 27). This theme aligns closely with contemporary pedagogical aims that emphasise metacognition and self-directed learning.

Matilda's interventions on behalf of others, particularly Miss Honey, illustrate the connection between intelligence and ethical responsibility. Her actions raise questions about justice, solidarity, and the moral dimensions of critical thought. Scholars like Barton have suggested that "Dahl's narrative invites young readers to consider how intellect must be guided by compassion and an awareness of social inequities" (Barton, 2021, p. 64). Such reflections can be employed in the classroom to encourage moral reasoning alongside cognitive analysis.

Dahl also challenges traditional assumptions about childhood, gender, and knowledge. Matilda, a young girl, embodies the role of the intellectual protagonist, defying expectations that often limit female representation in children's fiction. As Langford observes, "Matilda disrupts gendered narratives of ability and agency by placing a young girl at the centre of intellectual and moral authority" (Langford, 2016, p. 112). These elements facilitate discussions about bias, representation, and social norms.

Matilda is portrayed as inquisitive, rational, and morally grounded. Her telekinetic ability symbolises an extension of her intellectual power, reinforcing the metaphor that knowledge enables transformation. Matilda's mind becomes "a vehicle through which Dahl explores the potential of critical cognition" (Ellis, 2019, p. 40).

The Wormwoods serve as satirical figures who represent anti-intellectualism and moral irresponsibility. Their disdain for reading provides a foil to Matilda's educational values, highlighting the consequences of neglect and ignorance.

Miss Trunchbull embodies authoritarianism in its most exaggerated form. Her behaviour illustrates how unchecked power can lead to cruelty and injustice. This creates rich opportunities for classroom debates about authority and ethical leadership.

Miss Honey functions as the ethical counterpoint to Miss Trunchbull. She models empathy, patience, and educational integrity. Critics note that "Miss Honey's approach reflects a pedagogy rooted in care and respect, offering pupils an alternative vision of what authority can be" (Dawson, 2018, p. 51).

Drawing on the themes and character dynamics outlined above, educators can employ *Matilda* to develop critical thinking through:

1. Questioning and Evaluating Authority - analyse scenes where Matilda confronts unjust authority and assess the reasoning behind her choices.
2. Making Inferences and Using Evidence - identify textual evidence supporting interpretations of characters' actions, promoting inferential thinking.
3. Constructing Arguments and Counterarguments - debates such as "Is Miss Trunchbull solely responsible for the school's toxic environment?" encourage the practice of reasoned argumentation.
4. Reflective and Metacognitive Activities - reading journals allow pupils to reflect on the ethical decisions within the narrative and relate them to their own experiences.
5. Exploring Social and Moral Themes - discussions centred on justice, empathy, and equality enable pupils to place the narrative within broader social contexts.

The novel *Matilda* can be effectively used to develop critical thinking skills in young pupils by encouraging them to analyse characters, situations, and moral choices presented in the narrative. Through the stark contrast between oppressive and supportive adult figures, pupils learn to question behaviours, intentions, and forms of authority rather than accept them uncritically. When discussing characters such as Miss Trunchbull, Mr and Mrs Wormwood, and Miss Honey, pupils are invited to consider what makes an authority figure legitimate, ethical, or unjust, and to justify their reasoning using textual evidence.

The novel also provides rich opportunities for pupils to practise inference and interpretation. Matilda's actions, motivations, and emotional responses can be examined to help pupils understand implicit information and make predictions about character behaviour. Teachers can prompt pupils to identify clues in the text, draw conclusions about relationships between characters, and reflect on the consequences of particular decisions. This process strengthens their ability to use reasoning and evidence to support interpretations.

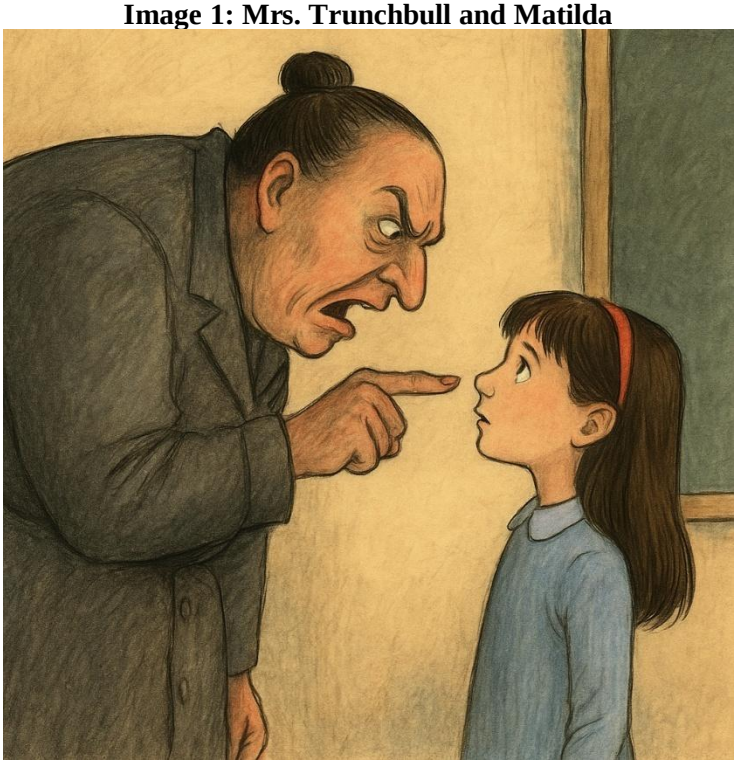
In addition, *Matilda* fosters moral and ethical reflection. Pupils can explore why Matilda chooses to intervene on behalf of Miss Honey, how she evaluates right and wrong, and what values guide her decisions. Through these discussions, pupils begin to connect cognitive reasoning with empathy, fairness, and social responsibility. They learn that critical thinking involves not only analysis but also ethical judgement.

The narrative further encourages pupils to reflect on the role of knowledge and literacy in personal development. By examining Matilda's love of reading and her self-directed learning, pupils can discuss how information, curiosity, and independent thought empower individuals. This reflection helps them develop metacognitive awareness, prompting them to consider their own learning habits and the value of questioning what they read or hear.

Finally, the novel's subversion of stereotypes, particularly regarding gender and childhood, allows pupils to identify biases and challenge preconceived notions. Analysing how Matilda defies expectations encourages them to question societal norms and recognise that critical thinking involves examining assumptions that are often taken for granted.

Building on these considerations, it becomes essential to translate the novel's conceptual potential into concrete classroom practice. To support pupils in actively applying critical thinking skills, we propose a detailed learning activity centred on the analysis of selected images from *Matilda*, using both brainstorming and problem-posing techniques. This activity is designed to help pupils articulate prior knowledge, generate hypotheses, question assumptions, and engage in guided discussion. By examining a visual scene related to the story, pupils will be encouraged to observe details, infer intentions, evaluate behaviours, and reflect on moral or social implications.

Image 1: Mrs. Trunchbull and Matilda



Source: personal archive

Image 2: Main Characters of the Novel

Source: https://www.thegardencinema.co.uk/film/matilda/

Image 3: Matilda and Miss Honey

Source: personal archive

The teacher will facilitate the process by prompting pupils to share ideas freely during the initial brainstorming phase, followed by structured problematisation in which they consider alternative interpretations, identify underlying issues, and justify their reasoning.

Possible questions:

1. *What is the first thing you notice in the picture? Why?*
2. *How do the characters seem to feel? What clues in the image tell you this?*
3. *What do you think is happening in this moment?*
4. *Which elements of the picture stand out as important?*
5. *If you could give a title to this image, what would it be?*
6. *What words come to your mind when you look at Miss Trunchbull? What words come to your mind when you look at Matilda?*
7. *What do you think each character might be thinking right now?*

These questions invite pupils to question assumptions, analyse situations of power, and consider ethical dilemmas. They guide children to think deeply and justify their answers.

1. *Why do you think Miss Trunchbull is pointing her finger at Matilda? Could there be different reasons?*
2. *Is Miss Trunchbull using her power in a fair or unfair way? How can you tell?*
3. *How do you think Matilda feels in this situation? What would you do if you were in her place?*
4. *What problem do you think Matilda is facing here? How might she solve it?*
5. *Do you think Miss Trunchbull is acting like a good leader or a bad leader? Why?*
6. *What could Matilda say or do to stand up for herself without being disrespectful?*
7. *If you were a friend of Matilda, what advice would you give her right now?*
8. *How should adults behave towards children? Does this image show good behaviour? Why or why not?*
9. *What consequences might appear after this moment if no one intervenes?*
10. *What would happen if Miss Honey were present? How would the situation change?*

This combination of visual analysis and dialogic inquiry provides a practical means of fostering critical engagement with the themes of the novel, preparing pupils for the in-depth image analysis that will follow.

Roald Dahl's *Matilda* offers fertile ground for developing critical thinking within educational settings. Its themes of power, literacy, and moral agency align closely with contemporary pedagogical frameworks that emphasise reflective and evaluative reasoning. Through carefully designed instructional strategies, the novel can support pupils in cultivating the analytical and ethical competencies necessary for responsible and independent thought.

When pupils engage with Matilda's story, they are invited not only to follow the narrative but also to interrogate the behaviours, motivations, and decisions of the characters. This process nurtures the ability to question authority, identify injustice, and consider multiple perspectives—skills that lie at the heart of critical thinking. The contrast between oppressive authority (represented by Miss Trunchbull) and ethical, nurturing leadership (embodied by Miss Honey) provides a clear pathway for pupils to reflect on the morality of actions and the consequences of power dynamics. Such reflections allow them to connect literary experiences with real-life social and ethical dilemmas, thus strengthening their capacity for independent judgement.

From my perspective, one of the most valuable aspects of using *Matilda* in the classroom is its accessibility. Pupils respond easily to its humour, vivid characters, and emotional depth. This engagement becomes a bridge toward deeper cognitive work. By encouraging pupils to analyse the text, question the motivations of characters, and discuss alternative solutions to the problems presented, teachers cultivate not only comprehension but also intellectual autonomy. In this way, *Matilda* becomes more than a story; it becomes a pedagogical tool through which children learn to think more carefully, more courageously, and more responsibly.

In conclusion, Dahl's novel remains an essential resource for educators who seek to nurture thoughtful, reflective learners capable of challenging assumptions and forming well-reasoned viewpoints. As the philosopher John Dewey reminds us, "Education is not the learning of facts, but the training of the mind to think."

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FANTASY AS A PEDAGOGICAL TOOL. GUIDING YOUNG CHILDREN'S BEHAVIOUR THROUGH THE LESSONS OF *CHARLIE AND THE CHOCOLATE FACTORY*

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Abstract: *This article explores the pedagogical potential of Roald Dahl's Charlie and the Chocolate Factory as a tool for guiding young children's behaviour in early childhood education. By drawing on the imaginative and morally charged episodes of the narrative, the study illustrates how fantasy can be employed to foster prosocial attitudes, emotional understanding, and self-regulation in kindergarten settings. The contrasting behaviours of the child charactersranging from greed and impatience to kindness and humilityoffer clear opportunities for teachers to initiate discussions about consequences, empathy, and positive choices. Through an analysis of key scenes and character traits, the article demonstrates that fantasy literature provides a safe and engaging framework through which young children can explore ethical dilemmas, reflect on their own actions, and internalise foundational social values. The findings suggest that integrating imaginative storytelling into early years pedagogy enriches both cognitive and moral development, supporting children in becoming thoughtful and responsible members of the classroom community.*

Keywords: *Imaginative Pedagogy; Character Education; Early Childhood Education; Fantasy Literature; Moral Development*

Fantasy literature has long occupied a central place in early childhood reading due to its imaginative richness and its capacity to catalyse moral reflection. Roald Dahl's *Charlie and the Chocolate Factory* (1964) continuesto be one of the most celebrated fantasy narratives for young children, combining playful humour with ethically charged scenarios that can be used productively in kindergarten settings. Scholars have argued that "fantasy offers a symbolic landscape through which children may explore behavioural norms, ethical dilemmas, and cause–effect relationships in a safe and engaging manner" (Henderson, 2018, p. 44). Building on this premise, the present article examines how Dahl's novel can function as a pedagogical tool for guiding young children's behaviour, modelling prosocial attitudes, and encouraging an early interest in reading.

Fantasy literature is distinguished by its imaginative settings, magical elements, and heightened moral contrasts. These characteristics make it especially suitable for young learners, who respond intuitively to exaggerated characters and clear consequences. Critics note that "young children interpret fantasy not as escapism but as a cognitive rehearsal space in which they can test reactions, emotions, and values" (Moore, 2019, p. 29). In this sense, fantasy supports early moral reasoning by presenting symbolic versions of real-world behaviours. Its distance from everyday life provides emotional safety, while its vibrant imagery and humour maintain engagement. This dual function makes fantasy an ideal vehicle for teaching foundational behavioural principles such as empathy, patience, cooperation, and self-regulation.

*Charlie and the Chocolate Factory*follows the impoverished but kind-hearted Charlie Bucket, who wins a golden ticket granting him access to Willy Wonka's magical chocolate factory. Alongside him are four other children—Augustus Gloop, Veruca Salt, Violet Beauregarde, and Mike Teavee—each representing exaggerated negative traits such as greed, entitlement, impulsiveness, and obsessive screen use. As the tour progresses, each child faces the consequences of their own behaviour, while Charlie remains humble, grateful, and respectful. Literary scholars have emphasised that "Dahl structures the narrative around moral contrast: vice is punished, virtue is rewarded, and children can

easily infer the link between choices and outcomes" (Barton, 2020, p. 63). This clarity is fundamental to its pedagogical value for early childhood.

Dahl's novel is firmly situated within the fantasy tradition. The chocolate factory itself functions as a fantastical microcosm, a self-contained world governed by rules that exaggerate those of everyday life. The Oompa-Loompas serve as moral commentators, offering rhythmic, playful reflections on each child's downfall. Scholars suggest that "Dahl's fantastical spaces operate as ethical laboratories in which children learn that improbable events may carry profoundly real messages" (Langford, 2017, p. 91). The magical inventions—everlasting gobstoppers, teleporting chocolate bars, expanding blueberries—create memorable images that help children connect abstract values to concrete symbols. Through such imaginative devices, fantasy becomes both enjoyable and instructive, reinforcing behavioural lessons without moralising overtly.

The novel provides an exceptional platform for introducing moral concepts to kindergarten pupils. For instance, Augustus Gloop's gluttony demonstrates the dangers of excess and lack of self-control. Veruca Salt's entitlement illustrates the negative effects of selfishness and disrespect. Violet's obsession with being the best highlights impulsive competitiveness, while Mike Teavee's fixation on television warns against passive consumption. According to educational research, "children understand moral lessons more deeply when they observe characters receiving immediate and logical consequences" (Ellis, 2021, p. 55). In contrast, Charlie's modesty and kindness show pupils that patience, gratitude, and honesty lead to positive outcomes. These contrasts allow teachers to initiate rich discussions about emotions, choices, and social behaviour.

In early childhood education, behaviour guidance must be gentle, consistent, and rooted in relatable examples.Young children do not yet possess the cognitive maturity to understand abstract rules or delayed consequences; instead, they respond best to clear, immediate, and concrete illustrations of appropriate behaviour. Gentle guidance helps maintain a sense of emotional safety, allowing children to explore boundaries without fear of punishment or shame. Consistency reinforces expectations and provides the stability children need to internalise behavioural norms. When educators use examples that are relatable and meaningful, children are able to connect guidance to their own experiences and begin to develop an internal sense of right and wrong.

Such an approach aligns with contemporary developmental research suggesting that young children learn most effectively through modelling and repetition. As Jennings observes, "behavioural learning in early childhood is shaped not by instruction alone but by the child's ability to observe, imitate, and emotionally resonate with trusted adults" (Jennings, 2019, p. 41). When teachers respond calmly and predictably, they model the self-regulation they hope to cultivate in their pupils. This creates a classroom environment in which children feel valued and understood, increasing their motivation to cooperate and participate in shared routines.

Relatable examples play a particularly significant role in shaping behaviour at this developmental stage. Instead of presenting abstract rules such as "be respectful," teachers can use specific, context-based illustrations—helping a friend pick up toys, waiting patiently for a turn, or speaking kindly when frustrated. These concrete situations allow children to see what good behaviour looks like in practice, rather than interpreting vague moral principles. According to Crombie, "children internalise behavioural norms more effectively when expectations are embedded in familiar narratives and daily interactions" (Crombie, 2020, p. 56). Fantasy literature, with its memorable characters and vivid scenarios, offers an additional layer of relevance by transforming ethical lessons into engaging, story-driven moments.

Stories like *Charlie and the Chocolate Factory* are especially effective because they amplify behavioural lessons through colourful exaggeration and immediate consequences. The narrative allows teachers to discuss behaviour in a non-confrontational manner: rather than pointing out a child's misstep directly, they can ask, "What happened to Violet when she didn't listen?" or "How

could Veruca have behaved differently?" This creates emotional distance, reducing defensiveness while still promoting self-reflection. As Morrison argues, "indirect behavioural instruction through narrative reduces resistance and enhances children's willingness to consider alternative choices" (Morrison, 2018, p. 22). In this way, gentle and consistent guidance—supported by fantasy literature—helps young learners understand behavioural expectations with clarity, compassion, and enjoyment.

Fantasy narratives, including Dahl's, allow teachers to address behavioural expectations without directly criticising pupils. Instead, teachers can refer to characters— "What do you think happened to Augustus because he didn't listen?"—which creates emotional distance and reduces defensiveness. As one educational theorist argues, "fantasy stories help children reflect on behaviour indirectly, enabling them to recognise their own actions in symbolic form" (Morrison, 2016, p. 38). This method supports emotional regulation and encourages children to articulate their own moral interpretations.

One of the most significant long-term benefits of using Dahl's novel is its potential to cultivate an early love for reading. Fantasy narratives appeal strongly to children's imaginations, increasing motivation to engage with books. When children encounter humorous characters and playful language, reading becomes an enjoyable and meaningful experience. Researchers state that "reading pleasure in early childhood predicts sustained literacy engagement and improved academic outcomes" (Collins, 2019, p. 102).

By presenting *Charlie and the Chocolate Factory* through interactive storytelling, dramatisation, or picture-based discussions, teachers can nurture positive reading habits that extend beyond the classroom.

Introducing *Charlie and the Chocolate Factory* into early childhood or primary education offers a rich opportunity to blend imagination with meaningful learning. The fantastical world created by Roald Dahl naturally appeals to young children, capturing their curiosity while providing clear examples of behaviour, consequences, and moral choices. Through creative, sensory, and discussion-based activities, teachers can transform the story into a dynamic learning experience that supports language development, emotional growth, social skills, and early literacy. The following activities illustrate how elements of the novel can be adapted to suit the developmental needs of young learners, encouraging both engagement and thoughtful reflection.

Activity: Golden Ticket Hunt.
Objective: Develop curiosity, engagement, and basic literacy.
Method: Play-based learning, discovery learning.
Children search the classroom for hidden "golden tickets", then decode simple words or letters printed on them to gain entry to a reading corner themed as Wonka's factory.
Activity: Build Your Own Chocolate Factory
Objective: Encourage creativity, collaboration, and expressive language.
Method: Group work, project-based learning.
Pupils work in small groups to construct their own imaginary factory using craft materials, then describe each room and its magical function.
Activity: Character Feelings Circle
Objective: Identify emotions, practise empathy, and develop emotional vocabulary.
Method: Circle time discussion, role-play.
Children discuss how characters feel in certain moments (Charlie, Augustus, Veruca), then act out those feelings with facial expressions and gestures.
Activity: Taste Exploration (Healthy Choices Edition)
Objective: Understanding food choices and sensory awareness.

Method: Sensory exploration, guided discussion.
Using safe fruits or healthy sweets, pupils compare tastes and discuss self-control, linking to Augustus Gloop's behaviour.
Activity: Veruca Says "I Want…" Game
Objective: Reinforce polite communication and manage impulsive behaviour.
Method: Drama, rule-based play.
Children role-play being Veruca Salt but must transform demands into polite requests ("I want it now!" → "May I have this, please?").
Activity: Invention Lab
Objective: Develop imagination and problem-solving.
Method: Brainstorming, drawing.
Pupils design their own magical sweets and explain what they do, encouraging descriptive language and creative thinking.
Activity: Oompa-Loompa Moral Songs
Objective: Practise rhythm, sequencing, and understanding consequences.
Method: Music, choral speaking.
Children create simple rhymes or chants about good behaviour, inspired by the Oompa-Loompa songs.
Activity: Book Tasting Café
Objective: Promote a love of reading and book exploration.
Method: Rotating stations, guided choice.The teacher sets up "tasting tables" with different picture books by Dahl. Pupils sample each book for a few minutes and share what they liked.
Activity: My Good Choice / Bad Choice Cards
Objective: Reflect on behaviour and decision-making.
Method: Visual aids, discussion.
Children sort illustrated cards into "good choices" and "bad choices," linking them to the behaviour of children in the story.
Activity: Wonka's Problem-Solving Corner
Objective: Develop reasoning and teamwork.
Method: Problem-based learning.

Pupils are given simple dilemmas inspired by the story— "What should Charlie do if…?"— and work together to propose kind, safe, or fair solutions.

Fantasy narratives also provide structured opportunities for social–emotional development. Pupils can discuss how characters feel at different stages, how they might respond differently, and how kindness can improve relationships. For instance, Charlie's empathy towards his family encourages pupils to consider the needs of others. Classroom conversations based on such scenes help children identify emotions, practise perspective-taking, and develop collaborative communication skills. As one researcher notes, "the emotional clarity of fantasy literature helps children articulate their feelings and learn to respond with empathy" (Dawson, 2018, p. 47).

Fantasy narratives offer a unique emotional distance that helps young children explore sensitive topics without feeling personally exposed. When pupils observe exaggerated conflicts or struggles through fictional characters, they are more willing to comment on them openly and honestly. This detachment allows them to engage with issues such as anger, jealousy, fear, or disappointment in a safe, symbolic manner. Scholars argue that "symbolic distancing in fantasy reduces emotional pressure, making it easier for young learners to verbalise complex feelings" (Harris, 2019, p. 52). Through this process, children gradually become more comfortable discussing real-life emotional experiences.

In addition, fantasy stories often rely on clear moral contrasts, which help children recognise the links between behaviour and consequence. For example, the instant outcomes faced by Veruca Salt or Violet Beauregarde highlight the consequences of selfishness and impulsive choices. Such exaggerated cause–effect patterns act as a scaffold for early moral reasoning, making abstract ideas more accessible. According to one educational theorist, "the heightened moral visibility in fantasy stories provides a cognitive framework for children learning to evaluate actions and motives" (Mitchell, 2021, p. 33). In classroom discourse, teachers can prompt pupils to compare these fictional situations with moments from their own lives.

Fantasy also encourages children to develop resilience by engaging with moments of uncertainty or challenge in a controlled environment. Charlie's perseverance in the face of poverty and disappointment models adaptive coping strategies that resonate with young learners. When discussing these scenes, children practise naming challenges, imagining supportive solutions, and recognising strengths within themselves and others. Research suggests that "narrative resilience-building occurs when children identify with characters who face difficulties and overcome them through patience or kindness" (Rowley, 2020, p. 76). These reflective dialogues allow pupils not only to understand the story but also to connect its emotional lessons to their own developing identities.
Finally, fantasy provides fertile ground for cooperative learning. When pupils work together to interpret a character's motivation or predict the outcome of a scene, they must listen, negotiate meaning, and respect differing viewpoints. Such collaborative reasoning strengthens communication skills and nurtures peer relationships. Dahl's narrative, with its mix of humorous mishaps and touching moments, naturally invites shared laughter, curiosity, and empathy—elements that support group cohesion. As Thompson notes, "shared engagement in imaginative narratives fosters a social climate in which empathy and cooperation emerge organically" (Thompson, 2017, p. 21). In this way, fantasy literature becomes not only a tool for emotional insight but also a catalyst for building a supportive classroom community.

Roald Dahl's *Charlie and the Chocolate Factory*combine imaginative delight with clear moral structure, making it an invaluable tool for early childhood education. Its fantastical elements captivate children's interest, while its narrative pattern highlights essential behavioural lessons in a form young learners can understand and enjoy. When used thoughtfully, the novel supports children in developing prosocial attitudes, reflective thinking, and a genuine enthusiasm for reading. In this regard, fantasy literature contributes meaningfully to the holistic education of young learners, preparing them to navigate both the imaginative and the real world with curiosity and care. As the educator Margaret Hale reminds us, "The purpose of early education is not to control the child, but to teach the child to choose well."

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CULTURAL DIPLOMACY IN THE DIGITAL AGE: THE ROLE OF ARTIFICIAL INTELLIGENCE IN INTERNATIONAL COOPERATION

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Abstract: *Traditionally, cultural diplomacy relied on exchanges of art, education, and cultural programs to foster mutual understanding between nations. In the digital era, enhanced by artificial intelligence (AI) technologies, these interactions have been redefined, enabling global access to cultural content, promoting international collaboration, and creating dynamic platforms for engagement. AI facilitates the cataloging, personalization, and dissemination of cultural resources while supporting interdisciplinary initiatives that connect cultural institutions, academic research, and technological innovation. Furthermore, AI provides tools to combat cultural misinformation, detect distorted narratives, and safeguard the integrity of cultural heritage. Despite these opportunities, integrating AI into cultural diplomacy presents significant challenges, including algorithmic bias, ethical dilemmas concerning cultural sovereignty, and digital inequalities that may disadvantage countries with limited technological capacity. This article explores emerging trends and practical applications of AI in cultural diplomacy and proposes strategies for developing ethical frameworks, ensuring transparent algorithmic governance, and promoting inclusive digital literacy. These measures aim to guarantee that AI-driven cultural diplomacy remains equitable, diverse, and effective in fostering cross-cultural understanding and international cooperation in the twenty-first century.*

Keywords: *Artificial Intelligence; Big Data; technologies; cultural diplomacy; education*

Potrivit lui Milton Cummings, diplomația culturală desemnează procesul prin care națiunile schimbă idei, informații, manifestări artistice și alte elemente culturale, cu scopul de a facilita înțelegerea reciprocă între popoare.

Apariția tehnologiilor de inteligență artificială schimbă radical modalitățile prin care cultura este produsă, mediată și consumată. În același timp, presiunile globalizării și dinamica geopolitică intensifică nevoia unor instrumente diplomatice adaptate erei digitale.

Integrarea inteligenței artificiale în diplomația culturală nu reprezintă doar o inovare tehnologică, ci o reconfigurare structurală a domeniului: atât conținutul cultural, cât și canalele diplomatice sunt influențate de procese algoritmice, automatizare și analiza avansată a datelor.

Diplomația culturală în era tehnologică

În mod tradițional, diplomația culturală se baza pe schimburi educaționale, evenimente artistice, institute culturale sau programe lingvistice. Progresul tehnologic din ultimii ani a mutat o parte semnificativă a acestor interacțiuni în mediul digital, generând noi mecanisme de proiecție culturală.

Teoriile contemporane ale „soft power"-ului (Nye, 2004) sugerează că influența unui stat se bazează pe capacitatea sa de a modela preferințele altor actori prin cultură, valori și politici. Inteligența artificială amplifică această capacitate, dar o și complică, deoarece algoritmii devin mediatori între cultură și public, configurând vizibilitatea, interpretarea și semnificația mesajelor culturale.

Astfel,diplomația culturală digitală devine un vector esențial al proiecției internaționale în secolul XXI.

La nivel național, România a extins diplomația culturală digitală prin inițiativele Institutului Cultural Român, participarea la platforma Europeana și digitizarea patrimoniului în muzee sau biblioteci.

Exemple naționale și internaționale de diplomație culturală digitalizată prin platforme online

De exemplu, institute precum Goethe-Institut, British Council sau Institutul Francez au dezvoltat platforme digitale dedicate promovării culturii, limbii și industriilor creative.

Institutul Goethe (Germania) reprezintă un model european de integrare a tehnologiei digitale în strategia de diplomație culturală. Acesta a dezvoltat platforme digitale culturale precum *Digital Concert Hall* și *Goethe-Institut Digital*, care oferă acces global la concerte, expoziții, cursuri de limbă și programe culturale în format online.

Platformele Goethe permit publicului internațional să acceseze conținut cultural german fără limitări geografice, creând noi forme de interacțiune cu cultura Germaniei. În acest fel, institutul nu doar disemineză cultura germană, ci o poziționează activ în mediul digital global, extinzând influența soft power-ului german.

Obiective diplomatice sunt reprezentate de : accesul la educație-cursuri de limbă germană și materiale didactice digitale, promovând competențele interculturale și legături cu societatea civilă internațională, difuzare culturală: concerte, spectacole și expoziții online care fac cultura germană accesibilă unui public global, colaborare internațională: proiecte culturale comune cu parteneri internaționali, festivaluri online și programe de schimb artistic.

Impactul acestor platforme conduce la : creșterea vizibilității culturii germane la nivel global, consolidarea imaginii Germaniei ca națiune inovatoare , orientată spre educație și cultură, și facilitarea cooperării interculturale prin medii digitale interactive.

Provocările țin de : necesitatea actualizării constante a conținutului digital pentru a menține atractivitatea, competiția cu alte platforme culturale internaționale și adaptarea strategiilor digitale la diversele nevoi și obiceiuri ale publicului internațional.

British Council reprezintă unul dintre cele mai consistente exemple de instituție care a adaptat diplomația culturală la era digitală.

Prin programul **„Culture Connects”**, organizația promovează cultura britanică la nivel global, integrând instrumente digitale, analize de date și inițiative interactive care conectează artiști, comunități și publicuri internaționale**.**

Programul „Culture Connects” urmărește să creeze punți culturale între Marea Britanie și alte țări prin:

- **Promovarea artei și culturii britanice**: expoziții virtuale, spectacole de teatru online, muzică și proiecte de arte vizuale, accesibile unui public global;
- **Sprijinirea schimburilor artistice internaționale**: conectarea artiștilor britanici cu omologi din alte țări, facilitând colaborări și proiecte comune;
- **Utilizarea analiticii digitale**: evaluarea impactului cultural și identificarea audiențelor-cheie pentru a personaliza conținutul și a crește eficiența programelor;
- **Accesibilizarea educației culturale**: workshop-uri, cursuri online și resurse digitale pentru dezvoltarea competențelor creative.

„Culture Connects” se concentrează pe **interacțiune digitală și participativă**. Astfel, diplomația culturală britanică: devine mai **interactivă și incluzivă**, permite publicului internațional să participe activ la proiecte culturale, consolidează soft power-ul britanic prin experiențe culturale transnaționale mediate digital.

Impactul programului„Culture Connects”: crește vizibilitatea culturii britanice în mediul digital global, promovează colaborarea interculturală și facilitează accesul la cultură în contexte în care mobilitatea fizică este limitată (exemplu- pandemii, restricții geopolitice).

Provocările țin de **:** adaptarea conținutului la diversitatea culturală și lingvistică a audiențelor, menținerea relevanței în fața altor platforme digitale culturale internaționale și măsurarea impactului real al inițiativelor digitale asupra percepției culturale și diplomatice.

Institutul Francez –a creat platforma„IFdigital”, un ecosistem dedicat promovării industriilor culturale și creative franceze în mediul online. Platforma include artă digitală, patrimoniu virtual și storytelling interactiv, contribuind la extinderea influenței culturale franceze.

Franța reprezintă unul dintre liderii europeni în ceea ce privește integrarea tehnologiilor digitale în diplomația culturală. Prin intermediul Institutului Francez (*Institut Français*), statul francez a dezvoltat platforma „**IFdigital**”, un instrument strategic care promovează industriile culturale și creative franceze în mediul internațional și care reflectă adaptarea diplomației culturale la noile dinamici ale ecosistemelor digitale.

„IFdigital” are mai multe funcții centrale:

- proiecția globală a industriilor creative franceze, incluzând artele vizuale digitale, cinemaul, designul, realitatea virtuală și jocurile video;
- conectarea creatorilor francezi cu instituții, festivaluri și parteneri străini, facilitând colaborări transnaționale;
- arhivarea și prezentarea unor proiecte digitale inovatoare, care poziționează Franța ca pionier în domeniul artelor tehnologice;
- crearea unei platforme de referință pentru cultură digitală, accesibilă atât profesioniștilor culturali, cât și publicului general.

Prin această platformă, Institutul Francez urmărește redefinirea modului în care cultura franceză este percepută, distribuită și experimentată la nivel global.

Elementul central al strategiei „IFdigital” este acela de a promova artele digitale ca formă contemporană de expresie culturală franceză. Platforma include: proiecte de artă generativă,instalații imersive VR/AR, prototipuri de storytelling interactiv.

Această orientare permite Franței să își afirme leadershipul nu doar în cultură, ci și în inovare tehnologică, consolidându-și poziția în diplomația culturală globală.

„IFdigital” facilitează colaborarea dintre: artiști francezi și centre culturale internaționale, instituții europene și organizații globale, festivaluri de artă digitală și companii de tehnologie.

Prin acest tip de cooperare, Franța dezvoltă punți diplomatice bazate pe creativitate și transfer de cunoștințe, transformând platforma într-un instrument de soft power tehnologic-cultural.

Platforma oferă acces gratuit la diverse proiecte și resurse digitale, ceea ce:

- democratizează accesul global la cultura franceză
- permite publicurilor internaționale să exploreze creații culturale inovatoare
- sprijină interacțiunea interculturală în medii virtuale.

În loc să limiteze cultura la spațiile fizice ale institutelor culturale, Franța o extinde în spațiile digitale globale.

Beneficiile asupra diplomației culturale franceze sunt:modernizarea imaginii Franței ca națiune creativă și tehnologic avansată și extinderea vizibilității culturii franceze în zone geografice greu accesibile prin metode tradiționale.

Provocările constau în: competiția cu mari ecosisteme culturale digitale (SUA, Coreea de Sud, Japonia); necesitatea actualizării continue a platformei pentru a rămâne relevantă tehnologic; asigurarea echilibrului între tradiția culturală franceză și inovația digitală.

Coreea de Sud și exportul cultural algoritmic: K-pop și K-culture ca instrumente de diplomație culturală digitală

Coreea de Sud reprezintă unul dintre cele mai elocvente exemple contemporane de diplomație culturală adaptată erei digitale. Modelul sud-coreean de promovare culturală, cunoscut generic sub numele de Hallyu sau *Korean Wave*, utilizează intens tehnologiile emergente, inclusiv algoritmi de recomandare, analitică de date și inteligență artificială, pentru a disemina la scară globală produse culturale precum K-pop, K-dramas, filmul coreean, gastronomia și moda. Algoritmii IA sunt utilizați ca vectori ai vizibilității culturale.

Platforme precum YouTube, TikTok, Spotify sau Netflix joacă un rol esențial în globalizarea culturii sud-coreene. Algoritmii acestor platforme au rolul de a : amplifica vizibilitatea videoclipurilor K-pop în funcție de engagement ; personaliza recomandările pe baza comportamentului utilizatorilor; facilita accesul non-coreenilor la conținut nou, chiar fără interes cultural preexistent și de a crea comunități globale bazate pe consumul mediatic repetitiv.

Această sinergie între cultură și tehnologia algoritmică a devenit un instrument cheie al diplomației culturale sud-coreene.

Industria K-pop este construită în mod strategic pentru mediul digital. Agențiile sud-coreene: produc conținut optimizat pentru algoritmi (videoclipuri scurte, materiale în format vertical, remixuri, teasere repetitive), folosesc analiza datelor pentru a anticipa preferințele publicului global și integrează IA în analiza feedback-ului fanilor, în selecția pieselor și chiar în compunerea muzicală.

Astfel, cultura sud-coreeană nu este doar promovată pe platforme digitale, ci creată special pentru acestea, ceea ce îi conferă o adaptabilitate superioară în ecosistemul digital global.
Guvernul sud-coreean și Ministerul Culturii susțin activ ecosistemul Hallyu prin: finanțarea industriei creative, parteneriate public-private cu agențiile de entertainment, politici culturale orientate spre export,programe de cercetare în IA pentru industriile culturale.

Diplomația culturală devine astfel un proces integrat între stat, industrie și tehnologie, consolidând soft power-ul Coreei de Sud.

Modelul sud-coreean demonstrează eficiența algoritmilor ca multiplicatori ai influenței culturale.

Japonia – patrimoniu cultural în realitate virtuală ca instrument de diplomație culturală digitală.

Proiecte precum digitizarea în VR a templelor, muzeelor și arhivelor culturale („Cultural Japan") facilitează accesul global la patrimoniul nipon și reprezintă o extindere digitală a diplomației culturale tradiționale.

Japonia este un actor semnificativ în domeniul digitalizării patrimoniului cultural, utilizând tehnologiile de realitate virtuală (VR), realitate augmentată (AR) și modele 3D pentru a-și promova istoria, tradițiile și identitatea culturală pe plan internațional. Această orientare tehnologică consolidează diplomația culturală japoneză, facilitând accesul global la experiențe imersive și contribuind la menținerea influenței culturale a țării în era digitală.

Proiecte precum „Virtual Kyoto", „Digital Museum of Japanese Cultural Heritage" sau inițiativele conduse de universități și organizații culturale japoneze au dezvoltat modele 3D detaliate ale templelor, orașelor istorice, sanctuarelor shintoiste și grădinilor tradiționale, permit: vizitarea patrimoniului la distanță, în mod accesibil pentru publicuri internaționale; conservarea digitală a monumentelor vulnerabile la dezastre naturale; utilizarea educațională a patrimoniului în contexte academice internaționale.

Prin aceste instrumente, Japonia nu promovează doar cultura, ci și un model de conservare avansată, consolidându-și reputația în domeniul tehnologiei.

Ministerul Culturii din Japonia și organizațiile afiliate colaborează cu companii de tehnologie pentru a crea experiențe culturale imersive, precum: tururi virtuale ale Templului Kiyomizu-dera sau ale Castelului Himeji ; vizite interactive în Muzeul Național Tokyo, reconstituiri VR ale festivalurilor tradiționale; simulări istorice în care utilizatorii pot interacționa cu artefacte sau personaje din trecut.

Aceste inițiative au un impact diplomatic semnificativ, oferind acces universal la cultura japoneză, chiar și în absența mobilității fizice.

Japonia valorifică VR și AR și pentru patrimoniul intangibil: demonstrații VR de ceremonie a ceaiului; experiențe digitale de teatru Nō și Kabuki ; ateliere virtuale de meșteșuguri tradiționale (origami, ikebana, ceramică).

Aceste experiențe permit difuzarea unor practici culturale greu de accesat în mod tradițional, generând o nouă formă de diplomație culturală imersivă.

Muzeele și universitățile din Japonia colaborează cu instituții din Europa, America de Nord și Asia pentru proiecte comune de digitalizare. De exemplu, partenariatele cu UNESCO contribuie la crearea unor modele VR ale siturilor protejate, facilitând cercetarea interdisciplinară și dialogul cultural global.

Această cooperare internațională oferă Japoniei o poziție centrală în rețelele globale de patrimoniu digital și inovare culturală.

Beneficiile diplomatice constau în creșterea accesibilității culturii japoneze pentru publicul global, extinderea turismului cultural prin experiențe virtuale , consolidarea brandului cultural japonez ca inovator și tehnologic avansat.

Provocările constau în dependența de infrastructură tehnologică avansată, costurile ridicate pentru digitizare și întreținerea arhivelor VR și riscul superficializării experiențelor culturale imersive.

Diplomația culturală în România

Institutul Cultural Român (ICR) reprezintă principalul instrument al diplomației culturale românești și a început să valorifice intens mediul digital pentru promovarea culturii naționale pe plan internațional. Prin programele sale digitale, ICR își propune să mențină vizibilitatea României în spațiul global, să faciliteze accesul publicului internațional la patrimoniul cultural românesc și să susțină schimburile artistice în contextul digitalizării accelerate.

Institutul Cultural Român a dezvoltat o serie de inițiative și platforme pentru promovarea culturii românești:

- Festivaluri și evenimente culturale online: TIFF online, festivaluri de literatură și muzică, ateliere și expoziții virtuale;
- Expoziții și patrimoniu digital: galerii virtuale și colecții digitale care permit accesul internațional la opere de artă și documente istorice;
- Promovarea artiștilor români prin canale digitale: social media, platforme video și site-uri oficiale ICR, oferind vizibilitate globală creațiilor contemporane;
- Cursuri și programe educative online: inițiative de formare și programe lingvistice care sprijină învățarea limbii române și dezvoltarea competențelor interculturale.

Prin aceste programe digitale, ICR reconfigurează diplomația culturală tradițională, transferând o parte semnificativă a interacțiunilor culturale în mediul online.

Avantajele includ: acces global la cultura română, depășind barierele geografice și logistice; Crearea de comunități internaționale de artiști și public, facilitând colaborarea și schimburile interculturale.

Consolidarea soft power-ului românesc prin prezența continuă și activă în spațiul digital.

Beneficiile constau în: extinderea vizibilității culturii românești la nivel internațional; promovarea patrimoniului și creativității românești în context global și facilitarea dialogului intercultural și a colaborării cu instituții culturale internaționale.

Provocările constau în:disparități digitale între instituțiile culturale mari și mici; limitări financiare și tehnologice pentru dezvoltarea unor programe digitale avansate și necesitatea instruirii profesionale pentru diplomați și specialiști culturali în domeniul digital.

România și-a adaptat diplomația culturală la mediul digital printr-o serie de inițiative inovatoare care facilitează accesul internațional la patrimoniul și creația culturală națională.

Biblioteci și muzee românești contribuie la ”Europeana”, cea mai mare platformă digitală europeană, punând la dispoziția publicului global mii de documente, fotografii, manuscrise și artefacte.

În paralel, instituții precum Muzeul Național de Artă al României sau Muzeul Țăranului Român oferă tururi virtuale și expoziții online, completate de resurse multimedia interactive.

Inițiativele precum „România Creativă” sprijină industriile culturale și creative în mediul digital, promovând domenii precum designul, filmul, animația sau patrimoniul digital.

De asemenea, festivaluri și evenimente culturale majore - TIFF, Festivalul Național de Teatru, Noaptea Muzeelor — au adoptat formate hibride, incluzând proiecții online, ateliere virtuale și transmisiuni live, consolidând astfel prezența culturală a României la nivel global și transformând mediul digital într-un instrument strategic de diplomație culturală.

Inteligența artificială ca instrument în diplomația culturală

Platformele digitale folosesc IA pentru a recomanda conținut cultural - filme, muzică, literatură - către audiențe internaționale. Această personalizare permite statelor să își adapteze strategiile culturale la profilul publicului țintă, crescând eficiența diplomației culturale.

Analiza sentimentului, monitorizarea discursurilor online și detectarea tendințelor culturale globale permit diplomaților să înțeleagă percepția externă asupra culturii lor și să răspundă într-un mod strategic. IA devine astfel un instrument de „early warning” cultural.

Modelele lingvistice sofisticate reduc barierele interculturale, facilitând diseminarea conținutului cultural și dialogul între instituțiile culturale. Aceasta contribuie la extinderea accesului la patrimoniu și la diversificarea publicurilor.

IA generează noi forme de expresie artistică (muzică, vizual, literatură), ridicând întrebări privind autenticitatea și statutul cultural. Totuși, aceste forme pot fi utilizate în programe culturale internaționale pentru a stimula colaborarea interculturală.

Reconfigurarea cooperării internaționale prin IA

Inteligența artificială (IA) transformă profund diplomația culturală, oferind instrumente noi pentru cooperarea internațională, schimburile educaționale și protecția patrimoniului cultural.

Spre deosebire de diplomația culturală tradițională, care se baza pe interacțiuni fizice și programe fixe, integrarea IA permite crearea unor structuri dinamice, scalabile și interconectate, în care cultura și tehnologia se susțin reciproc pentru atingerea obiectivelor strategice.

Statele și organizațiile internaționale dezvoltă tot mai frecvent infrastructuri culturale digitale comune, inclusiv arhive virtuale, platforme educaționale și programe artistice online.

IA joacă un rol central în aceste inițiative prin catalogarea automată a colecțiilor, optimizarea accesibilității și personalizarea experiențelor culturale.

De exemplu, algoritmii de recomandare permit publicului internațional să descopere artefacte, opere de artă sau resurse educaționale în funcție de preferințele și istoricul de navigare, sporind astfel circulația cunoașterii și vizibilitatea patrimoniului cultural.

În plus, IA facilitează interoperabilitatea între diverse instituții: muzee, biblioteci și centre culturale pot integra colecțiile lor într-un ecosistem digital comun, care nu doar stochează informația, ci o și conectează semnificativ între spații culturale și discipline diferite.

Acest tip de parteneriat tehnologic-cultural contribuie la crearea unor rețele globale de colaborare, în care schimbul de resurse și experiențe nu mai este limitat de bariere geografice sau financiare.

IA nu este doar un instrument de administrare și distribuție a conținutului cultural, ci și un catalizator al cooperării interdisciplinare între institute culturale, universități și centre de cercetare.

Prin analiza datelor și simulările predictive, IA poate identifica modele în preferințele publicului, trenduri emergente în industriile creative sau zone geografice subreprezentate în schimburile culturale. Aceste informații permit elaborarea de politici culturale mai eficiente și programe de colaborare care combină expertiza tehnologică și creativă.

Convergența tehnologic-culturală generează noi forme de diplomație: cultura devine un vector pentru dialogul despre inovație și tehnologie, iar tehnologia devine un vector pentru diseminarea culturii. Un exemplu relevant este folosirea IA pentru crearea de expoziții virtuale interactive, tururi imersive sau aplicații educaționale care explică contextul istoric și artistic al operelor culturale.

Aceste forme hibride de interacțiune permit publicului global să participe activ la experiențe culturale și să stabilească conexiuni interculturale fără precedent.

O altă dimensiune esențială a IA în diplomația culturală este protecția integrității informației și a patrimoniului cultural. Într-o lume în care narațiunile distorsionate, stereotipurile și campaniile de propagandă culturală sunt tot mai frecvente, instrumentele bazate pe IA devin indispensabile.

Tehnologiile de verificare automată a conținutului, recunoaștere a imaginilor și detectare a deepfake-urilor permit instituțiilor culturale să identifice și să corecteze rapid informațiile false care afectează imaginea unei țări sau autenticitatea patrimoniului său.

Acest tip de intervenție digitală are un dublu rol: pe de o parte, protejează imaginea și reputația culturală a statelor, iar pe de altă parte, educă publicul internațional privind criteriile de evaluare a veridicității conținutului cultural. În acest sens, IA devine un instrument strategic de diplomație culturală defensivă, completând formele tradiționale de promovare culturală și contribuind la stabilitatea dialogului intercultural.

Provocări și riscuri ale integrării IA în diplomația culturală

Adoptarea inteligenței artificiale în domeniul culturii aduce multiple oportunități, dar și provocări semnificative care pot influența modul în care cultura este reprezentată și percepută la nivel internațional.

Un prim risc major este algoritmizarea culturii, proces prin care IA determină, prin modelele sale de recomandare și filtrare, ce elemente culturale devin vizibile și ce elemente rămân marginalizate. Această selectivitate poate conduce la o uniformizare culturală, în care diversitatea și complexitatea patrimoniului global sunt diminuate, iar preferințele algoritmice preiau rolul de criteriu principal de expunere a culturii. În acest context, anumite practici, tradiții sau expresii artistice riscă să fie neglijate, favorizând formate și stiluri deja dominante pe platformele digitale.

Un al doilea aspect critic ține de problemele etice și suveranitatea culturală. Utilizarea IA implică decizii automate privind promovarea, clasificarea și distribuția conținutului cultural, ceea ce ridică întrebări despre proprietatea intelectuală, controlul asupra narațiunii culturale și autonomia instituțiilor implicate. În absența unui cadru clar de reglementare, algoritmii pot amplifica perspective dominante sau influențe externe, afectând capacitatea statelor și organizațiilor culturale de a-și defini identitatea și mesajele proprii.

În plus, există riscul inegalităților digitale la nivel global. Țările cu resurse tehnologice limitate sau infrastructură digitală deficitară pot fi marginalizate în competiția pentru vizibilitate culturală.

Aceasta accentuează asimetriile existente în relațiile internaționale și poate transforma diplomația culturală digitală într-un instrument exclusivist, dominat de statele și organizațiile cu capacitate tehnologică superioară.

În acest context, adoptarea IA necesită politici strategice care să asigure echitatea accesului, diversitatea reprezentării și protecția autonomiei culturale.

În concluzie, provocările generate de algoritmizare, probleme etice și inegalități digitale impun o abordare atent reglementată și responsabilă a IA în diplomația culturală, pentru a maximiza beneficiile acesteia fără a compromite diversitatea și integritatea patrimoniului cultural global.

Direcții de dezvoltare și recomandări

Pe măsură ce inteligența artificială devine un instrument central în gestionarea și promovarea patrimoniului cultural, este esențială conturarea unor strategii care să echilibreze inovarea tehnologică cu responsabilitatea socială și culturală.

O primă direcție prioritară este stimularea standardelor internaționale privind etica digitală, care să includă principii de respect pentru diversitatea culturală, protecția datelor și transparența deciziilor algoritmice. Aceste cadre etice ar putea fi dezvoltate prin cooperare interguvernamentală și organisme internaționale, pentru a preveni folosirea IA în moduri care ar putea distorsiona sau marginaliza expresiile culturale.

O a doua direcție se referă la transparența și auditabilitatea platformelor culturale digitale. Instituțiile culturale și organizațiile internaționale ar trebui să dezvolte infrastructuri în care algoritmii sunt documentați, evaluabili și configurabili, astfel încât deciziile automate să fie verificabile și adaptabile la nevoile publicului și obiectivele diplomatice. Această abordare permite prevenirea reproducerii unor biasuri și creșterea încrederii utilizatorilor în conținutul cultural digital.

Totodată, este necesară consolidarea colaborării interdisciplinare și interinstituționale.

Integrarea IA în domeniul cultural implică expertiză tehnologică, cunoștințe artistice și capacități diplomatice.

Colaborarea între ministere de externe, institute culturale, companii tehnologice și mediul academic poate facilita dezvoltarea de proiecte inovatoare, precum arhive digitale comune, platforme interactive transnaționale sau programe educaționale care combină cultura cu tehnologia.

În fine, susținerea alfabetizării digitale și a competențelor culturale digitale este esențială pentru echitatea accesului. Educația digitală nu trebuie să se limiteze la utilizarea instrumentelor, ci să includă înțelegerea modului în care IA modelează reprezentarea culturală și impactul acesteia asupra percepțiilor internaționale. Prin astfel de programe, publicurile globale pot interacționa activ și critic cu cultura digitală, iar instituțiile culturale pot asigura o participare mai largă și mai inclusivă.

Prin urmare, direcțiile propuse combină etica, transparența, colaborarea și educația, conturând un cadru strategic care să permită utilizarea IA în diplomația culturală în mod responsabil, echitabil și inovator, maximizând impactul pozitiv asupra cooperării internaționale și promovării patrimoniului cultural global.

Concluzii

Integrarea inteligenței artificiale în diplomația culturală nu reprezintă doar o adaptare tehnologică, ci o reconfigurare profundă a modului în care cultura circulă și generează influență globală. IA facilitează crearea de platforme culturale dinamice, parteneriate internaționale inovatoare și forme hibride de interacțiune între public și patrimoniu, transformând cultura într-un vector activ de cooperare și soft power.

Totuși, această revoluție digitală vine cu provocări semnificative: algoritmizarea riscă să uniformizeze expresiile culturale, disparitățile tehnologice pot accentua inegalitățile internaționale, iar problemele etice și de suveranitate culturală impun o regândire atentă a politicilor instituțiilor.

Viitorul diplomației culturale depinde de echilibrul între inovație și responsabilitate, între accesibilitate globală și protecția autonomiei culturale.

Prin cadre etice solide, transparență algoritmică și colaborare interdisciplinară, IA poate deveni un instrument de dialog intercultural mai profund și mai incluziv, capabil să transforme nu doar modul în care prezentăm cultura, ci și felul în care construim conexiuni între societăți.

Astfel, cultura și tehnologia nu sunt doar complementare, ci converg pentru a crea o diplomație culturală a viitorului, în care inovația digitală devine un catalizator al înțelegerii globale și al cooperării internaționale.

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THE CONCEPT OF INTEGRATED ACTIVITY IN EARLY CHILDHOOD EDUCATION: HISTORICAL DEVELOPMENT, THEORETICAL PREMISES AND INTERNATIONAL PERSPECTIVES

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***Abstract**: The article explores the concept of integrated activity in early childhood education, following the historical evolution of the terms "integrated activity" and "early childhood education" and examining their theoretical grounding in classical and contemporary pedagogy. The study analyses the way in which integrated activity is conceptualized and operationalized in the early childhood education systems of the Republic of Moldova, Romania, China, Japan, India, England and selected school districts in the United States. Based on comparative analysis, the paper proposes a derived conceptual term – holistic-integrative early learning practice – which can serve as a theoretical and managerial framework for doctoral research on the management of integrated activities in preschool education.*

***Keywords:** early childhood education; integrated activity; holistic development; educational management; international comparison.*

Vorbind despre contextul actual cu referire la reformele în educație și cu transcendere în convingerile europene și globale în ceea ce privesc politicile pentru educație timpurie, termenul de activitate integrată reprezintă un indicator al esenței modernității în Curriculum și al calității procesului educațional care are ca loc de desfășurare sala de grupă a grădiniței. Devenind insuficientă abordarea fragmentată a conținuturilor, care odinioară cunoșteau organizare pe domenii și discipline văzute și tratate în mod izolat, copilul preșcolar capătă astăzi figura holistică care se află într-un permanent proces de dezvoltare îmbinând în același timp și în aceeași măsură planurile cognitiv, socio-emoțional, motric, estetic și comunicativ[2],[3].

În România și în Republica Moldova noile Curriculum-uri tratează în mod explicit principiile integrării ca fundamente în educația timpurie, iar cercetările realizate recent, în special ale doamnei Lilia Cebanu evidențiază rolul deținut de activitățile integrate în managementul dezvoltării holistice a copilului [1],[6],[7]. Privind la nivel internațional sistemele de educație timpurii din China, Japonia, India, Anglia și din alte districte ale Statelor Unite, vin și aduc în prim plan o varietate de modele de integrare care, deși abordează și sunt ancorate în tradiții culturale diferite întâlnesc aceeași idee centrală concretizată în faptul că un copil învață mai profund atunci când experiențele sale sunt organizate în mod unitar și semnificativ [11],[12],[13],[14],[15].

În acest articol propun într-o manieră integratoare, critic-reflexivă un traseu de-a lungul istoriei, al termenilor, activitate Integrată și educație timpurie, menit să evidențieze premisele teoretice majore ale conceptelor, să compare felul în care ele s-au reflectat în sistemele educaționale la care fac referire și să propună un termen derivat, practica holistic-integrativă în educația timpurie. Încercând un traseu istoric al conceptelor în educație și activitate integrată propun câteva premise clasice europene. Cu ceva timp înainte alăturarea de tip termen "activitate integrată" își capătă utilitatea explicită în literatura pedagogică, ideea de integrare a derivat din lucrările unor mari pedagogi europeni care priveau educația copilului ca pe un proces unitar în care dimensiune ale ființei se dezvoltă în mod simultan. Pestalozzi susținea că educația autentică se bazează pe o armonie a " inimii minții și mâinii" acest lucru devenind posibil doar prin îmbinarea trăirilor afective cu dezvoltarea gândirii și cu o acțiune practică. Triada prezentată în termeni moderni nu este altceva decât forma incipientă de abordare integrată a educației la nivel preșcolar.

Fröbel, considerat a fi cel care a întemeiat grădinițele, în viziunea sa jocul este activitatea globală prin care copilul reușește o explorare a lumii, își exprimă sentimentele și emoțiile și reușește exersarea limbajului și coordonarea motrică, toate acestea fiind posibile într-un cadru unitar [3]. În ideile sale, o descompunere a procesului educativ în lecții rigide contravine naturii copilăriei care este

dominată de curiozitate, spontaneitate și o nevoie permanentă de a integra senzorial, cognitiv și afectiv experiențele dobândite.

Herbart a adus o contribuție importantă în înțelegerea integrării, deși el este asociat cu pedagogia sistematică dar prin teoria appercepției se dă sens integrării. În viziunea sa, orice informație/cunoaștere nouă este "appercepută" , adică asimilarea și organizarea ei se realizează în legătură cu structurile anterioare ale conștiinței. Din punctul său de vedere, actul învățării devine însăși natura sa un proces integrativ în care noile asimilări trebuie legate de ceea ce copilul știe, simte și trăiește deja, pentru a deveni semnificative.

Încercând o transcendere de la pedagogia reformei la paradigmele holistice contemporane pedagogia reformistă din secolele XIX-XX prezintă idei importante în direcția integrării.
Decroly este cel care vine cu ideea "centrelor de interes" în care conținuturile cunosc organizare în jurul unor teme de viață de o deosebită importanță pentru copil. Astfel, observația, experimentarea, activitatea practică dar și experimentarea verbală nu apar separate și devin subsisteme ale acestui context tematic, premisă ce reprezintă activitățile integrate moderne[4] .

Montessori propune un alt model în care mediul este cel care devine pregătit ca să ofere copilului posibilități de învățare multisenzorială și autoreglată. Materialele de tip Montessori urmăresc în mod coordonat dezvoltarea motrică a gândirii logice, a limbajului și a autonomiei, astfel încât granițele care sunt considerate ca fiind rigide între discipline sunt depășite în favoarea unei experiențe globale centrate pe copil [5].

Dewey este cel care aduce în discuție unitatea experienței. Pentru el atât școala cât și grădinița sunt comunități democratice în miniatură în care copilul este prezent pentru a învăța, participând la activități sociale care sunt reale, prin rezolvarea de probleme și realizarea de proiecte practice. În astfel de contexte cunoașterea, limbajul, cooperarea și reflexivitatea nu pot fi despărțite fapt care legitimează din punct de vedere filosofic și pedagogic activitatea integrată.

Așadar cu mult înainte de a fi un simplu termen tehnic în curriculumul pentru educație timpurie, activitatea integrată cunoaște un parcurs istoric strâns legat de modificările profunde ale conceptelor pedagogice trecând de la modelele enciclopedice și disciplinare la paradigme cu centrare pe copil, pe experiență și pe dezvoltarea holistică.

Fac aport la premise teoretice ale activității integrate în educația timpurie și îmi îndrept atenția către premisele psihologice în ceea ce privește dezvoltarea ca proces global.

Noua ideologie psihologică consideră activitatea de integrare ca un produs al noului. În viziunea sa, Piaget , a descris dezvoltarea copilului ca un proces cu mai multe stadii în care structurile ce definesc cogniția devin mai complexe prin asimilare și acomodare. Aceste modificări nu sunt realizate într-un vid ci sunt în strânsă legătură cu dezvoltarea limbajului, cu maturitatea motrică, cu evoluția afectivă, copilul nu "gândește" separat de modul în care acționează și simte [2]. Tocmai acest lucru ne face să concluzionăm faptul că activitățile trebuiesc concepute astfel încât să solicite în mod concomitent gândirea, limbajul, mișcarea și emoțiile într-un context integrator.

Vygotski își aduce aportul prin teoria socio-constructivistă aducând argumente ce susțin ideea conform căreia dezvoltarea psihică se realizează în interacțiune cu ceilalți și în cadrul activităților social mediate. În concepția sa, zona proximei dezvoltări arată că procesul maxim apare doar atunci când un copil participă la activități puțin peste nivelul său actual, cu sprijinul adultului sau al colegilor mai competenți [10],[16]. În această perspectivă activitatea integrată reprezintă un mediu privilegiat deoarece are posibilitatea de a oferi situații complexe în care copilul va trebui să acopere, să comunice, să explice, să exploreze, să manipuleze obiecte și în același timp să reflecteze asupra propriilor sale acțiuni.

Leontiev, este cel care aduce ideea conform căreia dezvoltarea psihică este inseparabilă de activitatea obiectuală și de motivația care o susține. Astfel privind structura activității, observăm că este formată din motive, scopuri, acțiuni și operații care sunt fundamentate în mod unitar[17]. Găsindu-i aplicativitate în educația timpurie, concepția lui ne sugerează faptul că învățarea autentică nu poate fi redusă la exerciții izolate și trebuie să o conectăm la activități care dețin un sens pentru copil, în care jocul, explorarea, comunicarea și cooperarea reușesc să se îmbine. Și aici activitatea

integrată este tocmai o formă superioară de organizare ai experienței de învățare în strânsă legătură cu modul natural de funcționare a psihicului copilului.

Făcând transcendere în planul pedagogic în a doua jumătate a secolului XX apar concepte cheie care asigură susținerea din punct de vedere teoretic a integrării concretizate: interdisciplinaritate și transdisciplinaritate. Interdisciplinaritatea face referință la articularea conținuturilor care provin indisciplinei în jurul unor teme sau probleme comune în timp ce transdisciplinaritatea are capacitatea de a depăși granițele disciplinelor în favoarea unei abordări în care centrarea cade pe fenomene complexe ale realității și pe experiența globală a individului [5].

Axându-ne pe educația timpurie, direcțiile se concretizează prin introducerea unor teme săptămânale sau lunare, folosirea unor proiecte integrate prin organizarea mediului pe centre de interes și recunoașterea prin punere în valoare a jocului ca activitate centrală ce deține capacitatea a integra multiple dimensiuni ale dezvoltării copilului [3],[4],[8].

În afirmațiile sale, Potolea susține ideea conform căreia un curriculum modern nu ignoră caracterul integrativ al învățării, dar în același timp și necesitatea de a oferi copilului contextualizare și coerență, acest lucru presupunând trecerea de logica disciplinară rigidă în favoarea unei logici a experienței de viață a copilului [5].

Cucoș precum și alți pedagogi români pune accentul pe ideea că educația timpurie are neapărată nevoie de un caracter global, în direcția că dezvoltarea competențelor specifice diferitelor arii curriculare nu poate fi realizată prin activități izolate ci doar prin scenarii educaționale complexe în care copilul este pus să observe, să experimenteze, să creeze și să comunice în același timp [2],[8]. În Republica Moldova curriculumul pentru educație timpurie din 2018 prezintă în mod explicit integrarea ca și principiu fundamental în organizarea procesului educațional. Domeniile de dezvoltare concretizate în socio-emoțional, cognitiv, limbaj și comunicare, fizic, estetic și creativ, nu sunt considerate segmente separate ci sunt tratate ca și dimensiuni care relaționează prin activități integrate și proiecte tematice [6]. Acest lucru derivă în mod direct din premisele teoretice care sunt prezentate dar și de scopul urmărit și anume acela de a ajunge și a asigura o dezvoltare holistică a copilului.

Urmărind perspectiva culturală și filozofică internațională, în afara spațiului european termenul și conceptul integrare au ca bază tradițiile culturale și specifice diverselor țări. În China filozofia dezvoltată de Confucius își are accentul pe asigurarea unei armonii între dimensiunea morală, intelectuală și emoțională a unei persoane. Astfel educația vizează procesul de armonizare nu de specializare precoce, acest principiu regăsindu-se în modul în care curriculumul pentru educație timpurie combină activitățile care asigură învățarea cu acele activități care asigură dezvoltarea socio-emoțională și formarea caracterului [11],[18],[19].

Dacă aruncăm o privire în Japonia, educația timpurie pune în centru conceptul de sogo katsudo - concretizat în activitate globală sau integrată care propune ideea ca un copil să se dezvolte prin experiențe în care corpul, emoțiile și mintea acționează împreună. Jocul, activitățile practice, experiențele estetice și relațiile interpersonale devin elemente ale unei singure structuri educaționale [12],[20].

În India educația este inspirată de ideologia lui Tagore și Gandhi. Cei doi susțin viziunea holistică asupra omului iar educația intelectuală nu se separă de ce morală, artistică sau spirituală. Documente recente cum ar fi National Education Policy (NEP 2020), au menirea de a continua această orientare în același timp introducând conceptul de integrated foundational learning, care propune învățarea multisenzorială, contextualizată cultural și comunitar[13] .

Anglia și multe state din SUA, cunosc integrarea sub denumiri precum whole child approach sau integrated early learning . Termenii prezentați pun în evidență responsabilitatea sistemului educațional care nu susțin doar performanțele cognitive ci urmăresc asigurarea bunăstării emoționale,a sănătății și a incluziunii sociale a copilului [14],[15]. Toate acestea conduc către ideea că activitatea integrată nu este simpla opțiune de ordin metodologic și răspunsul la viziunea globală asupra dezvoltării umane.

Educația timpurie din Republica Moldova pune în discuție conceptul de activitate integrată ca proces de dezvoltare graduală de la primele încercări metodice ce țin de perioada sovietică până la concretizarea actuală în Curriculum pentru educație timpurie din 2018. Documentele actuale surprind

integrarea proces identificat atât la nivelul conținuturilor cât și la nivelul strategiilor de organizare a experiențelor de învățare ale copiilor[6]. Găsim astfel activitatea Integrată în proiectele tematice în organizarea mediului educațional în evaluarea holistică a progresului copilului cum am spune în structura unei zile de grădiniță.

Lilia Cebanu are o contribuție deosebită în clarificări de ordin conceptual și metodologic cu privire la activitățile integrate precum și scoaterea în evidență a laturilor și dimensiunilor lor manageriale. Doamna Cebanu precizează că eficiența activităților integrate este asigurată de un set de condiții dintre care relatăm concepția pedagogică a cadrului didactic, organizarea mediului educațional, planificarea tematică care să fie riguroasă, utilizarea unor metode activ participative și asigurarea unei evaluări care să puncteze progresul copilului în termeni de competențe globale, ci nu de acumulări informaționale [1],[7].

Contextul educațional plasează activitatea integrată ca formă de organizare a procesului didactic dar și modalitate de management în dezvoltarea copilului în sensul că asigură o urmărire coerentă a obiectivelor de dezvoltare pe multiple planuri într-un cadru unitar. În tratarea unei teme care vizează managementul activităților integrate în dezvoltarea holistică a preșcolarilor perspectiva devine esențială legând nivelul curricular și metodologic de cel managerial.

România dă deschidere conceptului de activitate integrată și îl consolidează în contextul unor reforme curriculare începând cu anul 2000. Curriculumul ce vizează educația timpurie prezentat in versiuni succesive își are aportul prin introducerea unor structuri precum temele anuale de studiu, temele săptămânale, proiectele tematice, ce organizarea mediului pe centre de interes toate urmărind același obiectiv și anume susținerea unei abordări globale a dezvoltării copilului[8],[9].

Pedagogi precum Oprea și Cucoș au concretizat în argumentările lor faptul că o didactică preșcolară în învățământul românesc nu își primă eficiența dacă vizează doar limitarea la activități izolate pe discipline cum ar fi limbajul, știința, arta, ci dimpotrivă trebuie să asigură scenarii educaționale integrate în care aceeași situație de învățare poate activa abilități lingvistice de gândire logică competențe sociale și atitudini valorice [2],[4].

Atât în învățământul din România cât și în cel din Republica Moldova activitatea integrată devine un concept pivot care este așezat la intersecția dintre psihologia dezvoltării copilului, teoria curriculară și managementul educațional. Aparentele diferențe decurg tocmai din particularități conceptuale și din formulări ale documentelor oficiale orientarea de fond fiind convergentă.

Privind din altă perspectivă, China se ghidează în educația timpurie după modelele confuciene dând o deosebită importanță armoniei și echilibrului, iar politicile educaționale moderne au ca obiectiv principal o aliniere la standarde internaționale. Studiile lui Li ne prezintă faptul că în grădinițele chinezești curriculumul devine structurat pe domenii integrate, iar activitățile tematice combină explorarea științifică elementară, dezvoltarea limbajului, activitățile artistice și exercițiile de cooperare [11]. În viziunile lor copilul este încurajat să învețe oferindu-i contexte care reușesc uniunea în mod simbolic a lumii naturii cu spațiul social și cu universul valorilor culturale.

Ghidându-ne după cercetările recente putem observa faptul că colțurile de activitate au o deosebită importanță deoarece aici materialele și resursele sunt așezate în maniera în care pot oferi copiilor posibilitatea de a alege activități care să le permită să integreze jocul simbolic, manipularea obiectelor, dizolvarea problemelor și conversația [18],[19]. Dacă suntem atenți la aceste lucruri spunem că activitatea Integrată devine un răspuns concret la principiul dezvoltării armonioase care plasează copilul în centrul unui univers educativ în care dimensiunile cognitive, morale și afective se susțin reciproc.

În Japonia însă tradiția din educație pune accent deosebit pe comunitate, un loc principal oferind respectului pentru natură și vizând cultivarea unei atitudini de responsabilitate față de ceilalți. În această țară grădinițele nu sunt doar spații în care se asigură instruirea și educația ci sunt considerate medii de viață comunitare în miniatură. Tobin este cel care a reușit să realizeze studii comparative asupra grădinițelor din Japonia. În aceste studii a descris activități în care jocul liber, participarea la activitățile practice cum ar fi curățenia, îngrijirea plantelor, manifestările artistice și ritualurile zilnice au format un ansamblu integrat concretizat în jurul valorilor colective [12],[20].

Tipul de activități globale concretizat în conceptul de sogo katsudo ne prezintă activitate în care nu se pot distinge clar granițe între învățarea limbajului, educația morală s-au dezvoltarea motrică deoarece ele apar simultan experiența copilului. În Japonia un rol primordial îl deține formarea caracterului și învățarea convietuirii, pe câtă vreme obiectivele cognitive explicite joacă un rol secundar această opțiune fiind o formă de integrare profundă a componentelor Educației.

În India însă tradiția educațională leagă spiritualitatea, arta, munca manuală și viața comunitară. Tagore și Gandhi propun modele în care accentul cade pe educația în natură, pe creativitate și autoformare prefigurând o pedagogie holistică. Documentele internaționale care au ca obiectiv analizarea reformei NEP 2020 prezintă faptul că politica lor educațională actuală păstrează această orientare și acest sens promovând curriculum integrat în educația timpurie[13].

Grădinițele precum și centrele în care se desfășoară o educație timpurie în India au pus accentul pe o învățare multisenzorială utilizând activități în care sunt combinate cântecul, dansul, poveștile, jocurile de rol și simplele experiențe practice strâns legate de viața cotidiană. În această țară copiii sunt permanent stimulați să utilizeze concomitent limbajul, mișcarea, expresivitatea corporală și gândirea, iar conținuturile curriculare se subordonează perfect realității comunității locale. Așadar putem afirma faptul că activitatea integrată în India cunoaște o dimensiune culturală și comunitară pronunțată.

În Anglia, cadrul EYFS Early Years Foundation Stage a realizat un set de arii ale dezvoltării care vizează o abordare integrată , a dezvoltării personale, sociale, a comunicării și limbajului, a dezvoltării fizice, a alfabetizării, a matematicii, a înțelegerii lumii și a dezvoltării artistice și expresive [14]. Documentele realizate în mod oficial au ca drept recomandare organizarea mediului și a activităților astfel încât copiii să dispună de posibilitatea de a explora simultan mai multe arii în contexte de joc și investigație.

Realizând inspecțiile Ofsted se dă valoare abordării lor integrate , centrate pe copil în care profesorul realizează construcții, fire narative ale activității de învățare având ca punct de pornire interesele reale ale copiilor. Așadar proiectele legate de natură oferă posibilitatea includerii în același timp a enumerației, vocabularului specific, desenului și picturii, discuțiilor despre reguli și relații sociale, acest lucru corespunzând în totalitate conceptului de activitate integrată.

Deși sistemul educațional din SUA este foarte divers, multe state și distincte au dezvoltat standarde pentru educația timpurie care încurajează abordarea integrată și orientarea spre "whole child" adică spre un copil care este văzut ca un întreg [15]. Documentele oficiale care țin de Departamentele de Educație din SUA ale unor state precum California și Massachusetts pun în evidență o necesitate de a corela dezvoltarea cognitivă timpurie, în special în domeniul alfabetizării și al matematicii, cu dezvoltarea socio-emoțională, cu starea de sănătate și cu incluziunea copiilor care provin din medii defavorizate. Dacă ar fi să transpunem în practică acest lucru, am afirma că activitățile integrate sunt activitățile în care componenta STEM elementară reprezentată de înțelegere a mediului înconjurător, a relațiilor spațiale, a noțiunilor de cantitate, este combinată cu povestirea, dialogul, jocul de rol și activitățile artistice. Districtele care au o tradiție în educație pentru incluziune, precum New York, fac uz de activități integrate pentru a răspunde diversității lingvistice și culturale a copiilor, oferind contexte în care toți se poată participa activ indiferent de nivelul inițial de competență.

Urmărind drumul de a lungul istoriei pe care l-a urmat conceptul de la premisele psihologice și pedagogice, iar pe de altă parte de la modelele internaționale care au fost analizate, concretizând, susținem necesitatea unei formulări conceptuale care să fie suficient încât să cuprindă pentru a descrie ceea ce se întâmplă în realitate în grădinițe moderne și în același timp suficient de precisă pentru a fundamenta modelul managerial.

Așadar făcând uz de cele menționate mai sus, termenul de practică holistic-integrativă în educația timpurie devine un ansamblu de opțiuni curriculare metodologice și manageriale prin care domeniile de dezvoltare ale copilului precum și experiențele de învățare și mediul educațional însoțite de strategiile de evaluare sunt înlănțuite într-un mod coerent, continuu contextual, orientate fiind către dezvoltarea integrală a preșcolarului.

Vizând partea structurală, această practică ar avea ca punct de plecare propunerea unei planificări care nu va putea porni de la o listă de conținuturi dispersate ci de la obiective realizate și elaborate în mod global care să vizeze dezvoltarea și care se concretizează în teme și proiecte integrate. Urmărind cele propuse, mediul educațional răspunde cerințelor dacă va fi organizat astfel încât să poată oferi copiilor ocazia de a realiza activități care implică în mod simultan explorarea, comunicarea, cooperarea și creația. Urmărind și partea evaluativă, aceasta va cunoaște orientare către un progres holistic, punând accent pe observarea sistematică a comportamentelor în contexte naturale de activitate nerealizând o simplă verificare punctuală a unor achiziții specifice.

Privind din perspectiva managerului practica holistic integrativă face apel la un tip de leadership pedagogic în care managerul și educatorul colaborează pentru realizarea unei culturi organizaționale a integrării. Construcție propune elaborarea unor planificări tematice comune, schimb de bune practici între educatori, implicarea părinților în proiectele integrate, utilizarea resurselor comunității și monitorizarea permanentă a impactului pe care îl au aceste activități în vederea asigurării unei dezvoltări globale la copii [1],[7]. Ideea prezentată funcționează ca un nucleu conceptual al unui model managerial propus ce permite o articulare de tip coerentă dimensiunilor teoretice, metodologice și practice cercetarea propusă.

Noțiunea de activitate Integrată cunoaște o traiectorie istorică complexă având ca punct de plecare instituțiile clasice ale pedagogiei europene, trecând prin reformele secolelor XIX-XX ajungând până la modelele curriculare contemporane din diverse spații culturale. În diversele contexte vizate ideea este aceeași, copilul are nevoie de o dezvoltare globală iar eficiența educației trebuie să fie asigurată în vederea răspunderii la această cerință căreia experiențele de învățare trebuie să fie organizate într-o manieră integrată. Premisele psihologice și cele pedagogice conduc în direcția unui model de educație timpurie care să treacă peste granițele fragmentelor disciplinare în favoarea unor privilegieri situaționale complexe, multisenzoriale, centrate pe copii. Sistemele educaționale care au un divizor educația timpurie din Republica Moldova, România precum și cele din China, Japonia, India, Anglia și diverse districte din Statele Unite ale Americii au pus la dispoziție exemple concrete de activități integrate care mențin sâmburele dat de particularitățile culturale, dar unite prin ideea dezvoltării holistice.

Acest cadru conceptual asigură realizarea practicii holistic-integrativă în educația timpurie care va fi o contribuție teoretică de un real folos permițând realizarea unui model managerial care să asigure valorificarea activităților integrate ca instrumente de ordin principal în dezvoltarea globală a copilului și modernizarea procesului educațional din grădinițe.

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THE ONTOLOGY OF STRATEGIC LEARNING AS A REVERBERATION OF EMERGING LEARNING TYPES

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Abstract: *This study examines the ontology of strategic learning within the context of emerging learning modalities developed by contemporary students. In an era defined by digitalization and learner-centered educational paradigms, learning strategies function as dynamic, continuously evolving processes shaped by students' autonomy, reflexivity, and individual experiences. New forms of learning—digital, collaborative, experiential, and self-regulated—reconfigure the ways in which learners select, adapt, and implement effective strategies. The study argues for conceptualizing strategic learning as an adaptive and flexible process, deeply embedded in the identity and cognitive functioning of the modern learner.*

Keywords: *strategic learning; ontology; digital learning; collaborative learning; metacognition; autonomy; strategic learner.*

Introducere

Schimbările profunde care caracterizează societatea contemporană, dinamizată de revoluția digitală, de accelerarea fluxurilor informaționale și de nevoia permanentă de adaptare, determină o reconsiderare radicală a modului în care este conceput actul învățării. Elevul se află astăzi într-un context educațional în care simpla acumulare de cunoștințe nu mai garantează performanța cognitivă sau reușita socială. În acest cadru, accentul se mută de la *ce se învață* la *cum se învață* — de la învățarea mecanică la ***învățarea strategică***, proces complex ce implică autoreglare, conștientizare și intenționalitate.

Conceptul de *învățare strategică* își are rădăcinile în psihologia cognitivă și în teoriile metacogniției formulate de Flavell (1970, 1987), Brown (1987) și Schraw & Dennison (1994), extinzându-se ulterior în sfera educației (Tardif, 1992; Monereo, 2007) și a managementului strategic (Pietersen, 2002; Siren, 2014). În accepțiunea sa actuală, învățarea strategică presupune capacitatea individului de a planifica, monitoriza și evalua propriul proces de învățare, aplicând strategii flexibile în funcție de contextul cognitiv și social. Ea se manifestă astfel ca o *formă superioară de învățare reflexivă*, ancorată în metacogniție și în capacitatea de autoreglare.

Abordarea ontologică a învățării strategice introduce o perspectivă filosofico-pedagogică nouă, centrată pe *modul de a fi* al subiectului care învață. Nu mai este vorba doar de performanța învățării, ci de identitatea epistemică a elevului — de felul în care acesta se constituie ca „agent cognitiv" capabil să își construiască, să își reconstruiască și să își orienteze experiențele de cunoaștere. După cum afirmă Tardif (1992), „a învăța strategic înseamnă a ști să gândești despre propria gândire", iar această autoreflexivitate devine fundamentul unei pedagogii a sensului, a conștienței și a responsabilității cognitive.[Tardif J. (1992)-Pour un enseignement stratégique, p.52.**]**. În paralel, noile paradigme educaționale promovează o diversificare a formelor de învățare: învățarea colaborativă, autodirijată, experiențială, digitală sau bazată pe proiecte (Schleicher, 2018; Hattie & Donoghue, 2016). Toate aceste tipuri converg spre dezvoltarea unui profil al „elevului strategic" – capabil să-și regleze acțiunile, să transfere cunoștințele între contexte și să opereze cu metacunoștințe. Astfel, învățarea strategică devine o *reverberație a noilor tipuri de învățare,* un răspuns adaptativ al sistemului educațional la provocările epocii cunoașterii.

Scopul prezentului studiu este de a analiza *ontologia învățării strategice* în contextul transformărilor educaționale actuale, prin raportare la teoriile metacogniției și la noile modele de învățare ale elevilor. Studiul propune o lectură integrativă a conceptului, articulată pe trei niveluri:

- ***nivelul epistemologic***, care descrie fundamentele teoretice ale învățării strategice;
- ***nivelul metacognitiv***, care evidențiază mecanismele autoreglării și conștiinței de sine în învățare;

- ***nivelul ontologic***, care surprinde dimensiunea identitară și axiologică a elevului în procesul de formare.

Prin această perspectivă, lucrarea își propune să ofere un cadru conceptual coerent pentru înțelegerea învățării strategice ca formă de existență cognitivă și etică a subiectului educațional. În același timp, ea invită la o reflecție asupra modului în care școala contemporană poate cultiva un *modus vivendi strategic*, în care învățarea devine nu doar un mijloc de adaptare, ci o expresie a devenirii personale.

1. Fundamente teoretice ale învățării strategice

- ✓ **Geneza conceptului de *învățare strategică*.** Conceptul de **învățare strategică** a apărut la confluența dintre psihologia cognitivă, teoria învățării și științele educației, fiind o consecință firească a trecerii de la modelele comportamentiste la cele constructiviste și metacognitive ale învățării. În anii ’70–’80, cercetările lui John Flavell (1970, 1987) au deschis drumul spre înțelegerea proceselor de *autoreflecție* și *monitorizare cognitivă*, introducând termenul de *metacogniție* — „cunoașterea despre propria cunoaștere”. Această perspectivă a permis reinterpretarea învățării nu doar ca acumulare de informații, ci ca proces autoreglat, bazat pe conștientizarea propriilor strategii cognitive.

Ulterior, autori precum Ann Brown (1987) și Barry Zimmerman (1995, 2002) au dezvoltat conceptul de *învățare autoreglată*, descriind-o drept un proces ciclic de planificare, monitorizare și evaluare a propriului act de învățare. În această perspectivă, elevul devine un *subiect activ* care își controlează intenționat resursele cognitive, afective și motivaționale. În mod implicit, învățarea strategică s-a conturat ca o *formă superioară de învățare autoreglată***,** care depășește simpla utilizare a strategiilor cognitive și implică o *gândire despre utilizarea strategiilor* (Schraw & Dennison, 1994).

În anii ’90, contribuțiile lui Tardif (1992) **și** Monereo (1997, 2007) au adus conceptului o fundamentare pedagogică solidă. Tardif definea învățarea strategică drept *capacitatea de a selecta, combina și adapta procedee cognitive și metacognitive în funcție de sarcina de învățare și de contextul social*. În viziunea sa, strategiile nu sunt simple instrumente mentale, ci expresii ale unei conștiințe reflexive care se dezvoltă prin exercițiu și experiență. Monereo (2007) a accentuat dimensiunea contextuală și socială a procesului, subliniind că a învăța strategic înseamnă „a învăța să gândești despre cum înveți împreună cu ceilalți”, punând accent pe interacțiune și colaborare.

În spațiul managementului și al învățării organizaționale, autori precum Pietersen (2002, 2012, 2014)**,** Eisenhardt & Martin (2000) **și** Doz & Kosonen (2010) au extins conceptul spre ideea de *strategie adaptativă*, subliniind că învățarea eficientă depinde de flexibilitatea decizională și de capacitatea de a reconfigura modele mentale în raport cu schimbarea mediului. Transpusă în educație, această idee presupune că ***elevul strategic*** este capabil să-și modifice strategiile de învățare atunci când contextul se schimbă — o trăsătură esențială pentru învățarea în era digitală.

Din perspectivă epistemologică, Hart (1993) și Blain (1993) au introdus dimensiunea ontologică a învățării, argumentând că procesul de învățare nu este doar o activitate cognitivă, ci un mod de *a fi în lume*. În viziunea lor, a învăța strategic înseamnă a te constitui ca subiect conștient de propriile limite, intenții și sensuri cognitive. Această dimensiune ontologică s-a regăsit ulterior și în teoriile educației reflexive (Barnet, 2018; Vianin, 2009), care consideră învățarea un proces de (auto)construcție identitară.

Prin urmare, geneza conceptului de ***învățare strategică*** reflectă o evoluție epistemologică amplă: de la *comportamentismul* care punea accent pe răspunsuri observabile, la *cognitivismul* care analiza mecanismele interne ale gândirii, și, în final, la *constructivismul metacognitiv*, care explică învățarea ca proces autoreflexiv și adaptativ.

Această transformare teoretică marchează trecerea de la paradigma transmisivă a educației la una ***reflexiv-strategică***, în care elevul devine actor principal al propriei formări, capabil să-și structureze cunoașterea și să o integreze într-o viziune coerentă despre sine și lume.

- ✓ ***Ontologia învățării strategice: o abordare filosofico-pedagogică***

În pedagogia contemporană, conceptul de *ontologie a învățării* presupune o schimbare de accent: de la studiul mecanismelor cognitive ale învățării la analiza *modului de a fi al subiectului în procesul*

*învățării***.** Această perspectivă ontologică, fundamentată pe filosofia existențială și fenomenologică, plasează învățarea într-o dimensiune a devenirii personale — a transformării conștiente a sinelui prin cunoaștere. A învăța strategic nu mai înseamnă doar a aplica tehnici eficiente de studiu, ci a ***asuma o poziție reflexivă față de propriul proces cognitiv***, a fi în mod intenționat angajat într-un act de autodepășire.

După Hart (1993), putem deduce că învățarea strategică reprezintă o formă de existență cognitivă prin care individul devine autorul propriei înțelegeri.

Din această perspectivă, ontologia învățării strategice nu se reduce la analiza funcțiilor mentale, ci descrie ***structura internă a conștiinței învățătorului*** — felul în care acesta se percepe ca agent al propriei transformări. În același sens, Blain (1993) consideră că subiectul care învață strategic trăiește o dublă experiență: aceea de „a cunoaște lumea" și, simultan, de „a se cunoaște pe sine ca ființă cognitivă".

Această perspectivă ontologică se regăsește și în teoriile educației reflexive care argumentează că învățarea autentică nu poate fi separată de identitatea epistemică a subiectului. Elevul strategic este un *subiect reflexiv*, capabil să-și interogheze convingerile, să-și ajusteze strategiile și să confere sens propriilor experiențe de cunoaștere. În această viziune, procesul de învățare devine un *proces de auto-ontologizare*, în care cunoașterea și existența se întrepătrund.

Din perspectivă pedagogică, Vianin (2009) dezvoltă conceptul de *agent al învățării*, sugerând că învățarea strategică presupune asumarea unui rol activ și responsabil în propriul traseu educațional. Elevul nu este un simplu receptacul al informației, ci un constructor al propriei structuri cognitive și axiologice. Prin autoreglare, reflecție și meta-analiză, el își formează un *modus vivendi strategic* — o atitudine existențială de deschidere și explorare a lumii.

Dimensiunea axiologică a ontologiei învățării strategice este esențială. A învăța strategic implică nu doar un set de proceduri mentale, ci și *un sistem de valori cognitive*: curiozitatea, autonomia, perseverența, gândirea critică și dorința de autoperfecționare. După cum arată Burgelman (2002) și Pietersen (2014), strategiile eficiente nu pot exista în afara unui cadru de sens — ele sunt expresii ale valorilor și motivațiilor care ghidează activitatea cognitivă. În educație, acest fapt se traduce prin nevoia de a forma elevi care *nu doar știu să gândească*, ci *știu de ce gândesc și în ce scop*.

Prin urmare, ontologia învățării strategice poate fi înțeleasă ca o *triplă dimensiune:*

1. ***Dimensiunea cognitivă***, care privește mecanismele interne de procesare, planificare și monitorizare a învățării;
2. ***Dimensiunea reflexiv-metacognitivă***, care vizează conștiința procesului de învățare și capacitatea de autoreglare;
3. ***Dimensiunea axiologică***, care fundamentează sensul, intenționalitatea și valorile actului de a învăța.

Această trinitate ontologică transformă învățarea strategică într-o experiență de *auto-construcție a subiectului cognitiv***,** în care actul de a învăța devine o formă de a fi. Elevul strategic nu doar dobândește competențe, ci își modelează o identitate epistemică flexibilă, reflexivă și adaptativă, pregătită pentru provocările cunoașterii contemporane.

În concluzie, abordarea ontologică a învățării strategice evidențiază faptul că educația nu este doar un proces de transmitere a informației, ci o *reverberație a existenței conștiente*. A învăța strategic înseamnă, în esență, a te transforma prin cunoaștere — a deveni autorul propriei înțelegeri și arhitectul propriei formări.

2. Metacogniția ca fundament al învățării strategice

✓ *Definirea metacogniției și relația sa cu învățarea*

Conceptul de ***metacogniție*** a fost introdus de John Flavell (1970, 1987) pentru a descrie „cunoașterea despre propria cunoaștere", adică acel nivel superior de conștiință prin care individul reflectează asupra propriilor procese cognitive. Metacogniția implică două dimensiuni principale: *conștiința metacognitivă* – cunoașterea despre propriile procese mentale (ce știu, cum știu, de ce știu) și ***c****ontrolul metacognitiv* – capacitatea de a planifica, monitoriza și evalua procesul de învățare.

În acest sens, Flavell consideră că metacogniția este esențială pentru dezvoltarea unei gândiri autonome și reflexive, deoarece îl transformă pe individ dintr-un simplu „consumator" de informație într-un *autor al propriului proces de cunoaștere*.

Ulterior, Ann Brown (1987) a extins definiția metacogniției, integrând-o în conceptul de *învățare autoreglată*, în care elevul își stabilește obiective, alege strategii, monitorizează progresul și își evaluează performanțele. Zimmerman (1995, 2002) a detaliat acest proces în modelul său ciclic al autoreglării, care cuprinde trei faze interdependente:

- ***planificarea*** (stabilirea scopurilor și selecția strategiilor adecvate);
- ***executarea și monitorizarea*** (observarea și ajustarea performanței în timp real);
- ***reflecția și evaluarea*** (analiza rezultatelor și a eficienței strategiilor).

Astfel, metacogniția și autoreglarea constituie împreună fundamentul **învățării strategice**, întrucât permit trecerea de la un comportament de învățare reactiv la unul proactiv.

Așadar, metacogniția reprezintă fundamentul intern al învățării strategice: ea oferă *infrastructura conștiinței cognitive* care face posibilă planificarea și reglarea conștientă a învățării. Elevul metacognitiv devine, prin excelență, un ***elev strategic*** – reflexiv, autonom și responsabil în raport cu propriul proces de formare.

✓ ***Învățarea strategică și metacogniția în învățarea eficientă***

În cadrul practicilor educaționale actuale, dezvoltarea metacogniției nu mai este percepută ca o abilitate suplimentară, ci ca o *componentă structurală a învățării eficiente***.** Studiile empirice (Boulware-Gooden et al., 2007; De Boer, Donker & Kostons, 2018) arată că elevii care utilizează strategii metacognitive – cum ar fi planificarea studiului, controlul atenției și autoevaluarea – manifestă o performanță semnificativ superioară celor care învață pasiv.

Vianin (2009) descrie elevul metacognitiv ca un *actor epistemic*, capabil să reflecteze asupra propriilor procese mentale, să își identifice dificultățile și să găsească soluții strategice. Acest profil coincide cu cel al *elevului strategic*, care își asumă responsabilitatea pentru propria învățare și dezvoltare.

În contextul educației digitale, metacogniția capătă noi valențe. Studiile lui Lan, Chang și Ma (2014) arată că mediile de învățare online solicită un grad sporit de autoreglare și monitorizare, întrucât elevii trebuie să-și gestioneze timpul, atenția și motivația în mod autonom. În acest sens, învățarea strategică devine o ***competență de supraviețuire cognitivă*** în era informației.

Într-o perspectivă integrativă, relația dintre metacogniție și învățarea strategică poate fi sintetizată prin următorul principiu: *Metacogniția oferă conștiința procesului de învățare, iar învățarea strategică operaționalizează această conștiință în acțiune.*

Astfel, metacogniția constituie *substratul ontologic* al învățării strategice, întrucât face posibilă existența unui *subiect reflexiv* care își orientează intenționalși axiologic activitatea de învățare. Elevul metacognitiv devine un „elev strategic" nu doar prin aplicarea unor tehnici, ci prin capacitatea de a conferi sens propriului proces cognitiv.

În educația contemporană, promovarea metacogniției echivalează, prin urmare, cu promovarea unei ***ontologii reflexive a învățării*** — o formă de cultură cognitivă în care a învăța înseamnă a te cunoaște, a te autoregla și a te reconstrui continuu în raport cu lumea și cu sinele.

3. Noile tipuri de învățare a elevilor

✓ **Evoluția paradigmelor educaționale și diversificarea strategiilor de învățare**

În ultimele decenii, educația contemporană a trecut printr-o transformare semnificativă, de la un model tradițional centrat pe transmiterea de cunoștințe către un model centrat pe ***competențe, autonomie și reflexivitate***. Această schimbare este alimentată de cerințele sociale și tehnologice ale secolului XXI, care impun elevilor dezvoltarea unor abilități de *gândire critică, rezolvare a problemelor și autoreglare a învățării***.**

Noile tipuri de învățare se caracterizează prin:

Învățarea autonomă – elevul își asumă responsabilitatea pentru propria formare, dezvoltând capacități de planificare, monitorizare și autoevaluare; Elevul autonom este și ***elev strategic***, deoarece

metacogniția devine instrumentul său de organizare a învățării, iar fiecare acțiune este gândită în funcție de scopurile personale și de criteriile de performanță.

Învățarea colaborativă – învățarea se realizează în contexte de cooperare, în care dialogul și schimbul de perspective stimulează gândirea critică și capacitatea de argumentare;

Învățarea reflexivă – elevul este invitat să își analizeze procesele cognitive și emoționale, să identifice dificultățile și să ajusteze strategiile de învățare;

Învățarea digitală – utilizarea mediilor și instrumentelor tehnologice devine un catalizator pentru explorare, simulare și dezvoltarea competențelor digitale.

Aceste tipuri de învățare se corelează direct cu dezvoltarea ***învățării strategice***, întrucât toate implică *activarea metacogniției și planificarea conștientă a procesului de învățare* (OECD, 2019; Bransford et al., 2000).

✓ ***Sinteza noilor tipuri de învățare***

Noile tipuri de învățare — autonomă, colaborativă, reflexivă și digitală — nu reprezintă doar metode, ci *structuri epistemice* care determină modul în care elevul percepe și acționează în raport cu cunoașterea. Ele creează *o ontologie a învățării*, în care individul devine un subiect strategic, capabil să genereze sens și să regleze activitatea cognitivă și emoțională.

În acest context, ***învățarea strategică*** devine puntea între metacogniție și aplicarea practică a noilor tipuri de învățare, oferind cadrul în care elevul devine reflexiv, autonom și creativ.

Ontologia învățării strategice reprezintă ***punctul de convergență între metacogniție și noile tipuri de învățare***. Ea subliniază că succesul educațional nu mai depinde doar de acumularea de informații, ci de *capacitatea elevului de a planifica, reglementa, evalua și adapta activitatea de învățare***.**

Astfel, învățarea strategică se dovedește a fi *un reper ontologic al educației moderne*, reflectând nevoia ca școala să formeze nu doar cunoștințe, ci subiecte autonome, reflexive și creative, capabile să învețe pe tot parcursul vieții**.**

4. Aplicații practice ale învățării strategice

Acest paragraf urmărește:

1. Ilustrarea modului în care *ontologia învățării strategice* se concretizează în practică.
2. Demonstrarea eficienței noilor tipuri de învățare (autonomă, colaborativă, reflexivă, digitală) în dezvoltarea competențelor elevilor.
3. Oferirea de *modele aplicabile în școli*, care să sprijine profesorii în implementarea strategiei de învățare. Aceste modele pot fi adaptate pentru orice disciplină, dar sunt foarte eficiente la limba engleză sau alte materii care necesită aplicarea practică a cunoștințelor.

Tabelul 1. Ontologia învățării strategice și noile tipuri de învățare

Nr.	Aspect studiat	Exemplu aplicativ în clasă	Desfășurare / scenariu	Tipuri de învățare activate	Competențe dezvoltate
1.	Ilustrarea ontologiei învățării strategice	Activitate de brainstorming și planificare a unui proiect despre cultura unei țări anglofone	Profesorul explică obiectivul proiectului, elevii stabilesc pașii, își aleg echipe și își împart responsabilitățile	Strategică, planificată	Gândire critică, planificare, organizare
2.	Demonstrarea eficienței noilor tipuri de învățare	Elevii creează prezentări digitale despre tradiții și obiceiuri	Elevii lucrează în grupuri, folosesc resurse digitale și aplicații interactive; fiecare grup prezintă și primește feedback	Colaborativă, digitală, reflexivă	Comunicare, competențe digitale, autoreglare, cooperare
3.	Model aplicabil: învățare autonomă	Jurnal de învățare pentru autoevaluare	La sfârșitul lecției, fiecare elev notează ce a învățat, ce strategii au funcționat și ce va îmbunătăți data viitoare	Autonomă, reflexivă	Auto-monitorizare, responsabilitate, strategie personală
4.	Model aplicabil: învățare colaborativă ghidată	Exerciții în perechi sau grupuri mici	Profesorul oferă sarcini complexe și monitorizează grupurile, intervenind cu întrebări și sugestii	Colaborativă	Lucru în echipă, comunicare, rezolvare de probleme
5.	Model aplicabil: flipped classroom	Pregătire acasă, activitate practică în clasă	Elevii urmăresc un videoclip despre cultura unei țări anglofone acasă; în clasă discută, creează postere și jocuri de rol	Autonomă, strategică, colaborativă	Înțelegere aprofundată, aplicare, creativitate
6.	Model aplicabil: integrarea digitală	Crearea unui blog sau prezentare online	Elevii publică informații despre țara studiată, primesc comentarii și feedback de la colegi	Digitală, colaborativă	Competențe digitale, responsabilitate, exprimare creativă
7.	Model aplicabil: proiect interdisciplinar	Proiect combinând engleză, istorie și muzică	Elevii aleg un aspect cultural (de exemplu, festivaluri), cercetează informații și creează o prezentare multimedia	Strategică, colaborativă	Interdisciplinaritate, gândire critică, planificare

Acest tabel sintetizează ontologia învățării strategice în practică și demonstrează cum noile tipuri de învățare (autonomă, colaborativă, reflexivă, digitală) se aplică efectiv în clasă, oferind modele concrete pe care profesorii le pot prelua imediat.

Tabelul 2. Demonstrarea eficienței noilor tipuri de învățare

Tip de învățare	Activitate practică	Modul de desfășurare	Rezultate observabile / competențe dezvoltate
Autonomă	Fiecare elev realizează un mini-proiect despre un aspect cultural al unei țări anglofone (ex.: muzică, gastronomie, sărbători)	Elevii își aleg tema, caută informații, redactează textul și pregătesc prezentarea, fără intervenția constantă a profesorului	Dezvoltarea abilităților de cercetare, organizare și responsabilitate; creșterea încrederii în propria capacitate de a învăța
Colaborativă	Proiect în echipe: „My English-Speaking Country”	Grupuri de 3-4 elevi împart sarcinile (cercetare, redactare, prezentare) și se ajută reciproc, discutând soluții și corectând greșeli	Îmbunătățirea competențelor sociale, comunicative și de lucru în echipă; creșterea implicării și motivării
Reflexivă / Metacognitivă	Elevii completează un jurnal de reflecție după finalizarea proiectului	Elevii răspund la întrebări precum: „Ce strategie a funcționat cel mai bine?”, „Ce aș face diferit data viitoare?”	Dezvoltarea conștientizării propriului proces de învățare și a capacității de autoreglare
Digitală	Folosirea platformelor online pentru cercetare și prezentare (ex.: Google Slides, Kahoot, videoclipuri YouTube educative)	Elevii caută informații pe internet, creează prezentări digitale și le împărtășesc colegilor în clasă	Creșterea competențelor digitale și a capacității de integrare a tehnologiei în învățare; stimularea învățării interactive

Tabelul 3. Modele de învățare active aplicabile în școli

Nr.	Model aplicabil	Descriere	Exemplu concret
1.	**Modelul „Think-Pair-Share**	Elevii gândesc individual o întrebare sau o problemă, apoi discută în perechi și împărtășesc cu întreaga clasă.	La ora de limba engleză, profesorul întreabă: „Care este diferența dintre Present Perfect și Past Simple?" Elevii discută în perechi și apoi fiecare grup prezintă concluzia.
2.	**Învățarea prin proiecte (Project-Based Learning)**	Elevii lucrează pe proiecte complexe care integrează mai multe competențe și care necesită planificare, cercetare și prezentare.	Elevii clasei a VII-a realizează un proiect „My English-Speaking Country", cercetând cultura, tradițiile și obiceiurile unei țări anglofone, apoi prezintă proiectul printr-un poster și o scurtă prezentare orală.
3.	**Modelul „Flipped Classroom"**	Predarea se mută acasă prin materiale video sau resurse online, iar timpul la școală este folosit pentru exerciții practice și discuții.	Profesorul oferă videoclipuri despre gramatică și vocabular acasă. La școală, elevii lucrează în grupuri pentru exerciții practice, jocuri de rol sau dialoguri.
4.	**Învățarea colaborativă (Collaborative Learning)**	Elevii lucrează împreună pentru a rezolva sarcini, dezvoltând atât competențe cognitive, cât și sociale.	În ora de științe sau limba engleză, grupuri de 4 elevi redactează o povestire sau explică un experiment, fiecare având un rol: cercetător, scriitor, prezentator, corector.
5.	**Modelul „Metacognitive Reflection"**	Elevii reflectă asupra propriului proces de învățare și își stabilesc strategii pentru a progresa.	După o lecție de gramatică sau vocabular, elevii notează ce a fost ușor, ce a fost dificil și ce strategie vor folosi data viitoare pentru a reține informația mai bine.
6.	**Gamificarea învățării**	Introducerea de elemente de joc pentru a stimula implicarea și motivația elevilor.	Profesorul organizează un concurs „Grammar Quiz" cu puncte și premii simbolice. Elevii lucrează în echipe și aplică strategiile de învățare în timp real.

- ✓ ***Metodologia aplicativă***

Pentru realizarea studiilor de caz s-au utilizat:

- Observații directe în clase de gimnaziu;
- Chestionare și interviuri cu elevii pentru evaluarea percepției asupra strategiilor de învățare;
- Jurnale reflexive completate de elevi pentru analiza metacogniției;
- Analiza produselor de învățare (proiecte, prezentări, sarcini digitale).

Acest mix metodologic permite *evaluarea procesului și a rezultatelor* învățării strategice dintr-o perspectivă holistică.

Aplicații practice

Învățarea autonomă:

- ✓ Elevii primesc un proiect interdisciplinar (ex. „Cultural identity in my English-speaking community") și trebuie să își planifice singuri pașii, să selecteze surse, să organizeze informația și să realizeze prezentarea finală.
- ✓ Profesorul oferă *ghidare minimală* și instrumente de planificare (checklist-uri, diagrame Gantt, aplicații digitale).

Rezultate:

- ✓ Creșterea responsabilității individuale;
- ✓ Dezvoltarea metacogniției prin auto-monitorizare;
- ✓ Elevii devin conștienți de propriile puncte forte și limitări.

Învățarea colaborativă:

- ✓ Grupuri de elevi lucrează la o problemă complexă (ex. proiect STEM sau analiza unei opere literare).

- ✓ Se aplică **roluri strategice** (coordonator, documentator, evaluator) și feedback-ul reciproc este structurat.

Rezultate:

- ✓ Dezvoltarea abilităților sociale și metacognitive;
- ✓ Elevii învață să negocieze, să împartă responsabilități și să reflecteze asupra strategiilor folosite;
- ✓ Creșterea performanței prin co-construcția cunoștințelor.

Învățarea reflexivă:

- ✓ La finalul unei unități didactice, elevii completează *jurnale reflexive*, răspunzând la întrebări precum: „Ce am învățat? Cum am învățat? Ce a funcționat și ce nu?”
- ✓ Se folosește *maparea gândirii și hărți conceptuale* pentru a vizualiza procesul de învățare.

Rezultate:

- Elevii înțeleg modul în care strategiile lor influențează rezultatele;
- Se dezvoltă gândirea critică și capacitatea de autoreglare;
- Profesorul poate adapta metodele în funcție de profilul fiecărui elev.

Învățarea digitală:

- Utilizarea platformelor online (ex. Google Classroom, Kahoot, Padlet) pentru colaborare, testare și feed-back instantaneu**.**
- Elevii își pot urmări progresul și pot adapta strategiile în timp real.

Rezultate:

- Acces facil la resurse diverse;
- Dezvoltarea competențelor digitale și metacognitive;
- Flexibilitate în abordarea diferitelor stiluri de învățare.

Concluzii

1. *Integrarea strategiilor de învățare.* Studiul arată că elevii care folosesc învățarea strategică dezvoltă abilități metacognitive și autonomie în procesul de învățare, ceea ce duce la performanțe mai bune și la o mai mare implicare în activitățile școlare.
2. *Adaptabilitatea la noi tipuri de învățare***.** În contextul gimnazial, strategiile de învățare personalizate și interactive (ex. colaborative, prin proiecte, digitale) răspund mai bine nevoilor diverse ale elevilor, favorizând consolidarea cunoștințelor și gândirea critică.
3. *Impactul asupra motivației și atitudinii.* Aplicarea metodelor strategice crește motivația intrinsecă a elevilor și le dezvoltă atitudinea pozitivă față de învățare, reducând anxietatea legată de evaluări și activități complexe.

Noile tipuri de învățare influențează profund dezvoltarea competențelor strategice ale elevilor, generând un mod de lucru mai autonom, flexibil și orientat spre reflecție. Colaborarea, mediile digitale, proiectele integrate și explorarea activă nu mai reprezintă doar metode izolate, ci forme de învățare care modelează modul în care elevii gândesc și își construiesc strategiile personale. Prin participare în grup, utilizarea resurselor online, realizarea proiectelor și descoperirea autonomă a informațiilor, elevii ajung să își planifice mai eficient activitatea, să își monitorizeze progresul și să își evalueze rezultatele în mod critic. Astfel, învățarea strategică apare ca o consecință firească a acestor experiențe educaționale moderne, reflectând reverberația directă a noilor modalități de a învăța asupra profilului elevului contemporan. Toate aceste tipuri de învățare converg în sensul consolidării învățării strategice, unde fiecare elev își planifică activitatea, își monitorizează progresul și își evaluează rezultatele, reflectând clar impactul noilor forme de învățare asupra competențelor strategice moderne.

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APPROACHES AND METHODOLOGICAL STRATEGIES FOR TEACHING FABLES IN PRIMARY EDUCATION

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Abstract: *Teaching the fable in primary education requires a balanced integration of literary understanding, moral interpretation, and formative pedagogical strategies. The fable, as a concise narrative with strong ethical value, offers young learners' opportunities to develop reading comprehension, critical thinking, and the ability to identify characters, actions, and implicit messages. Effective instructional approaches combine storytelling, dramatization, dialogue, and guided questioning, enabling pupils to explore both the literary structure and the moral dimensions of the text. Methodical techniques such as comparative reading, visualization activities, and creative reinterpretations support active learning and facilitate deeper understanding. Through these methods, learners engage with literary language, practice inferential reasoning, and develop socio-emotional competencies by reflecting on the values embedded in the narrative. A coherent didactic framework thus enhances both the aesthetic appreciation of the fable and its educational potential, contributing to the holistic development of primary school pupils.*

Keywords: *Fable; Didactic strategies; Literary comprehension; Moral reasoning; Storytelling*

The fable is a narrative literary genre with a pronounced educational function, conveying a moral lesson through a brief, often symbolic story. Characters are frequently animals, personified objects, or emblematic human figures that embody specific positive or negative traits. The moral, placed either explicitly at the end or implicitly suggested, offers pupils a rule of conduct that can be applied in real-life situations.

Fables explore fundamental aspects of human nature, illustrating both virtues and flaws through symbolic situations. Among the most common themes are the tension between justice and injustice, the contrast between wisdom and naivety, the opposition between diligence and laziness, and the conflict between pride and modesty. In this way, the genre becomes a privileged space for reflecting on ethical dilemmas, social inequalities and personal responsibility.

From the perspective of the message conveyed, fables systematically expose and sanction human weaknesses such as envy, naivety, boastfulness, vanity, selfishness, greed and moral corruption, as well as the vices of dominant social classes. The satirical dimension is particularly visible in works that focus on social relations, power abuse and hypocrisy, where animal characters or objects function as transparent allegories for human types and behaviours. In his aesthetic system, Mihail Dragomirescu considers the fable "the most significant of the consolidated forms" and proposes a tripartite classification:

- ideological fables, in which the moral and the idea dominate (e.g., Aesop, Lessing);
- literary fables, where stylistic refinement and artistic form are emphasized (e.g., Phaedrus, Florian, Caragiale);
- masterpiece fables, where the central interest lies in the poetic and narrative value of the event itself, beyond explicit didacticism (Tudorică, 1981).

Over time, similar subjects and narrative patterns have been taken over and reinterpreted by different fabulists. What distinguishes one version from another is the style, the narrative voice and the ideological or moral nuance. Classical motifs such as cunning versus naivety, greed, arrogance, parvenitism or betrayal are revisited across cultures and periods, each author adapting them to the social and historical context of his time.

In Romanian literature, fables by authors such as Grigore Alexandrescu, C. V. Carp, G. Sion, George Ranetti, Alexandru Donici, Tudor Arghezi, George Topârceanu and I. L. Caragiale illustrate a wide thematic register—from everyday moral faults to complex social and political criticism. Many texts expose the false friendship of opportunists, ingratitude toward benefactors, social climbing and

the tendency of some characters to deny their origins once they gain power or status. Other fables bring into focus the opposition between work and laziness, or the illusions and frustrations associated with attempts to surpass one's own condition without real effort or self-knowledge.

A distinct category is formed by fables with a pronounced political and social dimension. In these cases, animal or symbolic characters represent social classes, institutions or political actors. The texts expose the persistence of injustice and tyranny, even when political regimes or leaders seem to change, suggesting the continuity of interests and power structures. Demagogy, understood as a strategy of manipulating the masses through flattering discourses, false promises and simulated egalitarianism, becomes a recurrent theme: those in power proclaim equality and justice in words, while, in practice, they maintain or even deepen social hierarchies.

Some fables also reflect disputes of ideas or aesthetic polemics between authors, using animal characters as masks for real intellectual figures. Irony and satire highlight the tension between genuine artistic or moral value and superficial pretence, as well as the conflicts generated by envy and rivalry.

From a didactic point of view, the diversity of themes and situations in fables offers teachers rich material for developing pupils' moral judgement, critical thinking and capacity for argumentation. The allegorical structure of the texts allows for guided discussions about behaviour, choices and consequences, without directly targeting pupils' own experiences in a moralizing manner. At the same time, the recurrence of certain patterns across different authors—classical and modern, Romanian and foreign—facilitates comparative approaches, helping pupils recognize universality in human flaws and values, while also becoming aware of specific cultural and historical contexts.

The fable, through its narrative concision, symbolic characters and explicit or implicit morals, occupies a central place in literary and moral education at the primary level. Its thematic richness and satirical force make it a particularly effective tool for shaping ethical attitudes, socio-emotional competencies and a reflective relationship with reality, especially when it is approached through appropriate methodological and didactic strategies.

The study of fables contributes to the development of multiple key competencies through diverse activities that stimulate critical thinking, creativity, and collaboration. Through fables, all eight key competencies can be developed, depending on the teacher's creativity and the selected corpus of texts. The following section outlines each key competency and the ways in which the fable can be effectively used during Romanian language classes. At the end of the subsection, a series of classroom activities based on the study of fables will be proposed, applicable to primary school levels.

Thus, key competencies may be developed through the fable as follows: communication in the Mother Tongue – Fables enhance text comprehension as well as oral and written expression. Through reading, analysis, and text production, pupils enrich their vocabulary and improve sentence structure.

Social and Civic Competences – Fables offer moral lessons that strengthen ethical awareness, empathy, and civic responsibility. Pupils learn to distinguish between positive and negative behaviours and to apply these lessons in everyday life.

Learning to Learn – By interpreting fables, pupils are encouraged to ask questions, analyse situations, and draw conclusions. They develop autonomy in learning, becoming able to make connections between the information studied.

Cultural Awareness and Expression – As part of universal cultural heritage, fables help pupils discover literary traditions and appreciate cultural diversity. Through dramatization and illustration, pupils develop artistic expression.

Entrepreneurial Competences – Through the study of fables, pupils learn decision-making, initiative, and responsibility. Fable characters often illustrate lessons on effort, perseverance, and the consequences of one's actions.

Digital Competences – The study of fables can be modernised through the use of digital resources (interactive presentations, animations, educational apps). Pupils may create presentations or record audio-video interpretations of fables.

The study of fables in primary school is essential for developing key competencies, offering pupils an interactive and enjoyable way of learning. Through text analysis, the interpretation of moral

messages, and creative activities, children improve not only their linguistic abilities but also their critical thinking, sense of responsibility, and creativity.

To highlight the role of the fable in developing essential competencies such as communication in Romanian, critical thinking, creativity, and collaboration, a range of activities has been designed to encourage pupils to analyse texts, express opinions, and apply moral lessons in real-life situations.
Suggested Classroom Activities Based on the Study of Fables

Activity 1: Retelling the Fable Through Images
Pupils receive images representing key scenes from a well-known fable and must arrange them logically before retelling the story.
Objective: Developing narrative skills and the ability to sequence events logically.
Methods: Storytelling, observation, guided conversation.
Tools: Picture cards, worksheets.
Grade level: I–II.

Activity 2: Fable Dramatization
Pupils work in groups and are assigned roles to perform a short play based on a studied fable.
Objective: Enhancing oral expressiveness and teamwork.
Methods: Role-play, discovery learning.
Tools: Masks, simple costumes, basic props.
Grade level: II–IV.

Activity 3: Identifying the Moral
After reading a fable, pupils identify the moral and provide real-life examples where it applies.
Objective: Developing critical thinking and applying moral lessons to everyday situations.
Methods: Textual analysis, guided discussion.
Tools: Reading worksheets.
Grade level: III–IV.

Activity 4: Writing an Original Fable
Pupils create their own fable, following the specific structure (narrative + moral).
Objective: Developing creative writing skills.
Methods: Drafting, brainstorming.
Tools: Notebooks, charts with examples.
Grade level: III–IV.

Activity 5: Matching Characters and Traits
Pupils match characters from fables with their typical moral traits.
Objective: Understanding character traits and characterization.
Methods: Didactic game, pair work.
Tools: Cards with characters and traits.
Grade level: I–II.

Activity 6: Comparing Two Fables
Pupils read two fables and identify similarities and differences between them.
Objective: Developing comparative analysis skills.
Methods: Comparative reading, group discussions.
Tools: Comparison charts, texts.
Grade level: III–IV.

Activity 7: Creating an Alternative Ending
Pupils modify the ending of a fable to offer a different perspective on the moral.

Objective: Stimulating creativity and critical thinking.
Methods: Creative writing, debate.
Tools: Worksheets, notebooks.
Grade level: III–IV.

Activity 8: Creating a Comic Strip
Pupils illustrate the key scenes of a fable and create a comic strip with dialogue.
Objective: Developing visual expression and narrative understanding.
Methods: Illustration, graphic storytelling.
Tools: Paper, coloured pencils.
Grade level: II–IV.

Through such activities, pupils not only improve their linguistic and analytical skills but also learn valuable life lessons in an interactive and engaging way.

According to the National Curriculum for primary education, the study of fables supports the attainment of specific educational objectives that are fundamental for shaping a well-rounded learner, capable of understanding and appreciating literature. These objectives refer not only to the comprehension of literary texts but also to the development of critical thinking and ethical values.

A key objective of studying fables is the development of communication skills and the ability to understand literary texts. The National Curriculum requires pupils to read and comprehend fables from both Romanian and world literature, identifying central themes, character traits, and the moral of the story. Classroom activities centred on fables help pupils analyse the structure of a short narrative text and appreciate the importance of each detail in constructing its message. Through such activities, pupils are encouraged to express in their own words the lessons learned from the text and to participate actively in discussions, supporting their opinions with examples. These practices contribute to vocabulary enrichment and to the development of clear and coherent communication.

Another major objective is the development of critical thinking. The National Curriculum emphasises the importance of an education that fosters reflection on human behaviour and social values. Fables are ideal texts for stimulating critical thinking, as they present conflicts and situations that allow pupils to analyse characters' actions and connect them to their consequences. Pupils are encouraged to reflect on the virtues and vices illustrated in the fables, to identify relationships between characters with opposing traits, and to formulate opinions about correct or incorrect behaviours. In this way, pupils learn to critically evaluate actions and to appreciate the importance of moral choices in real life.

A further educational objective related to the study of fables is the development of analytical and interpretative skills. According to the National Curriculum, pupils should be able to identify and analyse the structural elements of a fable: narrator, characters, conflict and its resolution, as well as the moral message. Fables provide opportunities for pupils to distinguish between positive and negative characters and to understand how their behaviour influences the course of events. Analysing fables supports the development of pupils' ability to interpret the text's implicit meanings and extract valuable lessons about life and morality.

Another important objective is the formation and consolidation of ethical and moral values. Fables serve as an effective tool for transmitting lessons about virtue and vice—such as fairness, diligence, honesty, but also greed, laziness, or deceit. The moral of the fable is essential in this regard, as each story conveys a lesson about how people should behave in a civilised society. Pupils learn about the importance of moral choices and how their actions can impact themselves and others. This contributes to the development of responsible behaviour and the cultivation of a balanced and ethical character.

Thus, the study of fables, in accordance with the educational objectives of the National Curriculum for primary education, is fundamental to the intellectual and moral development of pupils. Fables not only support linguistic and cognitive growth but also contribute to ethical education, encouraging critical thinking and understanding of society's fundamental values. In this way, fables

become a valuable instructional tool, offering pupils important life lessons that will guide their choices and attitudes throughout their personal development.

Teaching the fable in primary education requires a methodological approach adapted to pupils' age and cognitive development. One such approach is interactive pedagogy, which places the pupil at the centre of the instructional process and promotes active participation, collaboration, and discovery-based learning.

Interactive pedagogy can be defined as "the set of instructional methods and techniques that valorise interaction among pupils and between pupils and the teacher, with the goal of jointly constructing knowledge" (Cristea, 2000, p. 187). Thus, the teacher's role shifts from that of a simple transmitter of information to that of a facilitator of learning, responsible for creating stimulating and challenging educational contexts.

In the teaching of fables, interactive pedagogy is essential for achieving not only cognitive objectives (understanding the text and its message), but also affective and attitudinal ones, such as developing critical thinking, empathy, and expressive abilities.

The characteristics of the fable in primary education are relevant for selecting interactive methods. The fable is a short literary form, featuring allegorical characters, often animals, that highlight human flaws and convey a clear moral. This simple and engaging structure facilitates pupils' involvement in exploratory and creative reinterpretation activities (Ștefan, 2003, p. 92).

Discovery learning is a method that involves guiding pupils toward independently identifying information and drawing conclusions. Discovery may be full or partial; in the case of the fable, it can be applied, for instance, to identifying the moral through guided questions (Cerghit, 2006, p. 118). The particular value of this method lies in its ability to develop analytical and synthesis skills.

Dramatization is defined as an active method through which pupils stage situations from the literary text, using verbal, physical, and emotional expressiveness (Stan, 2010, p. 143). In teaching fables, dramatization facilitates the understanding of roles and moral messages in an affective, engaging, and memorable manner.

Debate is an interactive method based on expressing and arguing personal viewpoints. In the teaching of fables, debate may be initiated from characters' attitudes or from the moral of the text (Iucu, 2008, p. 154). The distinctive value of debate lies in developing critical spirit and argumentative ability.

The jigsaw method involves dividing the class into small groups, each responsible for one part of the text or theme and subsequently combining the information to construct the overall meaning (Johnson & Johnson, 1999, p. 56). This method fosters cooperation, individual responsibility, and positive interdependence.

The concept map is a graphical representation of key ideas and the relationships between them (Novak & Gowin, 1984, p. 45). In the case of fables, concept maps help visualize the sequence of events, character traits, and the extraction of the moral.

Implementing interactive pedagogy requires combining these methods and adapting them to the level of the class. For example, after reading the fable *The Crow and the Fox*, the teacher may begin with a guided discussion to identify the moral, then organise a dramatization of key scenes, and conclude by having pupils work in groups to create concept maps illustrating the message conveyed.

Teaching the fable in primary education is a didactic process that can be carried out using both traditional and modern methods. Each approach has distinct characteristics, and combining them can enrich pupils' educational experience by stimulating imagination, critical thinking, and understanding of the moral messages contained in fables. This section analyses the differences between traditional and modern methods and provides concrete examples of activities for each.

In the traditional teaching approach, the teacher is the central figure in the educational process, while pupils adopt a passive role in which they are expected to memorise and reproduce information. Traditional methods rely on a structured and linear learning framework, where pupils learn primarily through listening, reading, and repetition.

Examples of traditional activities:

- Reading the fable: The teacher reads the fable aloud, and pupils are expected to listen attentively and grasp its moral meaning.
- Summarising the fable: After the reading, pupils are asked to express orally or in writing the essential elements of the story, indicating the characters and the moral.
- Dictation and transcription exercises: Pupils write the fable from dictation, practising writing skills, spelling, and reading comprehension.
- Comprehension questions: The teacher asks questions such as "What did character X learn?" or "What message does the fable convey?", thus stimulating memory and direct interpretation of the text.

Characteristics of the traditional method:

- Emphasis on memorisation and passive learning techniques.
- Knowledge is transmitted unidirectionally (from teacher to pupil).
- Activities are relatively static, and the pupil plays a passive role in the learning process.
- Limited variety of didactic activities, which may result in boredom and decreased motivation.

In contrast, modern teaching methods are characterised by increased interactivity, active and collaborative learning, and the use of digital resources. These methods require active involvement from pupils, while the teacher acts as a facilitator who guides the learning process.

Examples of modern activities

- Role-playing: Pupils are divided into groups and assigned roles of characters from the fable. They construct their own lines and express the thoughts of the characters in the context of the story.
- Debates: After reading a fable, pupils can be organised into groups to discuss whether the characters' behaviours were appropriate.
- Creating alternative versions of fables: Pupils can be encouraged to write or design their own versions of fables by changing characters or the moral.
- Using digital resources: Teachers may use online educational platforms or interactive applications to help pupils analyse the fable. Pupils can create mind maps or infographics about the characters using tools such as MindMeister or Canva.

Characteristics of the modern method:

- Pupils are actively engaged in the learning process.
- Critical thinking, collaboration, and creativity are promoted.
- A wide variety of activities helps maintain pupils' interest.
- Modern technologies facilitate learning through innovative and interactive methods.
- The pupil has an active role and learns through discovery, direct experience, and collaboration.

Thus, the teaching of fables in primary education can greatly benefit from a balanced combination of traditional and modern methods. Traditional approaches, through their clarity and well-structured format, provide a solid foundation for literary learning, focusing on memorisation, attentive listening, and text comprehension. These methods are particularly useful for pupils who require a more structured learning environment and for those at the early stages of their educational development.

Conversely, modern methods bring dynamism to instructional activities by promoting active pupil engagement, the development of critical thinking, and creativity. The use of digital technologies and interactive activities makes lessons more appealing and more relevant to contemporary learners, responding to their need for collaborative and experiential forms of learning.

The combination of these methods can contribute to the creation of a balanced learning environment that supports the development of all pupils' abilities, resulting in a more comprehensive and context-adapted educational process. In this regard, the teaching of fables in primary education should not be limited to conventional approaches but should also embrace innovative methods that make learning more dynamic, enjoyable, and meaningful for pupils.

Therefore, teachers should remain open to integrating these approaches, creating an educational framework that promotes not only the theoretical understanding of fables but also the formation of essential life skills such as critical thinking, problem-solving, and collaboration among pupils.

On a personal level, I consider the teaching of fables to be a privileged moment within the instructional educational process a space where the pupil can recognise themselves, reflect, and grow not only as a reader but also as a future citizen. Despite their antiquity, fables remain texts of enduring value, adaptable to the contemporary needs of education. It is the teacher's responsibility to revalorise them through modern approaches and to transform them into a genuine vehicle for moral development.

Looking ahead, several extended research directions may be considered, such as the impact of fables on pupils' emotional intelligence, the correlation between reading fables and the development of empathy, the creation of interactive digital packages for teaching fables, or comparative studies between teaching methods used in urban and rural educational environments. Furthermore, longitudinal research could be undertaken to analyse the long-term effects of morally driven literature on pupils' behaviour.

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THE LANCASTRIAN SYSTEM IN WALLACHIA

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Abstract: *At the end of the activity at Saint Sava in Bucharest, a new teaching method was put into practice, represented by monitorial education. It was introduced by Dimitrie Vilie, during the leadership of Vardalah and taken over after the model of G. Cleobul from Iaşi. In Bucharest, mutual education was harshly criticized by the Church. One opponent was even Metropolitan Grigore, who saw in it a serious attack on the faith. The mutual or Lancasterian method, also known by many other names: mutual or monitorial education, allilodidactic, was based on the principle of helping students. Older students, at a more advanced stage of education, allowed the transmission of knowledge to younger students, under the strict supervision of the teacher.*

Keywords: *school; children; pedagogical method; mutual learning; education*

Școala a fost privită ca un instrument cultural ce a funcționat la început pe lângă biserici și mânăstiri[1]. Biserica a constituit mult timp un focar de cultură cu asumarea unei responsabilități uriașe în formarea, instruirea și educarea generațiilor.

La sfârșitul secolului al XVII-lea și începutul secolului al XVIII-lea s-au pus bazele învățământului superior în Țările Române, prin intermediul celor două școli domnești de la Sfântul Sava din București și cea de la biserica Trei Ierarhi din Iași.

Comparativ cu Transilvania unde învățământul primar își avea rădăcinile înfipte în istorie încă de la începutul secolului al XIV-lea, iar cel secundar în secolul al XVI-lea ca produs al reformei religioase, unde de asemenea putem vorbi de existența învățământului superior din perioada 1520-1530, Țara Românească a avut un debut cultural mai lent.

Instalarea domnilor fanarioți a reprezentat, pe de o parte, accentuarea procesului de orientalizare a spațiului românesc, iar pe de altă parte a determinat dezvoltarea învățământului în limbile greacă, slavonă, română și creșterea numărului școlilor publice și private. De-a lungul istoriei, nu putem vorbi de o școală slavonă sau grecească pe teritoriul Țării Românești, ci de o școală românească de expresie slavonă sau grecească[2]. Acestea au reprezentat etape esenţiale în istoria învățământului românesc.

Conținutul educației în epoca medievală era alcătuit din „cele șapte arte liberale*", trivium* (gramatica, retorica, filosofia religioasă (dialectica) și *quadrivium* (aritmetica, geometria, astronomia și muzica)[3]. Se preda și teologia.

Dialectica pregătea elevii pentru viitoarele dispute pe teme religioase și dogmele creștine. Astronomia se baza pe însușirea cunoștințelor legate de calculul pentru stabilirea datei sărbătorilor pascale și alte preziceri după stele[4].

Învățământul medieval a rămas zugrăvit prin acea imagine în care erau prezentați profesorul, așezat pe un scaun, de cele mai multe ori cu o vargă în mână, înconjurat de elevii săi, pe lavițe cu cărțile în mâini sau pe genunchi. Lecțiile se predau atât individual cât și simultan. Când elevii erau mai numeroși și cu niveluri de cunoștințe diferite, era adoptată metoda împărțirii lor pe grupe.

Metoda de predare în școlile din Țara Românească cea mai des întâlnită și practicată în Evul Mediu, era cea a memorării pe de rost. Argumentul folosit a fost dat de latura revelată a învățăturii creștine, intangibilă și superioară. Metodele pedagogice folosite aveau la bază dialogul dintre elevi,

[1]Gheorghe Pârnuță, *Istoria învățământului și gândirea pedagogică din Țările Române. Secolele XVII-XIX,* București, Editura Didactică și Pedagogică, 1971; vezi și Claudiu Neagoe, *O scurtă istorie a românilor. Secolele XV-XVII*, vol. II, București, Editura Ars Docendi, 2009, p. 121.
[2]Alexandru Zub, *Cultură și societate. Studii privitoare la trecutul românesc*, București, Editura Științifică, 1991, p. 185.
[3]Aleko Konstantinov, E. N. Medinski, M.F. Șabaeva, *Istoria pedagogiei,* București, Editura Didactică și Pedagogică, 1919, p. 31.
[4] Ilie Popescu Teiușan, *Legislația școlară feudală în Țările Române* în vol.: *Contribuții la istoria învățământului românesc. Culegere de studii*, București, Editura Didactică și Pedagogică, 1970, p. 50.

dispute constructive pentru dezlegarea antitezelor propuse prin silogisme și entimeme, utilizarea paradigmelor retorice, analize gramaticale de etimologie și sintaxă, prin studierea *Sintaxei* lui Alexandru Mavrocordat și *Gramatica* lui Lascaris, dar „fără semnificațiile și abstracțiile de acolo", toate în limba greacă de obște[5] .

Recomandările pedagogice constau în: evitarea predării cunoștințelor metafizice elevilor ce nu au reușit să parcurgă materia de la cursul de fizică, iar aceasta să fie predată împreună cu cursul despre naștere și pieire. Cursurile erau structurate de la nivelul mai ușor spre cel mai greu; predarea se făcea în limba cunoscută de elevi, cu un înțeles facil, folosind un vocabular simplu. Temele scrise erau verificate și corectate de profesori.

Elementele pedagogice primare românești au urmat aceeași direcție cu cele din pedagogiile medievale europene la începutul lor, o serie de recomandări cu caracter pedagogic din înțelepciunea populară, ale filosofilor, datoriile părinților față de copii.

În general, pedagogia românească practicată în secolele XVI-XVII era formată din sfaturi și principii de viață. Acestea erau predate într-o formă extrem de apropiată de învățătura creștină. Nu a fost reprezentată prin gânditori, sisteme pedagogice așa cum se întâmplase în Apus, unde erau cunoscute operele pedagogilor: Comenius, Locke, Fenelon[6].

Centrul preocupărilor educative era reprezentat de formarea și dezvoltarea omului creștin, bunului ortodox și mai presus, util Bisericii. Școlile primare (întâlnite pe lângă mânăstiri și biserici) au avut ca scop transmiterea cunoștințelor de caligrafie, psaltichie, muzică, pictură bisericească, arta de a lega cărțile și alte activități necesare vieții monahale. Educația predată se reducea la cunoștințe religioase, de scris, cunoștințe de muzică și educație religioasă. Învățământul începea cu predarea buchiilor, se trecea gradual la *Ceaslov* și *Octoih* (cartea pentru cântări bisericești). Era predată citirea pe slove a Octoihului. Etapa următoare era destinată citirii *Psaltirii, Evangheliilor și Apostolului*. Se făceau exerciții de cronologie și citirea fragmentelor mai însemnate din *Biblie*. Învățau câte trei catisme din *Psaltirea proorocului David*[7] (Psaltirea cuprindea 20 de catisme). Aritmetică nu învățau cu acel dascăl decât după învățarea întregii *Psaltiri*. În istoriografie, astfel de profesori au fost numiți, dascăli de copii[8]. Elevii lor proveneau din sânul familiilor de țărani și de orășeni „aduși cu sila din toate părțile"[9]. Modul în care scriau elevii în cadrul școlilor elementare era rudimentar. Scriau exact cum se pronunța cuvântul, credeau că trebuie să fie menținută reproducerea fidelă a cuvintelor exprimate. Foloseau cât mai puține buchii, uneori utilizau suprascrierea, pentru a face economie de timp sau hârtie[10]. În școlile de slovenie metodele folosite erau dificile și greoaie. Pentru a învăța citirea buchiilor, dascălul scria pe o foaie buchiile, iar elevii erau nevoiți să le învețe, să le pronunțe, fără a le scrie. După o lună trebuiau să le recite. Următoarea lecție, „slovenirea" consta în legarea sunetelor după o metodă foarte grea. Studiul continua cu legarea a două consoane cu o vocală și în sfârșit a două vocale cu o consoană[11]. Întreaga activitate se desfășura într-un interval de șase luni.

Învățarea literelor se făcea după metoda onomatologică, adică se utiliza denumirea în limba greacă (alfa, gama, delta, etc.)[12] sau în slavonă (az, buche, vede, glagoli).Aceste metode erau utilizate în special pentru perioada de inițiere în tainele alfabetului. Astfel, literele erau învățate în greacă și română, iar de la litere se făcea trecerea treptat către citirea pe silabe.

Pentru învățarea cuvintelor și propozițiilor a fost întrebuințată metoda psihagogică (scrierea suprapusă a sinonimelor sau omonimelor, pe care elevii le memorau. Scopul utilizării acesteia era de a îmbogăți vocabularul elevilor. Iacob Stamate a fost unul dintre profesorii academiei, care s-a

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[5]*Ibidem,* pp. 52-53.

[6]Aleko Konstantinov, E.N. Medinski, M.F. Șabaeva, *Op. cit.*, p. 36.

[7]Ion Albulescu, *Istoria gândirii și practicii pedagogice românești*, Cluj-Napoca, Editura Casa Cărții de Știință, 2005, p. 23.

[8] S. S. Bârsănescu, *Istoria pedagogiei românești*, București, Societatea Română de Filosofie, 1941, p.17.

[9]*Ibidem*, p. 18.

[10] Ion Ghica, *Școala acum 50 de ani* în Idem, *Scrisori ale lui Ion Ghica către V Alecsandri*, ediție îngrijită de Radu Gârmacea și ilustrată de Rareș Ionașcu, București, Editura Humanitas, 2014, p. 71.

[11] Mioara Zgîbea-Turcu, *Aspecte ale învățământului bucureștean până la jumătatea secolului al XVIII-lea* în „Materiale de Istorie și Muzeografie", Muzeul de Istorie a orașului București, 1963, p. 379.

[12]*Manuscrisele românești în colecția Muzeului Olteniei. Secolele XVII-XIX*, coordonator: Zaharia Gurău, Craiova, Editura Antheo, 2012, ms. 70, *Încercări de condei, Eu sunt Alfa și Omega, începutul și sfârșitul. Az, buche, vite* (prima jumătate a sec. al XVIII-lea), p. 20.

pronunțat împotriva metodelor psihagogică și cea de memorizare mecanică și propunea să se pornească de la predarea elementelor cunoscute spre cele necunoscute, de la simplu spre complex[13].

Paralel au fost folosite și alte metode didactice[14]:

1. *metoda monolectică*, adică traducerea cu ajutorul unui singur cuvânt;
2. *metoda reportatio și resumptio*: elaborarea compunerilor în proză sau versuri;
3. *metoda Montaigu* bazată pe dialoguri și dezbateri între elevi pe diverse teme.
4. lecții prin care erau predate gnome sau sentințe: metoda consta în interpretarea unei sentințe, apoi fiecare elev era ajutat în noua explicare, continuată prin metoda psihagogică.
5. *metoda memorării* prin care elevii erau îndemnați să învețe pe de rost rugăciuni, poezii, gnome, sentințe, explicații, imnuri, psalmi, definiții, etc.
6. lecții de lectură a textelor cu analiză și comentarii.
7. prelegerile dedicate elevilor cu o pregătire anterioară, deoarece se rezuma la reproducerea ad litteram[15].
8. copiere de texte, conjugări, dictări, traduceri, compuneri, scrisori cu sau fără model.

Pedagogia practicată în Țara Româneaască a fost influențată de mai mulți factori. Primul ar fi cel de ordin geografic ce a permis pătrunderea unor influențe și pedagogii. Din sud au venit influențele bizantine, din nord și est cele polone, din vest cele italiene și mai târziu, al sfârșitul secolului al XVIII-lea, cele franceze. Totuși, aceste condiții i-au permis afirmarea unei independențe culturale și pedagogice.

În literatura de specialitate, pedagogia Evului Mediu românesc a fost împărțită în mai multe faze: prima, faza preștiințifică, ce a corespuns secolelor al XVI-lea și al XVII-lea; a urmat etapa pedagogiei sistematice însoțită de o etapă intermediară. Tranziția de la etapa preștiințifică la cea sistematică s-a făcut în baza acestei etape cu caracter tranzitoriu, cu două elemente constitutive: publicarea manualelor școlare și organizarea școlilor. Această etapă a corespuns secolului al XVIII-lea[16].

Țara Românească nu a beneficiat de reforme școlare semnificative în perioada anterioară celei de-a doua jumătăți a secolului al XVIII-lea, așa cum s-a întâmplat cu spațiul transilvănean. Transilvania, aflată sub dominația habsburgică a beneficiat de o serie de măsuri și legiuri în domeniul școlar: *Ratio Educattionis, Norma Regia* (1781) și altele ce reglementau desfășurarea activității școlare din toate punctele de vedere[17]. Valahia a preluat doar o parte din aceste legiuri, așa cum am observat, unele principii din programul *Ratio Educattionis* bazat pe coerență, logică, ordine și moderație[18]. Aceast procedeu didactic era format din cele două metode pedagogice: tabelare și literale. Principiul care a guvernat era următorul: dascălul forma clase de elevi cu aceeași vârstă și scria pe tablă litera de început a cuvintelor. Elevii aveau obligația de a continua cuvântul prin descoperirea literelor lipsă. Metoda tabelară era similară celei literale, singura diferență consta în scrierea pe tablă a cuvintelor întregi nu doar a literelor, pe care elevii erau nevoiți să le memoreze[19]. Perioada fanariotă a adus câteva schimbări majore în domeniul didactic. Erau condamnate metodele aplicate de dascălii greci în școli, majoritatea cursurilor aveau ca obiect de studiu gramatica, lăsând spațiu insuficient predării cunoștințelor științifice. Au fost prezentate câteva principii pedagogice pe care dascălii erau îndemnați să le urmeze în munca de la catedră:

1. Elevii să fie întâmpinați cu răbdare, cu scopul de a îndepărta lenevirea școlarilor la învățătura cea bună;
2. Metoda de predare să înceapă de la cele știute spre cele neștiute, de la cunoștințe ușor de asimilat la cele mai dificile. Recomandările erau date spre a se limita intenția de a învăța mecanic, o reproducere a canoanelor, citirea fără a înțelege ceea ce învățau. Se recomandau următoarele metode didactice: după predarea cunoștințelor elementare de gramatică, elevului i se prezentau mitul lui Esop, arta dialogului, și alte cunoștințe ușoare și folositoare acestora.

[13]Alexandru Zub, *Op. cit.*, p. 198.
[14] Elena Grigoroiu, *Op. cit.*, p. 24.
[15] Ion Albulescu, *Op.cit*., p. 102.
[16]*Ibidem,* p. 37.
[17] Nicolae Albu, *Istoria învățământului românesc din Transilvania până la 1800*, Blaj, Tipografia Lumina, 1944.
[18] Dan Râpă-Buicliu, *Cartea românească veche. Studia bibliologica*, Galați, Editura Alma, 2000, p. 139.
[19] Ion Albulescu, *Op. cit.*, p. 102.

Matimile (lecțiile) erau predate astfel încât, a doua zi, elevul să fie capabil a tălmăci amănunțit lecția;

3. A fost stabilită perioada vacanțelor, căci deprinderea acumulată era uitată pe perioada acestora, prin nelucrare. De aceea, era recomandată o perioadă optimă de 30 zile într-un an, în timpul verii, exceptând duminicile și zilele praznicelor împărătești de peste an, când elevii erau liberi;
4. A fost reglementată și pedeapsa. Pentru fapte de o importanță minoră, stabilirea și aplicarea pedepsei revenea dascălului. Pentru fapte grave, dascălul făcea cunoscut cazul epitropilor[20]. Pedeapsa cu bătaia era destul de des întâlnită. Dascălul se plimba printre elevi cu o vargă mare în mână. Orele de curs se desfășurau după un program bine fixat: dascălul se oprea în fața fiecărui elev, pe unii îi asculta, altora le corecta scrisul, fie arunca câte o literă deasupra cu scopul de a fi slova mai bogată. Elevii cunoșteau consecințele în cazul nepregătirii lecțiilor. Pedepsele erau destul de aspre: fie folosirea nuielei, fie profesorul își scotea imineul din picior (pantofi de modă turcească cu vârful ascuțit) și îi lovea[21];
5. Superstiția și ignoranța domneau între principiile pedagogice.

Cercetând pedagogia practicată în unele state europene am observat că, metodele și principiile pedagogice au fost aplicate într-un mod similar și în Țările Române. Pedagogul, Jan Amos Comenius (1592-1670), originar din Suedia a introdus pentru prima dată în istoria educației și a învățământului o programă școlară, a creat un sistem de învățământ bazat pe discipline, principiul de bază fiind corelat cu posibilitățile intelectuale și vârsta elevilor[22]. El a introdus sistemul vacantelor, începutul anului școlar la 1 septembrie, identificarea celor patru momente în desfășurarea orelor: pregătirea copiilor pentru a înțelege noutatea; prezentarea și analiza elementelor noi; memorarea cunoștințelor; realizarea unor exerciții aplicative cu demonstrarea ipotezelor. Considerat un adevărat Pestalozzi al evului mediu[23], celebrul suedez a împărtășit experiența sa și în Transilvania în cei patru ani de vizită.

Cu privire la învățământul superior, cea mai utilizată metodă didactică de predare a a fost cunoscută sub denumirea de *expositio per modum quaetionis*[24]. Se începea cu o propoziție din textul aristotelic, pe marginea căreia dascălul punea una sau mai multe întrebări. Textul respectiv reprezenta nucleul temei ce urma să fie dezbătută. Profesorul prezenta diverse opinii și controverse ale filosofilor și comentatorilor aristotelicieni. În aceste condiții, cursul devenea enciclopedic, o adevărată introducere în problematica filosofiei în general. Principiul folosit era cel al despărțirii filosofiei de teologie. Orele de curs s-au transformat în dezbateri deschise pe marginea unui subiect și a întrebărilor ridicate de profesor. Separarea totală de teologia creștină l-a despărțit pe Corydaleu și adepții săi de scolastica predată anterior și de neoscolastica învățământului iezuit[25].

Din a doua jumătate a secolului al XVIII-lea, fiecare profesor își elabora propriile manuale, de aceea desele înlocuiri ale dascălilor erau primite cu greutate de elevi. Conform opiniei lui Erbiceanu[26], manualele folosite în București erau aproape identice cu manualele utilizate la Iași, în Turcia și Orient.

La finalul activității de la Sfântul Sava din București a fost pusă în practică o nouă metodă de predare, reprezentată de învățământul monitorial. A fost introdusă de Dimitrie Vilie, în timpul conducerii lui Vardalah[27]și preluat după modelul lui G. Cleobul de la Iași[28]. Primul document semnat de profesorul Vilie, *Tabelele pedagogice după metodul alilodidactic ale lui Cleobul*, tipărit la Paris

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[20] Nicolae Gh. Costescu, *Contribuțiuni la istoria învățământului nostru primar,* București, Cultura Românească, f. a., p. 35.

[21]Ion Ghica, *Școala acum 50 de ani* în Idem, *Scrisori ale lui Ion Ghica către V Alecsandri*, ediție îngrijită de Radu Gârmacea și ilustrată de Rareș Ionașcu, București, Editura Humanitas, 2014, p. 71.

[22] Cucoș, Constantin, *Istoria pedagogiei. Idei și doctrine pedagogice fundamentale*, Iași, Editura Polirom, 2017, p. 129.

[23] *Ibidem*, p. 132.

[24] Petru Vaida, *Neoaristotelismul în Țările Române* în *Istoria filozofiei românești*, vol. I, coordonatori: Nicolae Gogoneață, Radu Pantazi *et alții*, București, Editura Academiei, 1972, p. 107.

[25] *Ibidem*, p. 109.

[26]Constantin Erbiceanu, *Cronicari greci care au scrisdespreromâniînepocafanariotă*, București, edituraCronicar, 2003, p. XXXVII.

[27]Ilie Popescu Teiușan, *Învățământul lancasterian în școala românească* în *Clasici ai pedagogiei universale și gândirea pedagogică românească*, București, Editura Didactică și Pedagogică, 1966, p. 262.

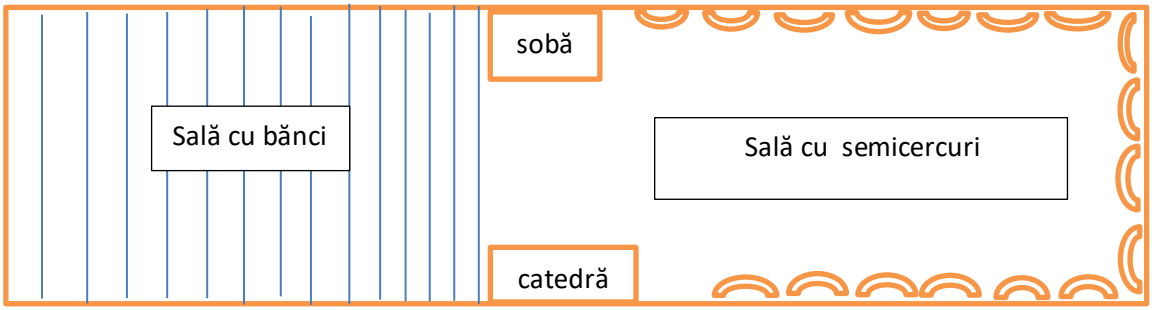
[28]*Ibidem*, p. 254.

la 1819[29] conținea elementele esențiale noii metode. Această colecție formată din 73 de tabele de învățătură, avea la bază metoda mutuală și presupunea o anumită organizare a sălii de clasă.

La București, învățământul mutual a fost aspru criticat de Biserică. Un opozant a fost chiar mitropolitul Grigore, care vedea în el o gravă atingere adusă credinței[30]. Metoda mutuală sau lancasteriană, cunoscută și sub numeroase alte denumiri: învățământ mutual sau monitorial, alilodidactic, a avut la bază principiul într-ajutorării elevilor. Elevii mai mari, într-un stadiu mai înaintat de învățătură permiteau transmiterea cunoștințelor către elevii mai mici, sub stricta supraveghere a profesorului.

Sălile de curs erau de formă dreptunghiulară, împărțită în două părți. În mijlocul sălii, la intrare era așezată catedra învățătorului. În fața ușii, lângă peretele opus, soba. În stânga catedrei erau așezate cele 12 bănci, din care prima era banca de nisip folosită la scrierea literelor. Băncile erau așezate astfel încât permiteau loc suficient la perete. La unul din capetele băncii, mai înalt, era amplasat pupitrul monitorului de bancă. Rolul acestuia era de a monitoriza și supraveghea elevii aflați în banca pe care o avea în grijă. Învățământul lancasterian presupunea o instrucție eliberată de dogme, raționalistă, a impus ideea organizării adecvate sălilor de clasă, a făcut trecerea de la învățământul medieval la școala modernă.

Piesele caracteristice într-o școală de tip lancasterian erau semicercurile. Acestea erau prinse în pereții celei de-a doua jumătăți de clasă. Aceste semicercuri erau din fier cu balamale, prinse la o distanță de un metru de la podea. Numărul semicercurilor era cel puțin egal cu numărul băncilor. În jurul acestora se adunau elevii, iar monitorul intra în acest semicerc și cu o vargă în mână, arăta elevilor textele de pe tablele lancastrice. Tablele se fixau în ramele unei planșete de lemn și de tinichea pe pereți, în dreptul fiecărui semicerc. Dimensiunile obișnuite ale acestor planșete și al tabelelor era de 48 cm înălțime și 32 cm lățime[31]. Tipărite pe o singură față, cu litere mari, ușor de citit, constituiau materialul cel mai important.



Sursa: *Clasici ai pedagogiei universale și gîndirea pedagogică*

În secolul al XVI-lea învățământul a avut un puternic accent mistic-religios. Secolul al XVIII-lea a adus o schimbare, învățătura religioasă fiind supusă îndoielii, filosofia ocupând un loc însemnat în sânul educației. Principiul scolastic de a pune de acord filosofia cu religia și-a consolidat poziția și în Țara Românească. Acum, au circulat și citit lucrările, *Hristoitia sau Școala moralului, Pareneticele lui Agapet, Învățăturile lui Vasile Macedoneanul* sau *Cartea românească de învățătură*[32]. După conținut, erau considerate lucrări pedagogice, prezentând reguli de conduită în societate, maxime privitoare la atitudinea religioasă, politică și morală a domnitorului și poporului.

Noțiunile pedagogice care se aplicau în școlile din acest secol erau sub forma științelor sau epistimurilor: „o școală fără epistimuri, este ca o casă fără ferestri”[33]. Recomandările profesorilor făceau referire la practicarea unui învățământ adaptat copiilor, evitarea predării mecanice și a învățării

[29] *Ibidem*, p. 255.
[30] *Ibidem.*
[31] *Ibidem*, p. 278.
[32] *Cartea românească de învățătură* cuprindea pravilele împărătești. Tipărită inițial la Iași, în 1646, s-a scris din porunca lui Nicolae Alexandru Mavrocordat în cea de-a doua sa domnie în Țara Românească, la 21 noiembrie 1724, pentru beizadeaua Constantin. A fost scrisă de popa Stanciu de la Biserica Tuturor Sfinților din București. *Cartea românească de învățătură* cuprindea 252 de învățături; *Catalogul manuscriselor românești*, ms. 1253, p. 370.
[33] *Ibidem*, p. 47.

pe de rost. Acest secol a fost recunoscut pentru politicile școlare aplicate, preocuparea constantă a domnitorilor privind reorganizarea învățământului și inovarea acestuia.

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PRAGMATIC SIGNS OF SCHOOL COMPETENCE

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Abstract: *The article highlights the openings offered by pragmatics to school competence, here being included the orientation towards the practice of meaningful action of the student, to the formation of him "fit for action", engaged in an efficient practice, with noticeable practical effects. The pragmatic method is approached interpretively, which involves the attempt to capitalize on each opinion according to its practical consequences. Awareness of the implications and requirements of competence generates great changes at the level of social interactions. Approaching contemporary society, as a knowledge society, brings to the forefront changes in vision regarding the formation and development of competences, as a subject of increasingly active public interest. Competence from a pragmatic perspective is a need that both students and social systems have, it is an important need, a very strong intrinsic motivator, a generator of all the student's efforts to perform.*

Keywords: *pragmatic; competence; practical action; practical consequences; results; concrete thinking, situation*

- ***Esența pragmaticului***

În concepția educației la zi tot mai insistent se vorbește despre formarea practică sau pragmatică a elevilor, care să fie pregătiți pentru realitatea ce îi înconjoară. În ideea acestor orientări, miezul pragmatismului este dat de credinţa că *este adevărat* nu doar ceea ce concordă cu realitatea obiectivă, ci și ceea ce se dovedeşte *a fi avantajos* [2; 6; 12]. În pragmatism, ideile nu sunt din start adevărate, ci *devin* astfel în cursul acţiunii, în măsura în care „dau randament". Însăşi gândirea este valoroasă pentru un pragmatist numai dacă deţine o *funcţie pragmatică*, adică aceea de a elabora *reguli, instrumente* pentru acţiune, care desemnează un *instrumentalism,* ca o teorie privind natura gândirii, a logicii şi a dobândirii de cunoştinţe, conform căreia ideile şi judecăţile trebuie privite ca instrumente ce funcţionează în situaţii trăite şi determină consecinţe pentru viitor [14].

Metoda pragmatică, la rândul său, înseamnă a încerca să interpreteze fiecare opinie în funcţie de consecinţele sale practice. Problema se pune în felul următor: dacă o anumită opinie este adevărată, şi nu alta, care este diferenţa ce ar rezulta de aici în mod practic. Dacă nici o diferenţă practică nu ar putea fi depistată, se va considera că ambele alternative sunt acceptate în acelaşi timp şi că orice discuţie ulterioară ar fi inutilă. Pentru ca o controversă să fie serioasă, trebuie să se poată indica precis care consecinţă practică îi este în mod necesar alăturată astfel încât să fie considerată singura adevărată. Metoda pragmatică reprezintă, prin urmare, o atitudine, o orientare. Şi această orientare, această atitudine, constă în întoarcerea privirilor noastre de la tot ce reprezintă lucru prim, principiu prim, categorie, necesitate presupusă, spre lucrurile ultime, spre rezultate, consecinţe, fapte. Pragmatistul se ataşează strâns de fapte, de realitatea concretă; studiază atent adevărul, după cazuri particulare pe care apoi le generalizează. Pragmatistul vrea să demonstreze detaliat anume *de ce* trebuie să-i purtăm respect adevărului [Apud 15, p.38-39].

După cum afirmă F.G. Popescu, atitudinea pe care o reprezintă pragmatismul este de mult timp cunoscută, căci este atitudinea empiriştilor. Dar, în concepția cercetătorului, aceasta reprezintă o formă mult mai radicală ce ridică mai puține probleme decât formele utilizate până în prezent de empirism. Pragmatismul întoarce spatele și se detaşează de abstracţie, de tot ceea ce face gândirea neadecvată – soluţii verbale, raţionamente aprioric greşite, sisteme închise – de tot ceea ce este un aşa-zis absolut sau are o origine falsă, pentru a se îndrepta spre *gândirea concretă şi adecvată*, spre fapte, spre acţiunea eficace [15, p.41].

În felul acesta, pragmatismul semnifică reacţia împotriva dogmei, împotriva teoriilor artificiale, împotriva falsului, pe care îl vedem ca adevăr. El este o teorie de cercetare, care permite a înainta, a ne mișca înainte.

După cum a afirmat cercetătorul Papini, pragmatismul ocupă în mijlocul teoriilor poziţia unui coridor, într-un hotel. „Numeroase camere dau în coridor. În prima întâlnim un om elaborând un tratat

despre ateism; în cea de alături, o persoană rugându-se în genunchi pentru a dobândi credinţă şi curaj; în a treia, un chimist; în următoarea, un filosof redactându-şi sistemul de metafizică idealistă; în acelaşi timp, în a cincea cameră, un individ încearcă să demonstreze imposibilitatea metafizicii. Totuşi, fiecare din aceşti oameni folosesc coridorul; toţi trebuie să-l utilizeze pentru a reintra în cameră, apoi pentru a ieşi" [Apud 15, p.43].

Aşadar, „pragmatic" înseamnă conform acţiunii, în serviciul practicii, orientat spre conexiunea disponibilităţilor personale şi a consecinţelor acţiunii. Însă aceasta nu trebuie, în opinia lui A.Boboc, să conducă la confuzia între „pragmatic" şi „practic": „pragma" (gr.: *acţiune*) şi „prattein" (gr.: practiktikâs, *referitor la acţiune*) se deosebesc şi prin faptul că „practic" se leagă şi de „praxis" („practică", spre deosebire de „teorie"), tinzând mai mult către acţiunea comportamentală, etică. În acest sens, „praxeologic" presupune teoria *acţiunii eficiente*.

Într-o abordare istorică, „pragmatic" redă grecescul „prâgmatikds", ceea ce s-ar descrie prin „versat" (priceput, încercat) în afaceri (în îndeletniciri practice) şi ar însemna: 1) apt pentru acţiune, servind practicii, practic, angajat practic; 2) servind bunăstării publice, folosului general. Interesantă în acest excurs istoric nu este atât sinonimia lui „pragma" cu „praxis", ci faptul că „pragma" trimite la „câmpul semnificatului: acţiune, efectuare, activitate, faptă", dar şi „la un câmp semnificat de stări de fapt şi lucruri", ceea ce în esenţă s-a păstrat şi la preluarea celor doi termeni în limbile europene, însă „acest proces de încorporare este legat cu unele transformări de semnificaţie" [3].

Conceptul de „pragmatic" devine el însuşi un semn pentru diferitele feluri de întrebuinţare a semnelor, punând laolaltă domeniile logicului, empiricului, normativului, acţionalului etc. [Apud 3].

Aşa cum s-a precizat, în centrul acestor preocupări se află „gândirea pragmatică" care se concentrează pe acțiuni practice și rezultate concrete, punând accentul pe utilitate și eficiență, adesea renunțând la idealuri complexe în favoarea celor mai ușor de realizat: accent pe acțiune, flexibilitate, utilitate, eficiență.

În felul acesta, constatăm un șir de semne de bază ale pragmaticului, care sunt expuse în tabelul de mai jos.

- ***Noțiunea de competență în educație***

Dezvoltarea şi recunoaşterea cunoştinţelor, abilităţilor şi competenţelor cetăţenilor sunt esenţiale pentru dezvoltarea individuală, competitivitate, ocuparea forţei de muncă şi pentru coeziunea socială în comunitate. Asemenea dezvoltare şi recunoaştere ar trebui să faciliteze mobilitatea transnaţională a lucrătorilor şi a celor care studiază şi să contribuie la îndeplinirea cerinţelor privind cererea şi oferta pe piaţa europeană a muncii. Accesul şi participarea la învăţarea de-a lungul vieții pentru toţi, inclusiv pentru persoanele dezavantajate, şi utilizarea calificărilor ar trebui, prin urmare, promovate și îmbunătăţite la nivel naţional şi comunitar [9, p.13].

Etimologic pot fi desprinse unele înțelesuri. Rădăcina dublă din latină a termenului *com* (împreună) + *peto* (cerere, căutare, dorință, atac) ne poate orienta către următoarele semnificații: dorință comună, căutare, cercetare în comun, o cerere, revendicare pentru a atinge o țintă sau căutarea împlinirii unor nevoi. Cuvântul latin generic, *competo* poate însemna *criză, potrivire* sau chiar *atac*. Nevoia determină o criză, potrivirea cere o armonizare a mijloacelor, gruparea cu alții care au aceeași nevoie, iar atacul presupune o pricepere, de la strategie până la îndeplinirea efectivă a sarcinilor fiecărui membru al grupului [16, p.32].

Privită dinspre persoană, rădăcina latină a termenului, „competentia" tradus prin „în stare" – poate însemna capabil să facă anumite lucruri, care are în sine posibilitatea de a se achita cu succes de anumite sarcini. Dar acest termen, luat strict, poate însemna și prezent în ceea ce face, în situație, nu în altă parte, ci cu totul în ceea ce se întâmplă în locul și la momentul respectiv [*Ibidem,* p.37].
Noțiunea de competenţă este situată în centrul politicilor publice i educaționale actuale [13; 10; 8; 5]. În educaţie și în formarea profesională competenţele stau la baza curricula, a calificărilor sau a standardelor profesionale. În învăţământ decupajul tradiţional pe materii școlare tinde să fie completat de competenţe-cheie și standarde, care definesc un anumit nivel de instruire și educaţie. Această acceptare totală a noțiunii, popularitatea deosebită a „competence-based polities" a fost însoţită de răspândirea sa nelimitată, în detrimentul clarităţii conceptuale [1, p. 19].

După cum constată în cunoștință de cauză I. Vlașin, faptul că educația a ajuns să pună în centrul ei competența este un lucru foarte important, cu deschideri nemaiîntâlnite până acum. Șansa ei de a fi cu adevărat plăcută și folositoare vine din faptul că fiecare om își dorește să fie competent. Cel ce se ocupă de educație trebuie să împace societatea în ansamblu, adică să îi ofere tineri capabili, dar, în același timp, să respecte unicitatea ființei umane, să nu o deformeze. Omul care iese de pe băncile școlilor trebuie să trăiască, să se integreze bine în societate și să poată desfășura o activitate utilă, care să îi asigure cele necesare traiului. Ca să trăiască bine trebuie să știe să își gestioneze eforturile, energia, timpul, prioritățile, să își păstreze sănătatea, să interacționeze constructiv, dacă se poate chiar în mai multe limbi [Apud 16, p.19].

Prezența competenței nu este un moft, ci o condiție fără de care implicarea în viața unui întreg supraindividual nu este satisfăcătoare, de aceea și nevoia personală de competență este ridicată, cu deosebire acolo unde performanța contează. Pornind de la semnificația competenței de „putere de a face împreună lucrurile pentru satisfacerea nevoilor comune", putem interpreta competența ca pe mijlocul și arta de a gestiona bine puterea avută împreună. Primul act al puterii comune este delegarea responsabilităților, iar actul ce închide cercul este evaluarea competenței părților de a face posibilă realizarea activităților care susțin viața întregului [*Ibidem,* p.33].

Noțiunea de competență este valorificată în Europa prin anii 1980 datorită procesului de integrare europeană și necesității stabilirii unui numitor comun pentru exprimarea și recunoașterea rezultatelor învățării. Competența a devenit conceptul-cheie în Cadrul European al Calificărilor (EQF). Acest fapt a marcat trecerea de la enciclopedismul cunoașterii, mai greu de atins în condițiile de azi, la o *cultură a acțiunii contextualizate,* care presupune aplicarea optimă a unor tehnici și strategii adecvate [Apud 17, p. 11].

Pe plan pedagogic, abordarea prin competențe accentuează în mod evident *latura pragmatică a învățării*, utilitatea efectelor învățării pentru elev și *pentru societate.* În felul acesta, se face văzută legătura strânsă dintre aspectul pragmatic și competența ca atare.

F. Voiculescu, în lucrarea sa, în care analizează amănunțit specificul competenței, se adresează unor definiri ale cercetătorilor, pentru a ajunge la o definiție proprie a competenței. De exemplu, Ph. Perrenoud percepe competența ca acțiune. O competență este o capacitate de acțiune într-o clasă de situații comparabile. Ea permite stăpânirea globală a unei categorii de situații complexe, prin mobilizarea unor resurse diverse. Conform lui J.Tardif, competența corespunde unei capacitți complexe de acțiune care se sprijină pe mobilizarea și utilizarea eficace a unei varietăți de resurse. C.Deloy propune următoarea definiție: competența este un ansamblu integrat de cunoștințe, deprinderi și atitudini care permite subiectului, în fața unei categorii de situații, de a se adapta, de a rezolva probleme și de a realiza proiecte. În accepțiunea lui G.Le Boterf, acțiunea este reperul decisive pentru definirea unei competențe. J.Aubret și P.Gilbert menționeaă patru trăsături comune ale noțiunii de competență: 1. Referința la sarcini, la activități umane sau la probleme de rezolvat în circumstanțe identificabile; 2. Eficacitatea așteptată; 3. Caracterul structurat al proceselor de mobilizare a cunoștințelor, deprinderilor și atitudinilor comportamentale care asigură eficacitatetea; 4. Posibilitatea de a face predicții asupra acestei eficacități [17, p. 15-16].

Din asamblarea acestor definiții, Voiculescu propune următoarea definiție: competența este o caracteristică individuală sau colectivă atașată posibilității de a mobiliza și de a pune în acțiune de manieră eficace într-un context dat un ansamblu de cunoștințe, de capacități și de atitudini comportamentale [*Ibidem,* p. 17].

Astfel, sub aspectul structurii interne, există un acord al specialiștilor potrivit căruia o competență este un *sistem funcțional integrativ* ce cuprinde trei componente: cunoștințe, abilități, atitudini. Iar semnul distinctiv al competenței este *acțiunea*: *a ști să acționezi; a vrea să acționezi; a putea să acționezi.*

Competența deschide calea spre *starea de excepție*, în abordare kantiană, aici precizând faptul că precum există scăderi naturale ale facultăţii de cunoaştere, tot astfel există şi excese ale acesteia, ce apar ca talente sau daruri naturale. Talentul facultăţii de cunoaştere nu este influenţat în mod covârşitor de instruire, zestrea naturală trebuind să fie îndeajuns de putemică spre a o compensa. Varietăţile sale sunt: *agerimea productivă, sagacitatea, originalitatea în gândire*. *Agerimea* este

capacitatea de a asocia după legile imaginaţiei reprezentări eterogene, dar care se pot pune în valoare în mod reciproc. Ea este o facultate a intelectului, care ulterior necesită şi sprijinul facultăţii de judecare. *Sagacitatea* sau darul investigaţiei constă dintr-o judecată anterioară determinată din sine asupra posibilităţii de aflare a adevărului. În acest scop, sunt antrenate ipoteze, se aplică reguli, se urmăresc principii, se procedează prin analogie [11, p.25].

- ***Caracteristici ale competenței școlare***

În opinia lui Barbaroș, care abordează problematica competențelor școlare, aceasta:

- ✓ presupune o activitate a elevului, deci trebuie să existe un context;
- ✓ reprezintă un output (rezultat) care pune în evidenţă ceea ce poate face un elev, ca efect al unui proces anterior de învăţare și formare;
- ✓ implică definirea unor standarde sau niveluri de performanţă, care măsoară și acreditează efortul anterior de învăţare și formare;
- ✓ reprezintă potenţialul exprimat sau măsura a ceea ce un elev poate realiza la un moment dat [1, p. 20].

Din această enumerare se poate deduce faptul că o competenţă este un indicator al capacităţii actuale, dar și un predictor al evoluţiei ulterioare, al șanselor de reușită într-un domeniu de activitate.

Am afirmat mai sus că noţiunea de competenţă este legată de un șir de alte noţiuni: cunoștinţe, abilitate, acţiune, comportament, performanţă, profesie, rol, sarcină, context, situaţie, calificare, pricepere, capacitate, reflecţie și altele, cu care competenţa are caracteristici comune. Semnificaţiei competenței îi corespund două noțiuni diferite în limba engleză: *competency* și *competence*. Dicţionarul limbii engleze oferă următoarele semnificaţii pentru termenii competency și competence: – competency (substantiv): a) stare sau calitate de a fi calificat la un nivel adecvat sau superior acestuia; abilitate; b) un sistem de aptitudini, cunoștinţe și abilităţi (skills); – competence (substantiv): calitatea de a avea o pregătire fizică și intelectuală adecvată sau superioară acestei. Prima noţiune (competence) reprezintă baza statică a competenţei (ceea ce face posibilă competenţa – potenţialul persoanei), iar cea de-a doua (competency) – partea dinamică a competenţei (ceea ce se construiește la realizarea potenţialului). În limba română ambele substantive se traduc drept „competenţă” [1, p. 20].

Din cele expuse anterior, rezultă că o competenţă poate fi observată doar în acţiuni concrete, aplicate de elevi în situaţii concrete. Competenţa elevului este capacitatea acestuia de a cunoaşte profund o problemă şi în baza acesteia de a avea dreptul de a se pronunţa într-o chestiune. Competenţa este capacitatea care presupune succesul în exercitarea unei funcţii sau realizarea unei sarcini, presupune abilitatea obţinută graţie asimilării cunoştinţelor pertinente şi a experienţei care consistă în rezolvarea unor probleme specifice. Elementele comune prin care se descrie o competenţă sunt: situaţia care trebuie rezolvată; actorul (elevul) care trebuie să acţioneze pentru a rezolva această situaţie; ansamblul de resurse (cunoştinţe, inteligenţă emoţională, capacităţi, aptitudini, motivaţii, atitudini, valori), pe care elevul trebuie să le mobilizeze pentru a rezolva situaţia [7, p. 46].

Competenţa are următoarele *caracteristici:*

- ✓ *competenţa este complexă*: ea integrează cunoştinţele, strategiile, abilităţile, atitudinile într-un proces bazat pe manifestări; competenţa constă în mobilizarea ciclică şi repetată, în contexte din ce în ce mai complexe;
- ✓ *competenţa este relativă*: spre deosebire de un obiectiv care poate fi atins, competenţa nu va fi niciodată atinsă; ea se dezvoltă pe parcurs, trecând de la un nivel inferior spre unul superior;
- ✓ *competenţa este potenţială*: competenţa poate fi proiectată şi evaluată, posibilitatea mobilizării sale determinând diferite performanţe în viitor, în contexte diferite ale contextului educaţional;
- ✓ *competenţa este raportată la o situaţie*: competenţa se manifestă esenţial prin capacitatea de a administra cu eficienţă o situaţie sau prin modificarea situaţiei în care această competenţă este utilizată;

- ✓ *competenţa este transferabilă*: competenţa nu poate să se reducă la un proiect, la un rezultat sau la o performanţă reproductibile; ea presupune că elevul este capabil a reutiliza procesele adaptându-le deliberat la un nou context;
- ✓ *competenţa este conştientă*; competenţa este conştientă şi asociată necesităţilor şi intenţiilor [Apud 7, p. 48].

Dacă ne adresăm ideilor lui I.Vlașin privind competența, atunci trebuie să precizăm că autorul afirmă că competența se poate dezvolta în tot ceea ce face omul, de la muncă la hobby, de la activitățile cele mai serioase la distracție, de la demersul personal la colaborarea cea mai bună. Din perspectiva competenței poate nu este relevantă atât metoda, calea pe care se face un lucru, ci variabilele controlate (gestionate) și responsabilitatea manifestată de-a lungul activității elevului. Din acest motiv, dezvoltarea competenței se poate face prin creșterea nivelului de conștientizare a situației și a implicațiilor alegerilor legate de modul de participare la ea și nu printr-o reproducere a unor scheme de lucru prestabilite [Vlașin, p.22; 24].

Sintetizând ideile expuse pe parcurs, am elaborat tabelul semnelor pragmatice ale competenței școlare, expus mai jos, din care reiese evident corelația dintre aceste două noțiuni fundamentale în activitatea de învățare a elevilor.

Tabelul semnelor pragmatice ale competenței

Semne pragmatice	**Semne ale competenței**
conform acțiunii	presupune o activitate, o nevoie de acțiune
în serviciul practicii; angajat practic; acțiuni practice	acreditare a efortului depus în învățare
referitor la acțiune; apt pentru acțiune	se manifestă doar în acțiuni concrete
orientat spre conexiunea disponibilităților personale și a consecințelor acțiunii	deschide calea spre starea de excelență: agerimea, productivitatea, sagacitatea, originalitatea
acțiune cu rezultat avantajos; randament	presupune un rezultat: ceea ce poate face un elev
ideile sunt instrumente ce funcționează în situații concrete	răspuns exigențelor individuale sau sociale
consecințe practice ale acțiunii	efect al unui proces anterior de învățare și formare
atașare de fapte, de realitatea concretă	potențialul exprimat la un moment dat în situații concrete
utilitate și eficiență	implică standarde sau niveluri de performanță

În aceste configurații, competența devine o realitate complexă, care se referă nu la ceea ce credem că știm și ne propunem, ci la ceea ce efectiv suntem capabili să facem. Un aspect important este referirea la centrarea pe latura pragmatică a vieții, competența neoferind altceva decât un fel de mecanisme adaptive ce permit rezolvarea cu succes a unor situații sau a unor familii de situații.

Abordarea centrată pe competență nu este orientată spre situații neobișnuite, ci spre abordarea diferită, specifică, nu stereotipă, a situațiilor curente. Un elev competent nu are o participare de tip stimul-răspuns complex, pornind de la o preocupare de a rezolva o situație, ci una bazată pe grijă, care evaluează dintr-o perspectivă complexă situația și intervine ținând cont de caracteristicile ei.

Un elev care se folosește din plin de aceste trei căi: *acțiunea* – ca slujire a unui ideal ce transcende propria ființă, *contemplarea* – prin descoperirea comuniunii profunde, *valorizarea afectivă*– ca o chemare spre ceva mai bun, nu poate rata împlinirea sa deplină. Dezvoltarea competenței ar putea fi socotită calea „soft" spre valorificarea existenței, pentru transformarea timpului în regăsirea de sine a ființei, a potențialului înalt pe care îl are și trăirea unei vieți în deplin acord cu propria natură [Apud 16, p.146].

Este important faptul că o competența nu poate fi impusă sau învățată ca o tehnică. Privind mai de departe, și folosind alte cuvinte, competența nu se poate impune, ea se asumă, se caută de către elev. Ca să fie competent elevul trebuie să vrea acest lucru de dragul competenței ca atare, restul se adaugă ca bonusuri, afirmă I.Vlașin. Astfel, competența, identificată ca participare de calitate, poate fi socotită nu doar metodă de lucru, nu doar rezultat, ci o prezență activă, îmbunătățită, de calitate. Un rezultat pare a fi câștigat pentru totdeauna, prezența este însă condiționată de implicarea în

participare. Când este căutată, competența devine un mijloc, când este observată prezența, participarea, poate fi socotită un rezultat. Dar în esență, ea este o participare de calitate la un sistem individual [16, p.372].

- ***Concluzii***

✓ Concentrarea asupra semnelor pragmatice ale competenței școlare deschide o serie de opțiuni în ceea ce privește posibilele rute de parcurs. Punctul de plecare, în acest sens, este *acțiunea practică* a elevului, esențială și pentru gândire, și pentru reprezentare, și pentru rezultatul scontat.

✓ Acțiunea practică a elevului are un efect de bumerang asupra *competenței* acestuia, constituind o dimensiune empirică, care îi permite elevului să asimileze cunoașterea prin prisma diferitelor ei aspecte, generând tensiuni cognitiv-aplicative rezultative.

✓ „Conlucrarea" dintre *pragmatică și competență* impregnează adânc acțiunea în demersurile educaționale ca una din necesitățile majore de compensare a lipsurilor metodologice.

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AUGMENTED REALITY IN PRIMARY EDUCATION – A LINK BETWEEN CULTURAL IDENTITY AND GLOBALIZATION

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Abstract: *In the context of globalization, primary education plays a crucial role in shaping cultural identity and developing intercultural competencies. Augmented reality (AR) facilitates this process by providing interactive experiences that blend elements of local cultural heritage with global perspectives. The use of AR in education enables students to explore their own traditions and international cultural diversity, fostering critical thinking and empathy. Additionally, technology enhances motivation for learning, improving access to information in an engaging manner. However, its integration involves challenges such as teacher training and ensuring technological infrastructure. AR thus serves as a bridge between cultural identity and globalization, strengthening both students' cultural roots and their openness to diversity.*

Keywords*: augmented reality; cultural identity; primary education; globalization; interactive learning.*

Într-o epocă marcată de interconexiune și schimbări socio-culturale accelerate, educația primară devine un domeniu esențial pentru dezvoltarea identității culturale și a competențelor necesare integrării în societatea globalizată. Pe fondul acestor transformări, tehnologia digitală capătă un rol tot mai pregnant în procesul educațional, oferind noi modalități de predare și învățare care facilitează accesul la informație și dezvoltă gândirea critică a elevilor. În acest context, realitatea augmentată (RA) se impune ca o soluție inovatoare care permite nu doar accesul interactiv la cunoștințe, ci și ancorarea acestora în contexte culturale și sociale autentice [1, p.355].

Integrarea realității augmentate în învățământul primar poate contribui semnificativ la stimularea învățării active și participative, asigurând o mai bună înțelegere a valorilor culturale locale și a interdependențelor globale. Acest tip de tehnologie oferă posibilitatea creării unor medii educaționale în care elevii pot interacționa atât cu patrimoniul cultural al comunității din care provin, cât și cu elemente culturale internaționale, promovând astfel o viziune integrativă asupra diversității culturale [2, p.56].

- **Realitatea augmentată – delimitări conceptuale**

Realitatea augmentată este definită ca o tehnologie care îmbină elemente ale lumii reale cu componente digitale, creând un mediu interactiv hibrid. Aceasta presupune suprapunerea de imagini, sunete și animații digitale peste realitatea fizică, permițând utilizatorilor să exploreze și să interacționeze simultan cu cele două dimensiuni [3, p.1321]. Spre deosebire de realitatea virtuală, care generează un univers complet digitalizat și separat de realitatea fizică, realitatea augmentată oferă un cadru mixt de învățare în care utilizatorii pot analiza, manipula și experimenta în timp real informații contextualizate.

În ceea ce privește aplicabilitatea sa în educația primară, realitatea augmentată creează oportunități inovatoare de explorare a unor teme culturale și istorice prin intermediul unor reprezentări vizuale imersive. De exemplu, utilizarea aplicațiilor bazate pe RA permite elevilor să examineze în detaliu artefacte arheologice, să participe virtual la evenimente istorice sau să exploreze diverse aspecte ale patrimoniului cultural fără a fi constrânși de limitările fizice impuse de manualele tradiționale [6, p.736].

- **Identitatea culturală în educația primară**

Identitatea culturală reprezintă un pilon fundamental în procesul de formare a fiecărui individ, având un impact profund asupra dezvoltării personale și sociale. În educația primară, promovarea identității culturale este esențială pentru consolidarea sentimentului de apartenență la o comunitate și pentru înțelegerea valorilor, tradițiilor și obiceiurilor care definesc un anumit spațiu cultural. În acest

sens, școala joacă un rol primordial în transmiterea elementelor specifice patrimoniului național, asigurând elevilor un cadru adecvat pentru explorarea și interiorizarea acestora [4, p.73].

Dincolo de transmiterea cunoștințelor despre istorie, artă și tradiții, educația culturală contribuie la formarea unei gândiri critice și reflexive asupra propriei identități. Elevii sunt încurajați să își exprime opiniile, să își pună întrebări despre trecut și să își dezvolte capacitatea de a face conexiuni între diferite elemente culturale. În plus, integrarea unor metode interactive, cum ar fi utilizarea realității augmentate, poate face procesul de învățare mai captivant și mai accesibil. Prin vizualizarea în timp real a unor artefacte culturale sau prin explorarea virtuală a unor monumente istorice, elevii pot experimenta un mod de învățare dinamic și inovator, care favorizează atât înțelegerea conceptelor abstracte, cât și consolidarea identității culturale [5, p.88].

- **Globalizarea și deschiderea către diversitate**

Într-o lume aflată într-un continuu proces de schimbare și interconectare, educația trebuie să răspundă provocărilor globalizării prin dezvoltarea unor competențe interculturale solide. Elevii din prezent nu mai sunt expuși doar la influențele culturale ale propriei comunități, ci interacționează constant cu elemente din diverse culturi, fie prin intermediul mediului digital, fie prin contact direct cu persoane din alte țări și medii culturale. Astfel, școala trebuie să își asume responsabilitatea de a pregăti elevii pentru o lume diversă, în care respectul pentru diferențele culturale și capacitatea de a naviga între multiple perspective devin abilități esențiale [8, p.112].

Realitatea augmentată poate facilita acest proces prin crearea unor experiențe interactive care permit elevilor să exploreze culturi diferite într-un mod accesibil și atractiv. Spre exemplu, prin utilizarea unor aplicații educaționale, elevii pot descoperi obiceiuri și tradiții din alte părți ale lumii, pot explora vizual monumente istorice semnificative și pot interacționa cu elemente culturale într-un mod nemediat de text sau imagini statice [11, p.281]. Această abordare interactivă poate contribui la dezvoltarea empatiei culturale și la o mai bună înțelegere a diversității globale, oferindu-le elevilor instrumentele necesare pentru a deveni cetățeni activi și implicați într-o societate multiculturală.

- **Realitatea augmentată – liant între local și global**

O caracteristică distinctivă a realității augmentate este capacitatea sa de a integra elemente locale de patrimoniu cultural în contexte educaționale cu relevanță globală. Acest lucru permite elevilor să înțeleagă modul în care tradițiile și valorile propriei comunități se înscriu într-un cadru mai larg, conectând aspecte ale culturii locale cu fenomene și evenimente istorice internaționale [7, p.119].
Prin intermediul realității augmentate, elevii pot, de exemplu, să analizeze comparativ arhitectura tradițională din regiunea lor și stilurile arhitecturale internaționale, descoperind influențele reciproce și interdependențele culturale. De asemenea, pot vizualiza în detaliu artefacte și simboluri din diverse colțuri ale lumii, ceea ce le permite să își formeze o înțelegere mai profundă a complexității culturale și a modului în care identitatea fiecărei națiuni se înscrie într-un context global [9, p.93].

Integrarea acestui tip de tehnologie în procesul educațional nu doar că facilitează accesul la informații complexe într-un mod interactiv, dar contribuie și la dezvoltarea unei atitudini deschise față de diversitate. Elevii învață să aprecieze și să respecte diferențele culturale, înțelegând în același timp că propria identitate culturală nu este un element izolat, ci face parte dintr-un peisaj global vast și interconectat.

- **Beneficii și provocări ale utilizării realității augmentate în educație**

Adoptarea realității augmentate în educația primară aduce multiple beneficii, începând cu creșterea motivației elevilor și îmbunătățirea procesului de învățare. Studiile arată că utilizarea tehnologiei interactive stimulează curiozitatea și implicarea activă a elevilor, oferindu-le un mediu educațional mai atractiv și mai adaptat stilului lor de învățare [10, p.119]. De asemenea, realitatea augmentată permite o înțelegere mai profundă a conceptelor abstracte, deoarece elevii pot experimenta și explora vizual informațiile, în loc să le perceapă doar prin lectură sau explicații teoretice.

Un alt avantaj major al realității augmentate este dezvoltarea competențelor digitale, care sunt esențiale în societatea actuală. Prin utilizarea unor aplicații și platforme bazate pe RA, elevii nu doar că își îmbunătățesc cunoștințele despre subiectele predate, dar învață și să utilizeze tehnologia într-un mod eficient și creativ [6, p.736].

Cu toate acestea, există și provocări asociate implementării realității augmentate în educație. Una dintre cele mai mari dificultăți este pregătirea cadrelor didactice pentru utilizarea acestei tehnologii într-un mod eficient. Formarea profesorilor trebuie să includă nu doar aspectele tehnice, ci și metode pedagogice inovatoare care să valorifice pe deplin potențialul acestei tehnologii. În plus, integrarea realității augmentate necesită infrastructură adecvată, ceea ce poate reprezenta o provocare pentru școlile cu resurse limitate [10, p.119].

O altă preocupare este riscul de supra-simplificare a conținutului cultural. În timp ce tehnologia poate face învățarea mai atractivă, este esențial ca aceasta să fie utilizată în complement cu metodele educaționale tradiționale, pentru a asigura o înțelegere profundă și critică a subiectelor abordate [11, p.281].

- **Concluzii**

✓ Realitatea augmentată (RA) reprezintă o oportunitate semnificativă pentru inovarea educației primare, facilitând o *învățare interactivă* și adaptată nevoilor actuale ale elevilor.

✓ Prin vizualizare și interacțiune, RA sprijină înțelegerea unor concepte complexe, contribuind la *formarea identității culturale* și la explorarea diversității globale.

✓ Această tehnologie creează o punte între tradiție și modernitate, permițând elevilor să relaționeze patrimoniul cultural local cu influențele internaționale, dezvoltând astfel o *perspectivă deschisă* asupra lumii.

✓ Pentru a aduce valoare reală în procesul de învățare, utilizarea RA trebuie să fie strategică, combinată cu *activități reflexive* și *discuții critice*.

Este esențial ca această tehnologie să fie utilizată nu doar ca un suport vizual, ci ca un *mediu educațional interactiv* care stimulează gândirea critică și creativitatea elevilor, oferindu-le posibilitatea de a explora și de a construi propriile cunoștințe.Implementată corect, RA poate deveni un instrument esențial în *educația viitorului*, sprijinind dezvoltarea unor elevi capabili să își înțeleagă identitatea culturală și să interacționeze armonios cu diversitatea globală.

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THE LITERARY DISCOURSE AS A TOOL FOR THE CULTURAL AND PSYCHOLOGICAL INCLUSION OF CHILDREN WITH INTELLECTUAL DISABILITIES

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Abstract: *The paper explores the psychological and educational dimensions of literary discourse in the process of including children with intellectual disabilities, highlighting the role of literature as a formative, aesthetic, and therapeutic instrument. Literature has become a symbolic medium for expression and communication, offering opportunities for cognitive, emotional, and social development. The role of narrative texts, cultural dialogue, and linguistic expression in forming a positive identity and facilitating intercultural interactions is analyzed. Through adapted literary activities, psychological barriers are reduced, and self-esteem, empathy, and communication skills among children with special educational needs are strengthened. Literature, in the psychopedagogical context, becomes a bridge between inner worlds and external realities, facilitating learning through emotion and discovery. The positive impact of reading on the personal development of children with intellectual disabilities confirms the need to integrate the cultural and aesthetic dimensions into inclusive education. The study also highlights the contribution of teachers and psychopedagogues in adapting literary texts to the individual needs of students, emphasizing the importance of interdisciplinary collaboration between education, psychology, and culture. Thus, literature is not only an art of language, but also a means of communication and integration into the community, offering children with special needs a voice and an identity.*

Keywords: *inclusion; literary discourse; intellectual disability; interculturality; emotional development.*

Introducere

Educația incluzivă are ca fundament ideea că fiecare copil poate învăța și se poate dezvolta dacă primește sprijinul adecvat și dacă mediul educațional este organizat flexibil, centrat pe nevoi și pe ritmuri de învățare diferite [8, 2014, p. 22]. Pentru copiii cu retard mintal, accesul la conținuturi culturale și literare este adesea limitat din cauza prejudecăților sau a supraaccentuării laturii funcționale a intervențiilor educative. Totuși, numeroși autori arată că tocmai experiențele estetice și simbolice sunt cele care stimulează motivația pentru învățare și întăresc imaginea de sine [15, 1961, p. 49; 9, 2011, p. 156].

Literatura, prin natura ei, pune copilul în situația de a interacționa cu personaje, situații-problemă, cadre culturale și norme morale diferite. Acestea devin suport pentru dezvoltarea empatiei și pentru exersarea rolurilor sociale, ceea ce este esențial pentru elevii cu dificultăți de înțelegere a regulilor sociale [18, 1997, p. 72]. Mai mult, textul literar poate fi fragmentat, adaptat, dramatizat sau însoțit de suport vizual-auditiv, ceea ce îl face accesibil chiar și copiilor cu niveluri reduse de alfabetizare.

În același timp, conferințele și demersurile academice care pun laolaltă „literatură, discurs și dialog multicultural" oferă cadrul ideal pentru a arăta că literatura nu este rezervată doar elevilor cu performanțe înalte, ci poate deveni o tehnică de incluziune și pentru cei cu dizabilități intelectuale, dacă este abordată prin metode active, ludice și expresive [13, 2005, p. 87]. Introducerea de față își propune, așadar, să justifice alegerea literaturii ca instrument psihologic și educațional în lucrul cu elevii cu retard mintal și să pregătească terenul pentru analiza dimensiunilor psihologice, interculturale și expresive ale discursului literar.

Dimensiunea psihologică a discursului literar

Din perspectivă psihologică, literatura funcționează ca un spațiu de proiecție și de siguranță afectivă. Copilul poate trăi, prin identificare cu personajele, emoții pe care în viața reală nu le poate exprima sau controla. Acest mecanism a fost descris de numeroși autori ai psihologiei dezvoltării,

care au subliniat că narativul ajută la organizarea experiențelor de viață în scheme coerente [5, 1990, p. 118; 14, 1972, p. 44].

Pentru copilul cu retard mintal, aceste structuri narative sunt și mai importante, pentru că ele oferă repere stabile, repetitive și predictibile, ce reduc anxietatea și încurajează participarea. Povestea are început, desfășurare și încheiere, iar această logică a succesiunii îl ajută pe elev să înțeleagă mai bine raportul cauză–efect și să transfere acest mod de gândire și în situații cotidiene [7, 1968, p. 102].

Lectura ghidată, însoțită de întrebări simple („Cum se simte personajul?", „De ce plânge?", „Ce ai face tu?") devine o intervenție psihopedagogică de tip socio-emoțional, pentru că dezvoltă empatia și recunoașterea emoțiilor la alții [2, 1986, p. 78]. Aceste competențe sunt esențiale în includerea socială, întrucât lipsa abilităților de percepție emoțională este adesea cauza respingerii colegiale.

Un alt câștig psihologic al literaturii este formarea rezilienței. Personajele care depășesc obstacole devin modele simbolice pentru copilul cu dizabilitate, arătându-i că eșecul nu este definitiv și că există soluții. Literatura pentru copii abundă în astfel de scenarii de reușită, care pot fi explicitate și dramatizate la clasă [16, 2011, p. 124]. În acest sens, discursul literar nu este doar descriptiv, ci și prescriptiv: sugerează moduri sănătoase de a răspunde la frustrare și respingere.

Nu în ultimul rând, textul literar poate fi folosit pentru reglarea comportamentelor problematice. Prin selectarea unor povești despre prietenie, acceptare, cooperare sau respect, cadrul didactic transmite mesaje valorice fără a moraliza direct, ci prin exemplu narativ – strategie mult mai bine acceptată de copii [12, 2002, p. 142].

Literatură și interculturalitate – perspective educaționale

Dimensiunea interculturală a literaturii este deosebit de relevantă într-un context școlar în care copiii provin din medii familiale, economice și culturale diverse. Introducerea în curriculum a poveștilor, legendelor sau textelor moderne din alte spații culturale îi ajută pe elevi să observe că emoțiile fundamentale – frica, bucuria, dorința de apartenență – sunt comune tuturor oamenilor, chiar dacă se manifestă diferit [1, 2009, p. 54].

Pentru copilul cu retard mintal, această constatare este importantă deoarece reduce sentimentul de izolare și de „altfel decât ceilalți". Dacă poveștile africane, asiatice sau europene prezintă copii care se tem, se bucură sau învață cu dificultate, elevul poate înțelege că dificultatea nu îl descalifică și că diferența nu este un criteriu de excludere [11, 2019, p. 127].

Literatura poate fi folosită și pentru activități de tip „harta lumii povestite", în care elevii – inclusiv cei cu CES – descoperă că diverse culturi pun accent pe valori precum ospitalitate, familie, respectul pentru vârstnici, iar aceste valori pot fi apoi transferate în regulile clasei. Astfel, climatul educațional devine mai suportiv și mai puțin sancționator [8, 2014, p. 89].

Un alt avantaj al perspectivei interculturale este că oferă profesorului ocazia să vorbească despre stereotipuri și prejudecăți prin intermediul literaturii, nu prin discurs abstract. Un text în care un personaj marginalizat este acceptat de comunitate poate declanșa discuții despre acceptarea copiilor cu dizabilități, fără ca aceștia să se simtă vizați direct [3, 1979, p. 32].

În fine, literatura are capacitatea de a crea punți între școală și familie. Poveștile citite la clasă pot fi reluate acasă, pot fi dramatizate la serbări sau pot deveni proiecte culturale ale școlii („Săptămâna poveștilor lumii"), ceea ce întărește parteneriatul educațional și sprijinul social pentru copilul cu retard mintal [13, 2005, p. 93].

Rolul limbajului și al expresivității în incluziune

Limbajul este principala cale de acces la cultură și la relațiile interumane. În cazul copiilor cu retard mintal, întârzierile de limbaj pot bloca participarea la dialog și pot crea impresia falsă de neînțelegere sau dezinteres. Literatura, însă, oferă un tip de limbaj încărcat afectiv, repetitiv și ritmat (poezii, dialoguri scurte, formule de basm) care este mult mai ușor de interiorizat [18, 1997, p. 45].

Lectura expresivă practicată de cadrul didactic – cu intonație, pauze, schimbări de voce pentru personaje – devine un model de comunicare pe care copilul îl poate imita. Prin repetarea replicilor, el își lărgește vocabularul și își exersează articularea [5, 1990, p. 121]. Pentru elevii cu dificultăți de

fluență, dialogurile din povești pot fi rescrise în variante scurte și jucate în perechi, ceea ce crește încrederea în sine.

Expresivitatea nu este doar verbală, ci și nonverbală. Povestea poate fi spusă cu gesturi, cu imagini, cu marionete sau cu suport digital, iar copilul poate răspunde la fel – prin desen, mimă sau sunete. Toate acestea reprezintă forme legitime de comunicare în educația incluzivă și trebuie valorizate [15, 1961, p. 85].

În plus, literatura permite dezvoltarea vocabularului emoțional („sunt trist”, „sunt mândru”, „mi-e teamă”), vocabular esențial pentru reglarea comportamentelor. Copilul care poate numi emoția are șanse mai mari să o controleze. De aceea, se recomandă selectarea de texte cu încărcătură afectivă clară și discuții ghidate după lectură [12, 2002, p. 145].

Nu în ultimul rând, lucrul cu textul literar pregătește participarea copilului la discursul social și cultural mai larg. Prin exerciții de povestire, de reformulare și de prezentare în fața colegilor, elevul cu CES învață să vorbească în public, să asculte și să respecte regulile dialogului – competențe-cheie pentru integrarea ulterioară [17, 2017, p. 64].

Activități literar-educative cu valențe psihologice

Pentru ca literatura să devină cu adevărat un instrument de incluziune, activitățile trebuie proiectate gradual și diferențiat. O primă categorie o constituie activitățile de receptare: ascultarea unei povești scurte cu suport de imagini, completarea unei fișe cu personaje, identificarea emoțiilor din text. Acestea dezvoltă atenția, memoria auditivă și capacitatea de asociere vizuală [10, 2016, p. 134].

O a doua categorie o reprezintă activitățile de exprimare: dramatizări după povești, jocuri de rol („eu sunt personajul X”), continuarea poveștii începute de învățător, realizarea de dialoguri între personaje din culturi diferite. Aceste activități consolidează competențele de comunicare și dau copilului rol activ în învățare [2, 1986, p. 64].

A treia categorie este cea creativ-reflexivă: rescrierea unui final de poveste pentru a fi mai incluziv, alegerea personajului preferat și argumentarea alegerii, crearea unei „cărți a clasei” cu povești din diverse culturi. Astfel de activități oferă elevului sentimentul de autor și de apartenență, iar produsul final poate fi prezentat părinților sau altor clase, întărind motivația [5, 1990, p. 130].

Activitățile literare pot fi integrate și în consilierea de grup. Citirea unei povestiri terapeutice despre frică, furie sau respingere poate deschide discuții sensibile fără a expune direct elevii. În acest fel, literatura devine o formă discretă de intervenție psihologică în clasă [16, 2011, p. 124].

Nu în ultimul rând, este utilă colaborarea cu biblioteca școlii sau cu instituții culturale locale (teatru de păpuși, casă de cultură), pentru ca elevii cu retard mintal să beneficieze de experiențe literare autentice. Participarea la un spectacol sau la o lectură publică îi ajută să se simtă parte a comunității culturale și crește acceptarea lor socială [8, 2014, p. 122].

Concluzii

Analiza realizată demonstrează că discursul literar poate fi valorificat cu succes în educația incluzivă a copiilor cu retard mintal, cu condiția să fie bine adaptat și mediat de cadrul didactic. Literatura nu este doar un conținut de predat, ci un mediu de dezvoltare emoțională, socială și interculturală. Prin povești, copilul învață să simtă cu celălalt, să accepte diferența și să-și exprime propria identitate. Pentru școala contemporană, care își propune să fie un spațiu al dialogului și al diversității, literatura rămâne una dintre cele mai eficiente și umane căi de incluziune [8, 2014, p. 122].

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MULTICULTURAL DIALOGUE IN THE INCLUSION OF CHILDREN WITH INTELLECTUAL DIDABILITIES

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***Abstract**: This article examines multicultural dialogue as a core mechanism of inclusive schooling with respect to the specific learning and participation needs of children with intellectual disabilities (also termed mental retardation in legacy literature). Grounded in intercultural and inclusive education paradigms, we review theoretical foundations (socio-constructivist, ecological, and critical), outline the main dimensions of dialogue (cognitive, affective-relational, axiological, and pragmatic), and explain how dialogue systematically reduces barriers to learning and participation . We propose a four-pillar operational framework: culturally responsive and accessible curricula, linguistic and cultural mediation, simplified dialogic pedagogies, and school–family–community partnerships. We describe classroom practices tailored to the cognitive profiles of students with mild to moderate intellectual disabilities, emphasizing clarity, positive redundancy, and multimodal supports (e.g., cultural coexistence contracts, tolerance maps, visual-supported routines, and socio-emotional scenarios). A five-step intervention and evaluation model is presented (cultural screening, co-design with families, micro-step curricular planning, formative monitoring, participatory evaluation), together with indicators capturing the growth of multicultural dialogue (psychological safety, comprehensibility, reciprocity, family engagement, shared cultural capital). The article contributes by:(1)integrating multicultural dialogue with specific curricular and therapeutic adaptations;(2) offering a replicable classroom protocol; and (3) proposing a professional competency profile aligned with DigCompEdu and inclusive standards. Expected outcomes include improved participation, school well-being, and functional performance, along with reduced stereotypes, intercultural conflict, and stigma .*

***Keywords:** multicultural dialogue; inclusive education; intellectual disability; curricular adaptations; school well-being; family–school partnership; formative assessment.*

Introducere

În ultimele două decenii, școala incluzivă a devenit cadrul normativ și axiologic în care se proiectează politicile educaționale și practicile de clasă, iar diversitatea culturală reprezintă norma, nu excepția [6, 2014, p.32]. În acest context, dialogul multicultural nu este un „adițional", ci infrastructura relațională și cognitivă prin care copiii cu retard mintal (RM) acced la înțelegere, semnificație și participare [2, 2019, p.41]. Dialogul – ca practică deliberată de ascultare, negociere de sens și co-construcție a cunoștințelor – devine atât instrument pedagogic, cât și condiție psihologică a bunăstării și a echității [5, 2001, p.67]. Deși literatura documentează numeroase strategii interculturale, puține lucrări operează o integrare explicită între dialogul multicultural și adaptările necesare profilului cognitiv și socio-emoțional al elevilor cu RM. Articolul de față adresează această lacună propunând un model coerent ce îmbină accesibilizarea culturală a curriculumului, medierea cultural-lingvistică, pedagogiile dialogice simplificate și parteneriatul cu familia, întemeiat pe perspective psihologice și socioculturale [1, 2020, p.54].

Scopul este dublu: (1) să oferim un cadru conceptual clar pentru definirea dialogului multicultural în raport cu incluziunea elevilor cu RM; (2) să propunem un protocol operațional, replicabil la nivel de clasă, însoțit de instrumente de evaluare formativă și indicatori ai reușitei [40, 2017, P.12].În același timp,discuțiile contemporane despre incluziune subliniază necesitatea depășirii abordărilor strict compensatorii și trecerea către practici educaționale care valorifică diversitatea culturală ca resursă de învățare și de dezvoltare personală pentru elevii cu retard mintal [25, 2011, p.22].Studiile recente arată că procesele de înțelegere,reprezentare cognitivă și explorare socială sunt profund influențate de modul în care elevii sunt expuși la interacțiuni intercultural structurate și la context de comunicare în care sensul este construit împreună [41, 2015, p.48].

De asemenea, cercetările din psihologia educației indică faptul că dezvoltarea limbajului, a gândirii sociale și a abilităților de autoreglare este accelerată atunci când elevii cu RM participă la

activități dialogice ghidate, adaptate nivelului lor cognitiv și susținute de instrumente vizuale, modele narative și rutine previzibile [20, 1978, p.86; 21, 1996, p.44].

În acest cadru, dialogul multicultural nu reprezintă doar o strategie didactică, ci o condiție de acces la cunoaștere: el structurează interacțiunile, reduce ambiguitatea situațiilor de învățare și sprijină construirea reprezentărilor mentale stabile, atât de importante pentru elevii cu dificultăți intelectuale[22,2019,p.33].Totodată, în contextul societăților pluriculturale, abordările educaționale incluzive sunt solicitate să răspundă nevoilor complexe ale tuturor elevilor, iar dialogul multicultural devine un spațiu în care se negociază identități, valori și perspective, contribuind la un climat școlar sigur și echitabil[13,2020,p.18] . Pentru elevii cu RM, aceste contexte facilitează dezvoltarea sentimentului de apartenență, reducerea izolării sociale și creșterea autoeficacității — indicatori centrați de UNESCO ca fiind esențiali pentru bunăstarea școlară [23, 2021, P.27].

Prin urmare, nevoia unui cadru operațional care să adapteze dialogul multicultural la particularitățile cognitive ale elevilor cu retard mintal este stringentă. Lucrarea de față răspunde acestei necesități printr-o sinteză coerentă a dimensiunilor conceptuale, pedagogice și culturale, propunând un model aplicabil în practică și ușor de utilizat de către cadrele didactice, mediatori școlari și specialiști în educație incluzivă [24, 2011, p.61].

1. Cadru conceptual: dialog multicultural, interculturalitate și incluziune

Dialogul multicultural desemnează ansamblul de practici comunicative prin care sunt recunoscute, valorizate și negociate diferitele perspective culturale ale elevilor, familiilor și cadrelor didactice, în scopul construirii unui sens comun al învățării și conviețuirii. Spre deosebire de simplele „activități tematice" despre cultură, dialogul presupune reciprocitate, simetrie pragmatică și distribuirea puterii discursive: fiecare voce este audibilă, comprehensibilă și cu efect asupra deciziilor de clasă [13, 2016, p.45]. În paradigma incluzivă, dialogul multicultural este orientat către reducerea barierelor de învățare și participare identificate în Index for Inclusion – bariere de limbaj, de așteptări, de relaționare, de curriculum, de evaluare [24, 2011, p.58. Pentru elevii cu RM, aceste bariere se multiplică atunci când mesajele culturale sunt abstracte, când ritmul interacțiunii este rapid sau când repertoriile expresive sunt limitate [40, 2014.p.91]. De aici, cerința unor strategii dialogice accesibilizate: simplificarea semantică fără simplificare culturală, redundanță pozitivă, suporturi vizuale și gestuale [26, 2009, p.143], secvențiere în micro-pași, ancorare în experiențe cotidiene și codare multimodală a sensului. Interculturalitatea operațională presupune trecerea de la „predarea despre celălalt" la „învățarea cu celălalt", în logica co-construcției: narative partajate, proiecte de investigație comunitară, consilii ale clasei, cercuri de discuție cu reguli clare de turn-taking și cu role suportive (mediator lingvistic, partener de sprijin, observator al sentimentelor) [27, 2010, p.66].
Ecologia dialogului are patru dimensiuni:

a. cognitivă – comprehensibilitatea și scaffolding-ul; [20, 1978, p.86]
b. afectiv-relațională – siguranța psihologică, empatia, valorizarea identității [28, 1983, p.52].
c. axiologică – normele echității[29,1986,p.23];
d. pragmatică – rutine, instrumente, timp, spațiu, materiale [4, 1996.p.41; 30, 2009,p.28].

Un aspect important în acest cadru îl constituie rolul limbajului ca vehicul al identității și al sensului cultural. Limbajul este mediu de afirmare și recunoaștere socială, iar absența reprezentării culturale poate conduce la sentimentul de marginalizare [31, 1963, p.14]. În contextul incluziunii, dialogul multicultural nu presupune doar acceptarea diferenței, ci și redistribuirea legitimității discursive în favoarea tuturor participanților. Elevii cu retard mintal beneficiază de formatul dialogic deoarece acesta permite ritm lent, clarificare progresivă și susținerea sensului prin mijloace nonverbal [32, 2014, p.89].

2. Fundamente psihopedagogice pentru elevii cu retard mintal (dizabilitate intelectuală)

Particularitățile cognitive (atenție fluctuantă, viteză redusă de procesare, funcții executive vulnerabile, dificultăți de generalizare) și cele socio-emoționale (reglare emoțională, autostimă fragilă, anxietate socială) reclamă adaptări specifice ale dialogului multicultural [7, 2016, p.94].Principiul „ușor de înțeles" (easy-to-read) devine criteriu de calitate pentru orice mesaj didactic

cu încărcătură culturală: propoziții scurte, vocabular concret, imagini relevante, exemple din viața cotidiană, repetare variată și verificare frecventă a înțelegerii[33,2009,p.5] . Teoriile socioculturale accentuează zona proximei dezvoltări și rolul adultului/egalului ca mediator – rol ce poate fi jucat și de colegi din alte culturi, valorizând capitalul cultural al fiecăruia[21,1996,p.103.Din perspectivă ecologică, dialogul se configurează pe mai multe niveluri (microsistem – clasă, mesosistem – familie/servicii, exosistem – comunitate), iar coerența între niveluri este esențială: un mesaj incluziv la clasă poate fi anulat de discursuri stigmatizante în comunitate[4,1996,p.4] . În plan evaluativ, accentul cade pe funcționalitate: se măsoară comprehensibilitatea mesajelor, participarea la schimburi dialogice, calitatea relațiilor, nu doar performanțele academic standardizate [34 et al, 2010, p.92].

Un alt principiu esențial constă în realizarea conexiunii dintre învățare și emoție. Elevii cu retard mintal pot manifesta reticență în cadrul interacțiunilor sociale din cauza experiențelor anterioare de eșec sau stigmatizare [35, 2010, p.231]. Dialogul multicultural oferă spațiu pentru afirmarea identității, iar această recunoaștere emoțională crește motivația și deschide accesul către cooperare și participare autentică [36, 1997, p.87].

3. Fundament teoretic privind dialogul multicultural în educația incluzivă

Dialogul multicultural reprezintă unul dintre pilonii fundamentali ai școlii incluzive contemporane, având un rol decisiv în facilitarea participării, adaptării și formării unei identități pozitive la copiii cu dizabilități intelectuale. Progresele recente din educația incluzivă arată că interacțiunea multiculturală este nu doar un element contextual, ci un mecanism pedagogic esențial, care contribuie la reducerea barierelor cognitive, atitudinale și sociale [13, 2016, p.72].

În literatura de specialitate, educația multiculturală este prezentată ca un cadru complex, susținut de dimensiuni precum: recunoașterea diversității culturale, valorizarea identităților multiple, dezvoltarea competențelor comunicative interculturale și construirea unei culturi școlare bazate pe respect și colaborare [16, 2010, p.44]. Aceste elemente sunt indispensabile în lucrul cu elevii cu retard mintal care beneficiază semnificativ de rutine predictibile, mediere lingvistică, sprijin visual, interacțiuni multisenzoriale și modele de comunicare simplificate [32, 2014, p.89].

Studii recente realizate în România pun în evidență importanța dialogului multicultural ca factor de facilitare a incluziunii copiilor cu CES, inclusiv al celor cu dizabilitate intelectuală. Răduț-Taciu (2016) arată faptul că abordarea multiculturală reduce tensiunile de grup și contribuie la formarea unui climat de clasă suportiv și crește nivelul de acceptare în rândul elevilor tipici [17, 2016, p.113]. În același sens, Vlăsceanu (2011) subliniază faptul că școala incluzivă nu poate funcționa fără practici educaționale de valorizare a diversității, deoarece ele creează condiții reale pentru participare și acces echitabil la curriculum [18, 2011, p.57].

Conform perspectivelor socio-constructiviste, participarea elevilor cu retard mintal la activități de dialog multicultural contribuie la dezvoltarea capacităților cognitive și socio-emoționale prin mecanisme precum: învățarea prin imitație, construirea sensului și dezvoltarea limbajului funcțional și exersarea competențelor sociale. Copiii cu dizabilitate intelectuală au nevoie de contexte structurate, dar bogate cultural, în care pot experimenta interacțiuni simple, repetate, multisenzoriale, capabile să consolideze atât comunicarea, cât și încrederea în sine [21, 1996, p.103].

Geneva Gay (2010) accentuează că predarea cultural-responsivă este esențială pentru elevii vulnerabili și presupune adaptarea limbajului, a materialelor și a strategiilor didactice, ceea ce este fundamental în educația copiilor cu retard mintal și permite fiecărui elev să participle active [16, 2010, p.88]. În activitățile multiculturale dedicate copiilor cu retard mintal, acest tip de predare include: folosirea de povești vizuale, joc de rol intercultural, rutine de salut în diverse limbi, mini – expoziții cultural și hărți vizuale ale diversității [11, 2020, p.29].

La nivel internațional, UNESCO (2020) evidențiază faptul că școlile care implementează strategiile de dialog multicultural în rândul elevilor cu dizabilități cresc rata de participare, prezența școlară și implicarea familiei [11, 2020, P.31].Implicarea familiei, în special în cazul copiilor cu întârziere intelectuală ,este considerată un factor critic , deoarece părinții pot facilita prezentarea tradițiilor cultural proprii într-un mod adaptat nivelului de înțelegere al copilului [37, 2013, p.17].

În plan aplicativ,dialogul multicultural devine o strategie de incluziune atunci când:

- Sunt utilizate rutine de comunicare adaptate (imagini , pictograme , gesturi) [38, 2013, p.67];
- Sunt prezentate elemente culturale prin metode vizuale și senzoriale;
- Sunt organizate activități simple, repetitive, în care copilul cu dizabilitate să poată participa;
- Este promovată cooperarea între elevii tipici și cei cu CES;
- Se creează contexte care valorizează identitățile multiple din clasă.

Prin combinarea acestor elemente,școala dezvoltă o cultură a acceptării,în care diversitatea devine resursă pedagogică,iar copilul cu retard mintal își dezvoltă abilități esențiale pentru funcționarea socială, cum ar fi: comunicarea funcțională,gestionarea emoțiilor, colaborarea și respectul pentru diferențe [10, 2011, p.83].

Astfel, dialogul multicultural nu reprezintă doar o componentă a politicilor educaționale moderne, ci un instrument direct de dezvoltare a competențelor socio – culturale și de participare școlară pentru elevii cu dizabilitate intelectuală, contribuind la un climat incluziv și echitabil[34,2010,p.92].

4. Practici de dialog multicultural la clasă: curriculum, limbaj, scenarii

Implementarea dialogului multicultural pentru elevii cu RM presupune proiectarea unor micro-rutine stabile, previzibile și vizibile (orare vizuale, panouri ale cuvintelor-pod, pictograme pentru emoții), combinate cu activități bogate cultural: povești biografice, ateliere culinare, muzici și ritmuri, jocuri de rol despre sărbători și obiceiuri [16, 2010, p.121]. Curriculumul se îmbogățește cu sarcini deschise, dar secvențiate, care cer comparații între practici culturale, identificarea asemănărilor/diferențelor și negocierea unor reguli comune („contractul de convietuire culturală") [13, 2016, p.95].Limbajul didactic este simplificat strategic: fiecare concept nou e introdus prin exemplu concret, imagine, gest, apoi generalizat; profesorul utilizează feedback descriptiv scurt și verificări de înțelegere („arată", „spune în cuvintele tale"), în perechi sau grupuri heterogene [32, 2014, p.89].„Harta toleranței" este un instrument centrat pe spațiu: elevii plasează pe o hartă a clasei/comunității situații de cooperare reușită și situații de tensiune, apoi discută în pași ghidați cauze, emoții și soluții[38,2013,p.73]. Pentru elevii cu RM se adaugă pictograme de emoții, bare de intensitate și fraze-schelet.

Evaluarea formativă urmărește indicatori ai dialogului:

1. comprehensibilitate (număr de parafraze corecte),
2. reciprocitate (număr de replici care leagă ideile altuia) [2019, 78, p.86],
3. siguranță psihologică (auto-raportări simple, scale cu fețe) [28, 1983, p.52],
4. implicare familială (prezență la activități, mesaje schimbate) [37, 2013, p.17],
5. capital cultural partajat (artefacte aduse/explicate) [11, 2020, P.29].

De asemenea, este recomandată utilizarea atelierelor narative ghidate, unde elevii reconstruiesc experiențe culturale în format multimodal (gest, desen, obiect, imagine). Acest tip de activitate facilitează co-construcția sensului și reduce presiunea limbajului verbal, permițând elevilor cu dificultăți de exprimare să participe activ la schimbul de idei [26, 2009, p.143].

5. Parteneriat școală–familie–comunitate și rolul mediatorilor

Dialogul multicultural este sustenabil dacă se extinde dincolo de clasă. Mediatorii școlari și culturali (inclusiv elevi-mentori și părinți-resursă) facilitează traducerea sensurilor, explicarea regulilor și negocierea diferențelor de norme[42,2005,p.37].Întâlnirile de co-design cu familia (scurte, frecvente, cu materiale easy-to-read) aliniază așteptările și propun micro-obiective funcționale (de ex., „salută prin două formule acceptate în cultura X și în cultura Y, folosind suport vizual") [33, 2009, p.5]. ONG-urile, bibliotecile, muzeele și centrele culturale pot găzdui „ateliere ale orașului" – contexte naturale pentru exersarea dialogului în sarcini cu sens. Școala instituie politici antidiscriminare explicite și mecanisme de raportare sigură, iar cadrele didactice beneficiază de formare continuă pe mediere culturală, limbaj simplificat și evaluare centrată pe participare [10, 2011, p.83]. Pentru comunitățile cu tensiuni istorice, se recomandă tehnici de justiție restaurativă adaptate cognitiv (cercuri ale reparației cu suport vizual, roluri clare, timp de procesare extins) [16, 2010, p.144].

Indicatorii de progres include:

1. încrederea familială în școală;
2. participarea la evenimente;
3. scăderea incidentelor de microagresiune;
4. creșterea interacțiunilor positive observabile.

Este important ca profesorii să recunoască influența cadrului cultural asupra percepțiilor despre dizabilitate.

Dialogul nu urmărește uniformizarea valorilor, ci găsirea unui teren comun al respectului și cooperării [13, 2008, p.59]. Implicarea mediatorilor reduce posibilele bariere legate de neînțelegeri culturale și crește încrederea părinților în instituția școlară [37, 2013, p.19].

Pe lângă aceste aspecte, parteneriatul școală–familie–comunitate devine pe deplin funcțional doar atunci când este construit pe principii de reciprocitate, transparență și co-responsabilitate.Implicarea constantă a mediatorilor culturali și a factorilor comunitari contribuie la creearea unor punți stabile între familiile copiilor cu retard mintal și instituția școlară,reducând anxietățile, neînțelegerile și barierele comunica'ionale[37,2013,p.22].În plus,relația dintre școală și familie are nevoie de rutine predictibile: întâlniri scurte și dese, feedback vizual, mini-jurnale culturale și activități de co-creare în care părinții devin participanți activi. Astfel de activități cresc nivelul de încredere și reduc distanța psihologică dintre familie și școală un aspect crucial pentru copiii cu nevoi special [17, 2016, p.115].

Totodată, comunitatea joacă un rol major în extinderea oportunităților educaționale: instituții culturale, ONG-uri, biblioteci, centre de artă și ateliere interculturale facilitează expunerea elevilor la experiențe autentice, stimulând curiozitatea și flexibilitatea cognitive [11, 2020, p.31].

În cadrul acestora ,dialogul multicultural este exersat prin jocuri de rol,povești tradiționale,simboluri cultural și activități multisenzoriale, care îi ajută pe elevii cu retard mintal să își formeze repere culturale stabile[16,2010,p.102].Pentru a asigura eficiența parteneriatului, se recomandă includerea unor mecanisme clare de monitorizare: fișe de progres intercultural, observarea participării sociale, dialoguri reflexive cu familia și indicatori vizibili ai schimbărilor de comportament (autonomie sporită, scăderea rezistenței la sarcini noi, participare voluntară la activități commune)[13,2016,p.84].În același timp,formarea mediatorilor școlari trebuie să includă dimensiuni precum: gestionarea conflictelor culturale, utilizarea limbajului ușor de înțeles, adaptări pentru copiii cu deficite de procesare, tehnici de vizualizare a comunicării și abordări ale restaurării relaționale. Un mediator bine pregătit reduce semnificativ barierele legate de percepții, etichete și prejudecăți, facilitând comunicarea armonioasă între toți actorii implicați [10, 2011, p.96].

Parteneriatul educațional integrat devine astfel o colaborare reală, în care școala și comunitatea funcționează ca spații complementare de învățare, iar copiii cu retard mintal sunt sprijiniți să participe, să se exprime și să fie valorizați în mod egal. Această abordare consolidează incluziunea și transformă mediul educațional într-un ecosistem flexibil, prietenos și receptiv la diversitate [6, 2014, p.91].

6. Model de intervenție și evaluare pentru dialogul multicultural în RM

Propunem un model în cinci pași:

1. Screening cultural și de comunicare (chestionar scurt pentru familie, mini-interviu cu elevul, fișă de observație asupra repertoriilor expresive) [4, 1996, p.41]
2. Co-design cu familia și mediatorul (stabilirea regulilor comune și a obiectivelor măsurabile, alegerea artefactelor culturale relevante) [37, 2013, p.17]
3. Proiectare didactică în micro-pași (obiective SMART, suport vizual, scenarii dialogice, roluri, timp de procesare) – necesară pentru copiii cu dificultăți de comprehensiune [7, 2016, p.94]
4. Implementarea dialogului în contexte natural (jocuri de rol, rutine, povești culturale, cercuri de discuție cu reguli clare, activități de investigație comunitară) [13, 2008, p.59;
5. Evaluare multimodală (feedback visual, scale emoționale, auto- raportări simple, conversații ghidate), conform recomandărilor pentru accesibilizarea evaluării la elevii cu dizabilitate intelectuală [34, 2010, p.92]. Instrumentele: scale cu fețe pentru bunăstare, liste de verificare a comprehensibilității, rubrici pentru reciprocitate și ascultare activă, jurnale foto.

Validitatea se asigură prin triangulare (profesor-părinte-elev), iar etica intervenției vizează consimțământ informat ușor de înțeles, confidențialitate și evitarea exhibării identităților culturale ale copiilor [11, 2020, p.36] .

Modelul este compatibil cu DigCompEdu (engagement profesional, resurse digitale accesibile, evaluare) [39, 2017, p.12] și poate fi integrat în Planurile Educaționale Individualizate (PEI), însoțit de proceduri clare de adaptare curricular și de sprijin therapeutic interdisciplinar [19, 2014, p.61].

Flexibilitatea este un criteriu fundamental: modelul de intervenție trebuie adaptat individual, în funcție de nivelul de dezvoltare și stilul de comunicare al fiecărui elev. Evaluarea progresului nu este liniară, ci evoluție în pași mici, vizibili, care consolidează sentimentul de competență și autonomie [34, 2010, p.92].

Concluzii

Dialogul multicultural, atunci când este proiectat intenționat și accesibilizat cognitiv, devine motorul incluziunii reale pentru elevii cu retard mintal. El operează simultan la nivelul sensului (clarifică și conectează cunoștințele) [21, 1996, p.103], la nivelul relațiilor (creează siguranță psihologică și apartenență) [28, 1983, p.52] și la nivelul valorilor (instituie echitatea ca normă practică) [29, 1986, p.23].

Cadrul propus – cu patru piloni și un model în cinci pași – oferă un traseu replicabil pentru profesori și școli; succesul depinde de coerența ecosistemică (clasă – familie – comunitate), [4, 1996, p.41] și de o evaluare formativă continuă, care urmărește indicatori ai dialogului, nu doar scoruri academic [34, 2010, p.92]. Prioritățile viitoare includ: consolidarea formării cadrelor didactice în mediere culturală și limbaj ușor de înțeles [6, 2014, p.91]; dezvoltarea de resurse digitale accesibile compatibile cu DigiCompEdu [11, 2020, P.36]; extinderea parteneriatelor cu comunitățile culturale; cercetări intervenționale cu măsurători robuste ale bunăstării și participării [30, 2009, p.28]. Dincolo de rezultate, dialogul multicultural reumanizează școala: pune vocea copiilor și a familiilor în centrul deciziilor, cultivă responsabilitatea colectivă și transformă diferența într-o resursă de învățare [13, 2016, p.72].

În ansamblu, dialogul multicultural devine un instrument transformativ atunci când este integrat sistematic în practica școlară și calibrat la particularitățile cognitive ale copiilor cu retard mintal. El nu reprezintă doar un demers educațional, ci o intervenție complexă care modelează climatul socio-emoțional al clasei încurajează empatia și reduce stereotipurile, oferind fiecărui elev șansa de a se exprima într-un spațiu sigur și previzibil [10, 2011, p.83].

Prin activități structurate pe limbaj accesibil, rutine vizuale și situații de învățare colaborative, dialogul multicultural contribuie la dezvoltarea sentimentului de competență, facilitează învățarea semnificativă și consolidează abilitatea copiilor de a-și valorifica identitatea în relația cu ceilalți [banks, 2008, p.59]. Multiculturalitatea, astfel mediată, devine nu doar un conținut curricular ci și un cadru de viață care normalizează diferențele și le transform în resurse educaționale [16, 2010, p.102].

Rezultatele demonstrate în literatură și în practica educațională arată că elevii cu retard mintal răspund pozitiv la structuri de comunicare simplificate, la modele de cooperare și la activități bazate pe poveste, simboluri culturale și expresivitate [24, 2011, p.77].

În acest context, dialogul multicultural facilitează internalizarea valorilor prosociale, reduce izolarea socială și stimulează participarea activă în comunitate.

Un aspect esențial îl reprezintă colaborarea dintre familie, profesor și comunitate. Atunci când toți actorii educaționali împărtășesc aceleași valori și mesaje cultural, copilul beneficiază de un cadru predictibil, coerent și stabil ceea ce îi sporește capacitatea de adaptare și încrederea în sine [37, 2013, p.19]. De aceea, implementarea dialogului multicultural nu poate să rămână un demers punctual, ci trebuie susținut prin politici școlare clare, formarea continuă a cadrelor didactice și acces la resurse adaptate (ghiduri vizuale, material digitale accesibile, scenarii cultural – educative) [11,2 020, P.36]. Pe termen lung, dialogul multicultural practicat consecvent devine un pilon al educației incluzive: umanizează relațiile, susține participarea elevilor vulnerabili, ancorează procesul educațional în valori democratice și contribuie la dezvoltarea unei comunități școlare solidare și responsabile [10, 2011, p.110]. Diferențele nu mai sunt percepute ca limite, ci devin oportunități de învățare reciprocă și

dezvoltare personal , iar elevii cu retard mintal dobândesc vizibilitate, demnitate și voce în spațiul educational [6 ,2014, p.91].

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CENTRALITY APPROACH IN BUILDING STUDENT AUTONOMY

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Abstract: *This article aims to analyze how the centrality of the student in the educational process contributes to the formation of his/her autonomy. It starts from the premise that student autonomy is not a passive result of training, but an active process, which involves responsibility, involvement and self-reflection. The student-centered approach favors the development of self-management skills, decision-making and self-regulated learning, being supported by both modern pedagogical perspectives and recent research in educational sciences.*

Keywords: *student centrality; autonomy; self-regulated learning; active pedagogy; personalized training; constructivism.*

1. Centralitatea ca fenomen reactualizat

În pedagogia contemporană, conceptul de centralitate a elevului exprimă o mutație semnificativă în planul didacticii: de la o educație transmisivă, exterioară și impusă, spre una participativă, reflexivă și auto-dirijată. Această viziune se împletește profund cu formarea autonomiei elevului, văzută ca o condiție esențială pentru succesul învățării pe tot parcursul vieții. După cum afirmă Philippe Meirieu, „a pune elevul în centru nu înseamnă a-l lăsa de capul lui, ci a-l însoți în propria devenire" [10]. Autonomia nu este echivalentă cu libertatea nelimitată, ci cu capacitatea de a alege responsabil, pe baza cunoașterii și reflecției critice.

Abordarea centrată pe elev presupune reconsiderarea tuturor componentelor procesului didactic: curriculum, strategii de predare, evaluare și relația profesor-elev. Elevul nu mai este un simplu receptor de informații, ci devine actor al propriei formări. Această viziune este susținută de paradigma constructivistă, care afirmă că „învățarea este un proces activ de construire a cunoașterii, nu de absorbție pasivă" [12, 15]. Profesorul are rol de facilitator, ghid și de mediere a sensului.

Potrivit lui Xavier Roegiers , „elevul autonom este acela care poate învăța singur, cu alții și de la alții, în contexte variate, gestionându-și propriile resurse cognitive și emoționale"[14, p.23]. Această formă de autonomie nu se dezvoltă spontan, ci trebuie cultivată sistematic, printr-un climat educațional favorabil, prin provocări cognitive și prin valorizarea efortului personal.

Conceptul de *centralitate* reprezintă o noțiune transversală, care își găsește relevanța și aplicabilitatea în multiple domenii ale cunoașterii, de la filosofia existenței la logica argumentării și până la practica educațională. În esență, centralitatea exprimă ideea unei *concentrații axiologice sau funcționale* în jurul unui element-cheie, ce devine reperul organizator al întregului sistem.

1.1.Centralitatea în sens filosofic

Din perspectivă filozofică, centralitatea este asociată cu întrebarea fundamentală: *„Ce este esențial într-o relație de cunoaștere, existență sau acțiune?".* În tradiția umanistă, omul este considerat centrul lumii, măsura tuturor lucrurilor, conform celebrului adagiu al lui Protagoras. Ulterior, gândirea modernă și postmodernă a problematizat această „centralitate umană", punând accent pe *pluralismul perspectivelor și descentralizarea sensurilor.* Totuși, în contextul educațional, moștenirea umanistă rămâne relevantă: ***elevul este privit ca subiect cu demnitate, libertate și potențial***, iar actul educației se organizează în jurul nevoilor și dezvoltării sale integrale. „A pune elevul în centru înseamnă a-l recunoaște ca scop al educației, nu ca mijloc al unui sistem" [5, p.47]. Aceasta presupune că procesul de învățare nu se limitează la transmiterea de cunoștințe, ci vizează formarea unui individ capabil să-și gestioneze propria dezvoltare, să gândească critic și să participe activ în societate. În acest sens, profesorul devine co-participant, adaptând metodele și resursele educaționale la ritmul și nevoile fiecărui elev. O astfel de abordare nu doar că respectă valorile

umaniste, dar contribuie și la crearea unui mediu de învățare incluziv, motivant și flexibil, în care autonomia și responsabilitatea elevului sunt promovate în mod constant.

1.2.Centralitatea în sens logic

În plan logic, centralitatea are semnificația unei *ierarhii argumentative*. Într-un sistem de judecăți sau de raționamente, se caută întotdeauna *premisa centrală*, adică ideea în jurul căreia se organizează alte enunțuri. În educație, acest model se regăsește în construirea *conținuturilor curriculare* sau a *proiectelor didactice*, unde elevul este luat drept punct de referință: nevoile, interesele și stilurile lui de învățare orientează întregul proces de predare-învățare. În acest sens, c*entralitatea* implică o *coerență sistemică*, o raportare constantă la un nucleu de semnificație. Elevul nu este doar „un punct în sistem", ci devine ***principiul ordonator al actului educativ***.

1.3.Centralitatea în sens pedagogic

În pedagogie, centralitatea este un principiu metodologic și axiologic. A vorbi despre „centralitatea elevului" înseamnă a susține o *viziune educațională centrată pe subiectul învățării,* în opoziție cu modelele tradiționale în care accentul era pus pe conținut sau pe autoritatea profesorului. Această abordare a fost conceptualizată în pedagogia contemporană prin expresii precum:

- „învățare centrată pe elev" (student-centered learning),
- „predare diferențiată",
- „învățare personalizată",
- „pedagogie a autonomiei".

Astfel, *centralitatea elevului* nu este o simplă metaforă, ci o *strategie didactică* ce presupune reconceptualizarea obiectivelor, metodelor, rolurilor și relațiilor educaționale. După cum notează Philippe Perrenoud, „centrând învățarea pe elev, nu negăm rolul profesorului, ci îl transformăm: din emițător de conținut devine mediator al sensului"[11, p.102].

1.4.Dimensiuni complementare ale centralității

Pentru a înțelege mai bine acest fenomen, putem distinge următoarele dimensiuni ale centralității:

Dimensiune	**Descriere**
Ontologică	Elevul este recunoscut ca ființă cu valoare în sine
Epistemologică	Cunoașterea se construiește în jurul experienței proprii
Practică	Activitățile de învățare pornesc *de la* și se întorc *spre* elev
Etică	Respectarea demnității și libertății de decizie a elevului
Didactică	Curriculumul și metodele sunt adaptate profilului elevului

Centralitatea este un concept cu valențe multiple, ce traversează fundamentele educației. În pedagogia modernă, *centralitatea elevului* devine nu doar un ideal, ci o necesitate practică, susținută de teoriile învățării, de principiile democrației educaționale și de exigențele unei societăți bazate pe cunoaștere.

2. Impactul abordării centrate pe elev asupra procesului de învățare

Centrul de greutate al educației contemporane s-a deplasat semnificativ de la simpla transmitere a cunoștințelor spre formarea de competențe, dezvoltarea gândirii critice și *cultivarea autonomiei în învățare*. În această transformare, ***centrării pe elev*** i se recunoaște un rol esențial: este atât un principiu pedagogic, cât și un indicator al calității actului educațional.

2.1.De la predare la învățare centrată pe elev

În paradigma tradițională, învățarea era centrată pe conținuturi și pe profesor ca sursă principală de autoritate și cunoaștere. Modelul transmisiv presupunea un flux liniar: profesorul transmite – elevul recepționează. În schimb, în paradigma actuală, învățarea devine *activă, constructivă și personalizată*. Conform lui David Ausubel, „cea mai importantă influență asupra învățării este ceea ce elevul deja știe – aflați acest lucru și predați în consecință" [1, p.56]. Această idee subliniază rolul fundamental al cunoașterii prealabile a elevului în procesul de predare.

În centrul învățării se află acum:

- experiențele personale ale elevului,
- interesele și motivațiile lui,
- capacitatea de autoreglare,
- interacțiunea socială și colaborativă.

2.2.Funcțiile centrării în procesul de învățare

Centrând procesul educativ pe elev, sistemul de învățământ își reconfigurează nu doar metodele, ci și *finalitățile.* Funcțiile principale ale acestei centrări sunt:

- *Motivațională* – elevul se simte valorizat, recunoscut, responsabilizat;
- *Cognitivă* – învățarea se bazează pe activarea gândirii critice și reflexive;
- *Axiologică* – sunt promovate valori precum responsabilitatea, libertatea de alegere, demnitatea;
- *Formativă* – elevul nu doar învață, ci învață *cum să învețe* (metacogniție);
- *Adaptivă* – conținuturile și strategiile sunt adaptate la nevoile reale ale elevului.

După cum afirmă Radu Popa, „centrul educației trebuie să fie elevul autonom, capabil să-și construiască propria devenire prin reflecție, efort și sprijin pedagogic inteligent”[13, p.78].

2.3.Relația profesor-elev în învățarea centrată

Într-un mediu educațional centrat pe elev, rolul profesorului se transformă din „transmițător de informații” în *facilitator, mentor și designer de experiențe de învățare*. Profesorul creează condițiile pentru ca elevul:

- să exploreze activ cunoașterea,
- să formuleze întrebări,
- să rezolve probleme autentice,
- să colaboreze și să reflecteze critic asupra propriei învățări.

Acest model favorizează dezvoltarea *competențelor-cheie pentru viață*, printre care: învățarea autonomă, comunicarea eficientă, creativitatea, colaborarea și gândirea sistemică.

2.4.Exemple de aplicare a centrării în învățare

Exemplul 1: Portofoliul educațional. Elevii își documentează propriul parcurs de învățare, reflectând asupra progresului, punctelor tari și ariilor de îmbunătățire. Astfel, învățarea devine *conștientă și autoreglată*.

Exemplul 2: Învățarea bazată pe proiecte (PBL). Proiectele centrate pe interesele elevilor stimulează gândirea critică, cooperarea și aplicarea cunoștințelor în contexte reale. Profesorul oferă sprijin, dar lasă spațiu deciziilor elevului.

Exemplul 3: Contractul pedagogic. Prin stabilirea unor acorduri clare privind obiectivele, metodele și evaluarea, se consolidează *implicarea elevului în propriul proces de învățare,* crescând responsabilitatea și autonomia.

2.5.Impactul centrării asupra rezultatelor învățării

Studiile arată că elevii implicați activ în procesul de învățare:

- rețin mai bine informația,
- transferă cunoștințele în situații noi,
- dezvoltă o atitudine pozitivă față de școală și învățare,
- își formează o identitate academică solidă.

Aceste rezultate validează abordarea centrată pe elev ca fiind nu doar eficientă din punct de vedere pedagogic, ci și umanistă, echitabilă și durabilă. Centrul învățării nu este o noțiune fixă, ci una dinamică: elevul este adus în centrul procesului educativ nu pentru a primi totul de-a gata, ci pentru a deveni *agent activ al propriei formări*. Prin această schimbare de paradigmă, educația devine un proces de construire împreună – între profesor și elev, între individualitate și colectivitate, între rațiune și valori.

3. Specificul autonomiei elevului

Autonomia elevului este o componentă esențială a educației moderne, fiind strâns legată de conceptul de învățare centrată pe elev. Ea presupune capacitatea elevului de a-și gestiona propriul proces de învățare, de a lua decizii, de a-și stabili obiective, dar și de a-și asuma responsabilitatea pentru rezultatele obținute. Autonomia nu este un dat natural, ci o *competență complexă care se formează treptat* prin interacțiune educațională și sprijin pedagogic.

3.1.Definirea conceptului de autonomie a elevului

În literatura de specialitate, autonomia este înțeleasă ca o *capacitate de autoconducere și autoreglare* în plan cognitiv, afectiv și comportamental. Potrivit lui Philippe Meirieu, autonomia elevului nu înseamnă „a face ce vrea", ci „a învăța să vrei ceea ce are sens și valoare în context educațional și social" [9, p.64].

Astfel, autonomia presupune:

- *Inițiativă personală* – elevul pornește acțiuni de învățare din proprie inițiativă;
- *Responsabilitate* – își asumă consecințele alegerilor sale;
- *Reflecție critică* – analizează rațional acțiunile și deciziile proprii;
- *Autoreglare* – își monitorizează și ajustează efortul în funcție de scopuri;
- *Capacitate decizională* – își stabilește obiective relevante și realiste.

3.2.Dimensiuni ale autonomiei elevului

Autonomia elevului poate fi analizată pe mai multe planuri:

Dimensiune	**Descriere**
Cognitivă	Capacitatea de a selecta strategii de învățare, de a reflecta asupra înțelegerii și de a autoregla procesul de asimilare a cunoștințelor.
Afectiv-motivațională	Implică încrederea în sine, motivația intrinsecă, gestionarea emoțiilor în situații de învățare.
Comportamentală	Se referă la organizarea activităților proprii, gestionarea timpului, perseverență și autodisciplină.
Socială	Capacitatea de a coopera cu alții, de a cere ajutor, de a acționa în mod responsabil în contexte colective.

3.3.Dezvoltarea autonomiei – un proces pedagogic progresiv

Autonomia nu este un obiectiv atins dintr-o dată, ci se dezvoltă treptat, printr-un proces de însoțire pedagogică. Elevul învață să fie autonom prin practică, prin eșecuri gestionate constructiv și prin ghidaj educațional inteligent. După cum afirmă Jerome Bruner, „scopul final al educației este acela de a crea persoane capabile să învețe singure" [2]. Această viziune implică un *parteneriat între profesor și elev*, în care profesorul acționează ca facilitator, model și susținător al procesului de autoformare. Strategiile pentru dezvoltarea autonomiei elevului vizează atât asumarea responsabilității, cât și implicarea activă în procesul de învățare. ***Contractul educațional*** clarifică drepturile și responsabilitățile elevului și ale profesorului, creând cadrul pentru implicare și responsabilitate. ***Portofoliul reflexiv*** permite elevului să-și urmărească progresul, să analizeze realizările și să reflecte asupra propriilor puncte forte și aspecte de îmbunătățit. Prin ***autoevaluare și coevaluare***, elevul își dezvoltă capacitatea de a evalua propriile performanțe și de a oferi feedback colegilor, stimulând gândirea critică și responsabilitatea. ***Planul de învățare individualizat*** personalizează procesul de învățare în funcție de nevoile, ritmul și interesele fiecărui elev, încurajând inițiativa și autonomia. De asemenea, ***sarcinile de tip proiect*** oferă oportunitatea de a gestiona etapele și resursele unei activități complexe, stimulând planificarea, creativitatea și cooperarea. În fine, ***feedbackul formativ și autoreflexiv*** sprijină elevul în identificarea progreselor și a dificultăților, încurajând ajustarea strategiilor proprii și asumarea deciziilor educaționale

3.4.Autonomia și cultura clasei

Dezvoltarea autonomiei nu se poate realiza izolat, ci presupune o cultură organizațională a clasei bazată pe încredere, respect reciproc, deschidere și co-responsabilitate. Elevii trebuie să se simtă *văzuți, auziți și validați*, iar greșelile trebuie tratate ca oportunități de învățare, nu ca eșecuri definitive.

Într-o clasă care favorizează autonomia:

- se evită controlul rigid și excesiv;
- se încurajează întrebările și explorarea;
- se valorifică diferențele de ritm și stil de învățare;
- se oferă spațiu pentru alegere și decizie.

3.5.Obstacole în dezvoltarea autonomiei

Chiar dacă autonomia este un ideal pedagogic, în practică apar numeroase obstacole:

- presiunea performanțelor standardizate;
- supraîncărcarea curriculară;
- lipsa de formare a cadrelor didactice pentru a sprijini autonomia;
- rezistența la schimbare a unor profesori sau elevi;
- climatul autoritar și competitiv.

Depășirea acestor obstacole necesită o restructurare sistemică, dar și o *reconsiderare a raportului profesor-elev* în cheie democratică și umanistă. Autonomia elevului nu este un lux al educației moderne, ci o necesitate într-o societate bazată pe schimbare rapidă, învățare continuă și responsabilitate individuală. A susține autonomia înseamnă a investi în potențialul elevului de a deveni autorul propriei vieți**,** capabil să aleagă, să decidă și să acționeze cu sens într-o lume complexă.

4. Mecanisme, tehnici, tehnologii de centrare în învățare

Centrul de interes în educația contemporană s-a mutat de la conținutul transmis spre modul în care elevul învață, accentuând importanța adaptării procesului educațional la nevoile, interesele, ritmurile și stilurile de învățare ale acestuia. Pentru realizarea efectivă a acestei viziuni sunt necesare mecanisme, tehnici și tehnologii specifice, care să sprijine și să faciliteze învățarea centrată pe elev.

4.1.Mecanisme pedagogice ale centratării în învățare

Mecanismele pedagogice sunt procese didactice interne care susțin personalizarea învățării și dezvoltarea autonomiei elevului. Ele sunt orientate spre:

- *activarea cunoștințelor anterioare* ale elevului;
- *individualizarea sarcinilor* în funcție de nivelul și stilul cognitiv;
- *motivarea internă* prin apel la curiozitate, scop personal și sens;
- *autoevaluare și autoreglare* în procesul de învățare.

Un mecanism-cheie este ***autoreglarea învățării(„învățare autoreglată”)***, definită de Zimmerman ca „procesul prin care elevii își dirijează gândirea, motivația și comportamentul către atingerea obiectivelor de învățare” [16, p.112]. Alt mecanism important este *feedforward-ul,* adică oferirea de sugestii pentru îmbunătățirea ulterioară, mai degrabă decât evaluarea trecutului. Aceasta creează un cadru constructiv, motivant și predictiv.

4.2.Tehnici de centrare în învățare

Tehnicile didactice concrete aplicate în sprijinul centrării pe elev sunt extrem de variate și flexibile. Iată câteva dintre cele mai relevante:

a) Tehnia explorării

Elevul este ghidat să ajungă la concluzii prin explorare, investigație și raționament propriu. Această tehnică sporește motivația intrinsecă și promovează gândirea critică. Această abordare sporește motivația intrinsecă, deoarece elevul devine activ implicat în procesul de învățare, simțind satisfacție atunci când descoperă informații sau soluții prin propriile eforturi. În plus, metoda promovează gândirea critică, capacitatea de analiză și abilitatea de a formula și testa ipoteze. Elevul învață să facă conexiuni între concepte, să pună întrebări pertinente și să dezvolte strategii de

rezolvare a problemelor. Prin stimularea curiozității și a inițiativei, învățarea prin descoperire contribuie la dezvoltarea ***autonomiei și responsabilității*** în procesul educațional, pregătind elevul să învețe nu doar pentru note, ci pentru aplicarea cunoștințelor în contexte reale.

b) Tehnica intenționării

Elevii investighează o problemă reală, creând produse semnificative. Este o tehnică ce integrează conținuturi multiple și favorizează colaborarea, creativitatea și autonomia. Această tehnică integrează conținuturi din discipline diferite și stimulează colaborarea, deoarece elevii trebuie să lucreze în echipă, să împartă responsabilități și să comunice eficient. În același timp, PBL dezvoltă creativitatea și gândirea critică, deoarece elevii sunt provocați să identifice soluții originale și să rezolve probleme complexe. Prin implicarea în proiecte autentice, elevii își asumă responsabilitatea pentru propria învățare, își organizează resursele și își dezvoltă autonomia, învățând să planifice, să monitorizeze și să evalueze progresul lor și al echipei. Mai mult, această metodă creează legături între teoria învățată și aplicarea practică, pregătind elevii pentru situații reale și pentru luarea deciziilor în contexte diverse.

c) Contractul pedagogic

Reprezintă o înțelegere clară și negociată între profesor și elev privind obiectivele, ritmul, metodele și criteriile de evaluare. Aceasta promovează responsabilitatea și implicarea elevului. Prin stabilirea acestor elemente în mod transparent, elevul devine conștient de responsabilitățile sale și de așteptările care îi sunt adresate. Această abordare stimulează implicarea activă în învățare, dezvoltă autonomia și capacitatea de autoreglare, deoarece elevul participă la luarea deciziilor privind parcursul său educațional. În plus, contractul pedagogic favorizează comunicarea și cooperarea între profesor și elev, creând un cadru de învățare bazat pe respect reciproc, claritate și responsabilitate împărtășită.

d) Autoevaluarea și coevaluarea

Implicarea elevilor în procesele de reflecție asupra propriului progres, dar și asupra activităților colegilor, conduce la conștientizarea și reglarea propriului demers de învățare. Prin autoevaluare și coevaluare, elevii își dezvoltă gândirea critică, capacitatea de analiză și abilitatea de a identifica punctele forte și aspectele care necesită îmbunătățire. Aceste practici încurajează responsabilitatea și autonomia, deoarece elevul învață să ia decizii informate privind strategiile de învățare și să-și ajusteze comportamentele și eforturile în funcție de obiectivele stabilite. În plus, feedbackul primit de la colegi și propria reflecție stimulează motivația intrinsecă și dezvoltarea competențelor sociale și colaborative.

e) Tehnica dosarelor

O colecție de produse de învățare care reflectă evoluția, efortul și stilul individual al elevului, însoțită de reflecții personale. Acesta permite elevului să urmărească progresul său, să conștientizeze realizările și dificultățile întâmpinate și să identifice strategii de îmbunătățire. În același timp, portofoliul stimulează ***autonomia și responsabilitatea,*** deoarece elevul devine activ implicat în documentarea și evaluarea propriei învățări, încurajând reflecția critică și planificarea pașilor următori în procesul educațional.

f) Hărțile conceptuale

Reprezentări grafice ale cunoștințelor ce favorizează organizarea logică și vizuală a informației, dezvoltând astfel metacogniția. Prin realizarea și utilizarea acestor hărți, elevii își dezvoltă ***metacogniția,*** adică abilitatea de a-și monitoriza și regla propriul proces de învățare. Hărțile conceptuale sprijină claritatea gândirii, facilitează retenția informațiilor și permit elevilor să conecteze noile cunoștințe cu experiențele și cunoștințele anterioare, consolidând astfel învățarea activă și reflexivă.

4.3.Tehnologii educaționale pentru învățare centrată

Tehnologiile digitale permit adaptarea, diversificarea și eficientizarea procesului educațional. Utilizarea acestora trebuie să fie instrumentală, nu decorativă, având ca scop:

- accesibilizarea conținuturilor,
- personalizarea învățării,

- oferirea de feedback rapid și automatizat,
- stimularea participării active.

Instrumente și platforme relevante:

- **Google Classroom / Microsoft Teams** – pentru organizarea și distribuirea sarcinilor individualizate;
- **Kahoot, Quizizz, Mentimeter** – pentru evaluare interactivă și autoreglare prin feedback instant;
- **Edpuzzle, Nearpod** – pentru învățare activă pe bază de video, cu întrebări integrate și urmărirea progresului;
- **Learning Management Systems (LMS)** – oferă posibilitatea de creare a unor parcursuri de învățare personalizate și adaptative.

Conform cercetărilor recente (OECD, 2020), utilizarea inteligentă a tehnologiei contribuie la *creșterea implicării elevilor, a motivației și a autonomiei*, atunci când este integrată pedagogic, nu doar tehnic.

4.4.Rolul profesorului în aplicarea mecanismelor și tehnologiilor

Profesorul este *orchestratorul procesului de centrare*, asigurând coerența, sensul și adecvarea instrumentelor la specificul fiecărui elev. Acesta:

- creează contexte autentice de învățare;
- adaptează metodele la nevoile individuale;
- oferă sprijin diferențiat și feedback personalizat;
- cultivă o relație empatică și deschisă cu elevii;
- utilizează tehnologia în scopuri formative, nu doar informative.

După cum afirmă Radu Popa, „profesorul modern este un designer de situații de învățare centrate pe elev, nu un simplu furnizor de cunoștințe”[13, p.85]. Mecanismele, tehnicile și tehnologiile de centrare în învățare transformă profund arhitectura procesului educațional. Prin ele, elevul devine *actor activ, reflexiv și responsabil* al propriei formări. Pentru a funcționa optim, aceste instrumente trebuie însă integrate coerent, în cadrul unui demers pedagogic conștient și orientat spre dezvoltarea autonomiei.

Transformările recente din educație pun accent tot mai mult pe repoziționarea elevului în centrul procesului de predare-învățare. Această reconfigurare are implicații semnificative asupra dezvoltării autonomiei elevului, considerată una dintre competențele esențiale ale secolului XXI. Într-o lume dinamică, în care adaptabilitatea, responsabilitatea și capacitatea de autoînvățare sunt esențiale, centrarea pe elev nu mai este doar o opțiune pedagogică, ci o necesitate.

5.1.*Autonomia elevului – reper central al educației centrate pe elev*

În paradigma educațională actuală, autonomia este definită ca „abilitatea elevului de a-și direcționa învățarea prin planificare, monitorizare și evaluare proprie, în scopul dezvoltării personale și academice” [8, p.73]. Această autonomie implică responsabilitate, inițiativă și capacitatea de a face alegeri în cadrul învățării. Centrul de greutate al educației se deplasează astfel de la „ceea ce predă profesorul” la „ce și cum învață elevul” [4]. Elevul devine un agent activ, iar cadrul didactic, un facilitator al procesului educațional. După cum afirmă Philippe Perrenoud, „nu se poate vorbi despre un demers centrat pe elev fără o încurajare a autonomiei lui, fără un climat în care acesta poate să decidă, să greșească și să reflecteze” [11, p.95].

5.2.*Efecte cognitive și metacognitive*

Un efect direct al învățării centrate pe elev este stimularea gândirii critice și dezvoltarea metacogniției. Elevii devin conștienți de propriile procese mentale și învață să-și regleze strategiile de învățare. „Capacitatea de autoreglare este o condiție a învățării autentice și a autonomiei. Elevii trebuie ajutați să învețe cum să învețe” [16]. Activitățile de autoevaluare, portofoliile de învățare, învățarea prin descoperire sau prin proiect sunt instrumente pedagogice care susțin dezvoltarea acestor abilități.

a. Efecte afective și motivaționale

Într-un mediu în care elevul este valorizat, ascultat și implicat, motivația intrinsecă crește. Studiile arată că „atunci când elevii simt că dețin control asupra propriei învățări, nivelul de implicare și satisfacție este semnificativ mai mare” [3]. Această motivație se traduce prin creșterea angajamentului față de sarcinile școlare, perseverență și dorința de autoîmbunătățire. Elevul autonom este motivat din interior, nu doar de recompense sau sancțiuni externe.

b. Efecte comportamentale și sociale

Autonomia susținută prin metode centrate pe elev favorizează apariția unor comportamente responsabile. Elevii învață să colaboreze, să-și exprime opiniile și să accepte diferențele. După cum arată John Dewey, „democrația în educație începe atunci când elevii sunt tratați ca parteneri reali ai actului didactic” [6, p. 89]. De asemenea, învățarea colaborativă și activitățile de grup stimulează dezvoltarea competențelor sociale, esențiale pentru o autonomie funcțională într-un context comunitar.

c. Limite și provocări

Centrul de greutate deplasat spre elev poate ridica și provocări. Unii elevi nu sunt pregătiți să își asume responsabilitatea pentru propria învățare, mai ales dacă vin din contexte educaționale tradiționale, unde rolul profesorului era autoritar. În plus, „autonomia nu este dată, ci construită treptat, printr-un proces pedagogic susținut și diferențiat” [7, p. 112]. Aici intervine rolul esențial al profesorului ca ghid și mentor, care echilibrează libertatea cu structura, oferind sprijin progresiv și adaptat.

Centrând educația pe elev, nu doar că adaptăm procesul de învățare la nevoile și potențialul fiecărui individ, ci și cultivăm autonomia, ca trăsătură fundamentală a învățării de durată. Elevii autonomi sunt mai motivați, mai implicați, mai responsabili și mai pregătiți să facă față provocărilor unei lumi în continuă schimbare. Educația centrată pe elev nu este un ideal, ci o direcție concretă spre o școală a viitorului.

Concluzii

- *Centralitatea elevului* în procesul educațional impune o reconfigurare continuă a relației dintre profesor și elev, bazată pe parteneriat și implicare activă.
- *Formarea autonomiei* necesită o redimensionare a practicilor didactice, care să susțină responsabilitatea, autoevaluarea și capacitatea elevului de a lua decizii.
- *Finalitățile învățării* trebuie permanent reevaluate, pentru a răspunde cerințelor societății contemporane și nevoilor individuale ale elevilor.
- *Echilibrul între sprijin și libertate* constituie o condiție esențială în dezvoltarea autonomiei, evitând atât dependența excesivă de profesor, cât și riscul de dezorientare al elevului.
- *Autonomia elevului* nu este doar un ideal pedagogic, ci o *necesitate practică***,** indispensabilă pentru construirea unei generații capabile să învețe pe tot parcursul vieții, să decidă și să acționeze cu discernământ.

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TRANS-CURRICULAR PEDAGOGY AND THE USE OF DIGITAL EDUCATIONAL RESOURCES IN ENGLISH LANGUAGE TEACHING FOR VOCATIONAL EDUCATION

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***Abstract**: In recent years, vocational education in Romania has undergone a profound process of curricular and structural reconfiguration, driven by the need to align education with the dynamic demands of the labor market and the ongoing socio-technological transformations. In this context, the study of foreign languages—particularly English—has gained increasing importance for the development of professional competences and for the integration of future graduates into a globalized economic environment.*

Although the role of English in vocational training is acknowledged in European and national strategic documents, educational practice in vocational schools often reveals a significant gap between students' theoretical knowledge of the language and its applicability in real work situations. Students in the field of automotive mechanics, for example, may reproduce grammatical structures or basic vocabulary, yet they encounter difficulties when using English in interactive, profession-specific contexts such as interpreting technical sheets, understanding repair manuals, or communicating within multicultural teams.

*In an era shaped by digitalization and globalization, the training of students in vocational education must go beyond the boundaries of a strictly disciplinary curriculum and promote connections between linguistic, technological, and cultural domains. This article aims to highlight how **trans-curricular pedagogy**, supported by **digital educational resources**, can enhance the teaching and learning of English in vocational education, providing both a theoretical and practical framework for modernizing educational practices and for developing students' integrated competences.*

***Keywords:** digital education resouces; trans-curricular; English language; vocational education; mechanic.*

În contextul actual al educației europene, caracterizat de transformări rapide în domeniul tehnologic, economic și cultural, învățământul profesional capătă o importanță strategică în formarea resursei umane capabile să răspundă cerințelor tot mai complexe ale pieței muncii. În acest cadru, limba engleză nu mai este percepută doar ca o disciplină de studiu, ci ca o competență profesională transversală, indispensabilă pentru mobilitatea, adaptabilitatea și integrarea tinerilor într-un mediu economic globalizat.

Deși rolul limbii engleze este consacrat în documentele curriculare și în politicile educaționale naționale și europene, realitatea școlilor profesionale din România evidențiază o serie de provocări specifice: nivel scăzut al motivației elevilor, interes limitat pentru activitățile teoretice, absența manualelor adaptate profilului profesional și dificultăți în aplicarea practică a competențelor lingvistice. Astfel, se impune o redefinire a modului de predare-învățare a limbii engleze în acest tip de învățământ, prin corelarea conținuturilor lingvistice cu particularitățile domeniilor de formare, cum ar fi mecanica auto, electricitatea, turismul sau construcțiile.

În plus, integrarea resurselor educaționale deschise (RED) și a tehnologiilor educaționale moderne poate sprijini procesul de învățare activă, oferind elevilor contexte autentice de comunicare și aplicații concrete ale limbii engleze în domeniul profesional. Astfel, utilizarea mediilor digitale, a platformelor interactive și a resurselor multimedia transformă ora de engleză dintr-un exercițiu formal într-un proces experiențial și motivațional.

Totodată, rolul profesorului de limba engleză în școlile profesionale devine unul complex, depășind simpla transmitere a cunoștințelor lingvistice. Acesta acționează ca mediator între limbaj și practică, între cultura comunicării și universul tehnologic, între teoria limbii și aplicațiile sale profesionale. Prin abordări interdisciplinare și transcurriculare, profesorul creează punți între domenii, transformând învățarea limbii engleze într-un proces util, contextualizat și ancorat în nevoile reale ale elevilor.

Articolul de față își propune să evidențieze statutul și rolul limbii engleze în școlile profesionale, punând accent pe importanța dezvoltării competențelor de comunicare aplicate, a

adaptării curriculare și a utilizării instrumentelor digitale moderne. Totodată, în acest articol vom vorbi și despre lucrarea de cercetare „Eficientizarea schimbării paradigmei de predare-învățare a limbii engleze în învățământul professional" care aduce în discuție dimensiunea transcurriculară a predării limbilor străine, în contextul formării profesionale, ca soluție pentru creșterea relevanței educației și pentru susținerea unei învățări durabile și semnificative.

Astfel, cercetarea a avut ca obiectiv principal proiectarea și validarea unui model pedagogic inovator, bazat pe integrarea resurselor educaționale deschise (RED) și pe o abordare transcurriculară a conținuturilor. Acest demers a urmărit să transforme învățarea limbii engleze dintr-un exercițiu formal într-un proces funcțional, relevant pentru profilul profesional al elevilor.

Prin integrarea limbii engleze în activități applicate, din domeniul mecanic auto – precum studiul manualelor tehnice, simularea diagnosticelor auto sau redactarea instrucțiunilor de reparații, ne-am propus să venim în ajutorul cadrelor didactice din aria curriculară Limbă și comunicare cu un model pedagogic inovator, bazat pe integrarea resurselor educaționale descjise (RED) și pe o abordare transcurriculară a conținuturilor. Acest demers a urmărit să transforme învățarea limbii engleze dintr-un exercițiu formal într-un proces funcțional, relevant pentru profilul profesional al elevilor demonstrând că achizițiile lingvistice pot fi dezvoltate într-un mod contextualizat, contribuind concomitent la formarea competențelor digitale și profesionale. În același timp, utilizarea resurselor educaționale deschise (platforme interactive, hipertexte, aplicații de evaluare online) facilitează învățarea colaborativă și crește motivația elevilor prin conectarea conținuturilor lingvistice la domeniul lor de interes.

Însă, analiza sistemului educațional românesc relevă faptul că elevii înscriși în învățământul profesional se confruntă cu dificultăți semnificative în ceea ce privește competențele de comunicare în limba engleză, competențe indispensabile pentru participarea la mobilități europene, ex: proiecte Erasmus+ VET, pentru accesul la resurse internaționale de formare și, în general, pentru integrarea pe piața muncii. Deși programele școlare prevăd studierea limbii engleze ca disciplină obligatorie, acestea sunt adesea preluate, fără adaptare, din curricula învățământului liceal teoretic sau tehnologic, fără a reflecta specificul și nevoile concrete ale elevilor din școlile profesionale.

Această discrepanță a fost confirmată și prin cercetarea noastră realizată în cadrul tezei de doctorat, unde s-a constatat că majoritatea elevilor incluși în eșantion prezintă niveluri reduse de competență lingvistică, în special în ceea ce privește exprimarea orală și înțelegerea mesajului în contexte profesionale. Elevii demonstrează o motivație intrinsecă scăzută pentru învățarea limbii engleze, percepând disciplina ca pe un domeniu abstract, lipsit de relevanță pentru viitoarea lor meserie.

Astfel, *necesitatea cercetării* a fost fundamentată pe ideea creării unui *cadru pedagogic inovator, c*are să integreze limba engleză în activitățile specifice domeniului profesional — în cazul de față, mecanic auto — și să transforme procesul de învățare într-o experiență funcțională și semnificativă. Modelul propus în cadrul tezei s-a bazat pe conceptul de *transcurricularitate*, înțeleasă ca o modalitate de conectare a competențelor lingvistice cu cele profesionale, prin utilizarea *resurselor educaționale deschise (RED),* adaptate la profilul elevilor.

În mod concret, s-a urmărit integrarea conținuturilor de limbă engleză în sarcini practice, specifice domeniului mecanic auto, precum: citirea și interpretarea fișelor tehnice, redactarea de instrucțiuni de întreținere, simularea dialogurilor dintr-un service auto sau rezolvarea problemelor de diagnostic auto, folosind vocabularul de specialitate în limba engleză. Aceste activități au fost susținute prin platforme educaționale digitale (Wordwall, Quizizz, Magic School, Wand education, eXeLearning, Eduboom, ***http://mecanici21.ro***) [7], care au permis personalizarea învățării și feedback-ul imediat.

Un alt argument pentru necesitatea acestei cercetări *este lipsa resurselor educaționale adecvate învățământului profesional*. Manualele existente sunt concepute pentru licee teoretice și nu conțin texte, exerciții sau situații de comunicare adaptate profilului profesional. Profesorii sunt nevoiți să creeze sau să adapteze constant materialele didactice, fapt care conduce la un grad ridicat de subiectivitate și la o lipsă de coerență metodologică la nivel național.

De asemenea, analiza contextului european (în special a documentelor cadru ale Comisiei Europene și UNESCO privind educația VET) evidențiază nevoia integrării *competențelor lingvistice și digitale* în formarea profesională, ca parte a competențelor cheie pentru învățarea pe tot parcursul vieții. În acest sens, proiectarea unor resurse digitale contextualizate și adaptate la domeniul de formare reprezintă nu doar o soluție inovatoare, ci și o aliniere la tendințele educaționale europene.

Prin urmare, cercetarea prezentată în teza de doctorat și promovată în articolul de față răspunde unei duble nevoi:

- nevoia de *modernizare a procesului de predare-învățare a limbii engleze* prin utilizarea mediilor digitale și a strategiilor transcurriculare;
- nevoia de *corelare a educației lingvistice cu formarea profesională aplicată*, în vederea dezvoltării competențelor de comunicare, a motivației și a angajabilității elevilor.

Astfel, contextul cercetării reflectă un *moment de tranziție în pedagogia învățământului profesional,* în care competențele tehnice nu mai pot fi disociate de cele lingvistice și digitale, iar profesorul devine un mediator între limbajul tehnologic și cel comunicativ, între teorie și practică, între cuvânt și mecanism.

Scopul general al cercetării a fost *eficientizarea procesului de predare-învățare a limbii engleze în învățământul profesional tehnologic* prin valorificarea potențialului oferit de resursele educaționale digitale și prin aplicarea unei *abordări transcurriculare* care să coreleze conținuturile lingvistice cu specificul domeniului *mecanic auto*. Cercetarea a urmărit să demonstreze că utilizarea mediilor digitale interactive și integrarea limbii engleze în activități cu relevanță practică pot contribui la dezvoltarea competențelor lingvistice, profesionale și digitale ale elevilor, crescând totodată motivația pentru învățare și gradul de implicare activă în actul educațional.

Prin urmare, considerăm că studiul s-a înscris în paradigma pedagogiilor moderne centrate pe elev, axate pe învățarea experiențială, colaborativă și contextualizată, în care profesorul are rolul de mediator între domenii – lingvistic, tehnologic și digital – facilitând transferul de competențe între acestea.

Designul cercetării: Cercetarea a fost concepută ca un experiment pedagogic de tip mixt (cantitativ-calitativ), desfășurat pe parcursul a doi ani școlari, având drept scop validarea modelului pedagogic inovator *EngRED+* — un model integrator care valorifică *resursele educaționale deschise (RED) și hipertextele* în procesul de predare-învățare a limbii engleze la elevii din învățământul profesional.

Demersul științific s-a bazat pe principiile pedagogiei constructiviste, ale învățării contextuale și ale transcurricularității, urmărind crearea unui cadru de formare care să coreleze competențele lingvistice cu cele profesionale și digitale. În acest sens, cercetarea a combinat metode de investigare empirică (observație, chestionar, interviu, testare) cu metode de analiză statistică și interpretativă (analiză descriptivă, comparativă și inferențială).

Eșantionul a fost alcătuit din 236 de elevi înscriși în școli profesionale și licee tehnologice din județul Buzău, din domeniul *mecanic auto*. Grupurile participante au fost selectate astfel încât să nu existe diferențe semnificative de vârstă, mediu de proveniență sau nivel inițial de competență lingvistică.

Cercetarea a inclus:

- grupul experimental – elevii de la *Liceul Tehnologic Vernești (LTV),* unde s-a aplicat modelul EngRED+, bazat pe utilizarea resurselor educaționale digitale și a abordării transcurriculare;
- grupul de control – elevii de la *Liceul Tehnologic "Sf. Muc.Sava" Berca (LTB)* și *Liceul Tehnologic "GrigoreC. Moisil" (LTM),* unde s-au utilizat metode tradiționale de predare a limbii engleze, conform programei standard.

Distribuția eșantionului a fost echilibrată în funcție de criterii precum gen, vârstă (15–17 ani), nivel de competență inițială (A1–A2, conform CEFR) și performanțe școlare generale.

Cercetarea s-a desfășurat în trei etape principale: în prima etapă de constatare (inițială), evaluarea nivelului de competență lingvistică și digitală a elevilor prin teste inițiale (scris, ascultare, vorbire), chestionare de motivație și interviuri exploratorii aplicate profesorilor. În a doua etapă, cea formativă (intervențională), s-a aplicat modelul pedagogic *EngRED+* în grupele experimentale, prin activități

integrate (ateliere digitale, sarcini transcurriculare, lecții cu hipertexte modale și platforme interactive). Apoi, a treia etapă, cea finală (de evaluare și validare) în care a avut loc testarea finală a competențelor, compararea rezultatelor între grupul experimental și cel de control, analiza statistică a progresului și interpretarea calitativă a feedbackului elevilor și profesorilor.

Analiza datelor a fost realizată cu ajutorul metodelor statistice și descriptive, utilizând programe de prelucrare precum SPSS și Excel. Au fost calculate indicatori de progres (diferența mediei grupurilor experimental/control), corelații între variabile (nivel de competență lingvistică – motivație – participare activă) și variații procentuale ale performanței. De asemenea, analiza calitativă a răspunsurilor deschise și a observațiilor din teren a permis identificarea schimbărilor de atitudine și a percepției elevilor asupra relevanței învățării limbii engleze prin conținuturi profesionale. Rezultatele au evidențiat o creștere semnificativă a performanței elevilor din grupul experimental în toate cele patru competențe lingvistice testate, dar și o îmbunătățire a competențelor digitale și a atitudinii față de învățare.

Analiza generală a progresului elevilor. Compararea rezultatelor obținute de elevii din grupul experimental și cei din grupul de control la testele inițiale și finale a demonstrat o *creștere semnificativă a performanțelor lingvistice* în rândul elevilor care au participat la activitățile bazate pe modelul pedagogic *EngRED+*. Progresul s-a manifestat în mod particular la competențele listening și speaking, considerate de obicei cele mai deficitare la elevii din învățământul profesional. Mai exact, elevii din grupul experimental au demonstrat:

- o înțelegere mai rapidă și mai precisă a textelor audio (prin exerciții de ascultare bazate pe materiale video autentice: instrucțiuni de service, demonstrații tehnice, ghiduri vocaționale);
- o capacitate sporită de exprimare orală, în special în contexte de comunicare profesională simulate („customer–mechanic dialogue", „explaining a repair procedure");
- o mai bună utilizare a vocabularului tehnic în activitățile de scriere și prezentare;
- și o receptare mai activă a feedbackului prin intermediul platformelor digitale

Un aspect major observat în etapa formativă a fost *creșterea motivației pentru învățarea limbii engleze în* rândul elevilor din grupul experimental. Dacă, la începutul cercetării, majoritatea elevilor declarau că percep limba engleză ca pe o disciplină „abstractă" sau „neutilă meseriei lor", după aplicarea modelului *EngRED+*, proporția celor care consideră engleza „utilă pentru viitorul profesional" a crescut de la 28% la 79%. Această schimbare de atitudine s-a datorat, în principal, faptului că învățarea limbii engleze a fost contextualizată: elevii au văzut imediat relevanța cunoștințelor lingvistice în sarcini aplicate — diagnosticarea unei defecțiuni, interpretarea unei fișe tehnice, realizarea unei prezentări în format digital a unui proces mecanic.

Cercetarea a arătat că utilizarea sistematică a resurselor educaționale deschise (RED) a avut un efect benefic nu doar asupra competențelor lingvistice, ci și asupra competențelor digitale și profesionale. Elevii au învățat să navigheze autonom pe platforme educaționale, să creeze fișiere digitale (fișe de lucru, mini-proiecte, prezentări video), să utilizeze limbajul tehnic în contexte informatice (navigare în meniuri, citirea instrucțiunilor digitale).

Mai mult, activitățile realizate cu ajutorul hipertextelor - materiale educaționale care combină text, imagine, sunet și interactivitate - au permis formarea unei gândiri integrative, în care elevul face conexiuni între conceptele tehnice și cele lingvistice. Astfel, procesul de învățare a devenit multidimensional: cognitiv, practic și reflexiv.

Prin analiza produselor digitale create de elevi (fișe în eXeLearning, miniproiecte video, prezentări despre piese și procese mecanice), s-a observat o îmbunătățire considerabilă a preciziei terminologice și a autonomiei de lucru. Elevii nu doar că au utilizat corect terminologia specifică, ci au demonstrat și capacitatea de a o aplica în contexte noi, ceea ce confirmă transferul cognitiv și profesional urmărit de cercetare.

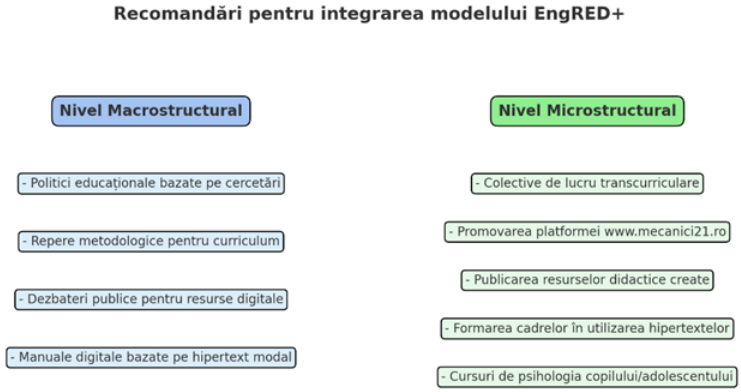
Interviurile semistructurate cu profesorii implicați în experiment au confirmat eficiența și aplicabilitatea practică a modelului propus. Cadrele didactice au subliniat că introducerea RED-urilor și a abordării transcurriculare a schimbat dinamica orelor de engleză, generând o relație mai echilibrată între teorie și practică și o creștere a interesului elevilor pentru comunicare.

Profesorii au remarcat, de asemenea, că integrarea limbii engleze în conținuturi profesionale a condus la o autenticitate a procesului de învățare: elevii au perceput limba ca pe un instrument util meseriei, și nu ca pe o cerință formală a programei. Acest fapt a contribuit la consolidarea motivației instrumentale, esențială în procesul de formare profesională.

Rezultatele obținute în urma implementării modelului pedagogic EngRED+ confirmă faptul că utilizarea resurselor educaționale digitale accesibile – structurate sub forma hipertextelor modale și disponibile pe platforme interactive – favorizează nu doar învățarea contextualizată, ci și construirea unor relații semnificative între cunoștințele generale și cele de specialitate.

Abordarea transcurriculară aplicată în cadrul experimentului pedagogic a condus la un progres vizibil în dezvoltarea atitudinilor proactive și a încrederii de sine a elevilor. Elevii implicați în experiment au demonstrat o capacitate sporită de a accesa, interpreta și utiliza informațiile digitale în contexte reale, ceea ce reflectă nu doar progresul în plan cognitiv, ci și o maturizare la nivel metacognitiv și atitudinal. Astfel, dezvoltarea competențelor lingvistice prin intermediul tehnologiei educaționale nu a fost doar un mijloc de optimizare a procesului instructiv-educativ, ci și un instrument eficient de pregătire pentru integrarea activă în societate și pe piața muncii.

Se pot formula şi unele recomandări pentru cadrele didactice, factorii de decizie și instituțiile de formare. Prin urmare, adaptarea programelor școlare pentru disciplina *Limba engleză* la specificul învățământului profesional, prin introducerea de conținuturi aplicate domeniului de calificare este o necesitate în învăţământul professional. Formarea continuă a profesorilor în domeniul pedagogiei digitale și al designului transcurricular, pentru a facilita integrarea limbii engleze în activități interdisciplinare și practiceduce la o relaxare privind anxietatea unor cadre didactice ancorate în trecut. O promovare a colaborării între profesorii de limbi străine și cei de discipline tehnice, în vederea realizării de proiecte comune, în care elevii să aplice simultan competențele lingvistice și tehnice, poate crea un cadru inovativ și un ambient placut pentru cadrele didactice și elevi.


Recomandări pentru integrarea modelului EngRED+
Nivel Macrostructural
- Politici educaționale bazate pe cercetări
- Repere metodologice pentru curriculum
- Dezbateri publice pentru resurse digitale
- Manuale digitale bazate pe hipertext modal
Nivel Microstructural
- Colective de lucru transcurriculare
- Promovarea platformei www.mecanici21.ro
- Publicarea resurselor didactice create
- Formarea cadrelor în utilizarea hipertextelor
- Cursuri de psihologia copilului/adolescentului

Într-o lume educațională aflată sub semnul globalizării și al inovației tehnologice, predarea limbii engleze în școlile profesionale nu mai poate fi abordată ca o simplă componentă teoretică a curriculumului, ci trebuie înțeleasă ca un proces formativ integrator, care contribuie la dezvoltarea competențelor profesionale, digitale și interculturale ale elevilor. Adaptarea metodelor de predare la specificul învățământului profesional, corelarea conținuturilor lingvistice cu activitățile practice și valorificarea resurselor educaționale digitale devin premise fundamentale pentru crearea unui act didactic relevant, motivant și eficient.

Astfel, limba engleză se transformă dintr-un obiect de studiu într-un instrument al formării profesionale și al reușitei socio-economice, oferind elevilor oportunitatea de a comunica, de a învăța și de a lucra într-un spațiu educațional și profesional interconectat la nivel global.

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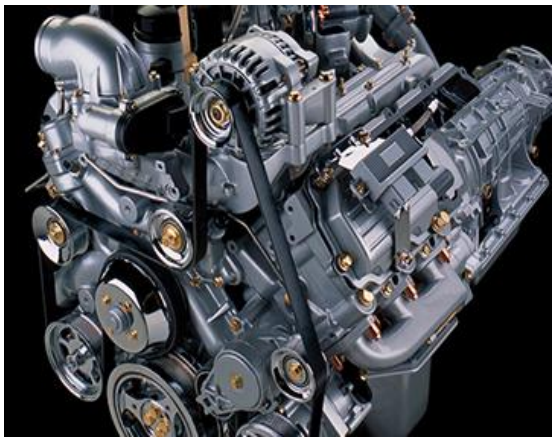
Anexa 1
Exemplu de fişă de lucru
Worksheet: Parts of a Car Engine and Their Functions
1. Vocabulary
Match the engine parts with their functions:

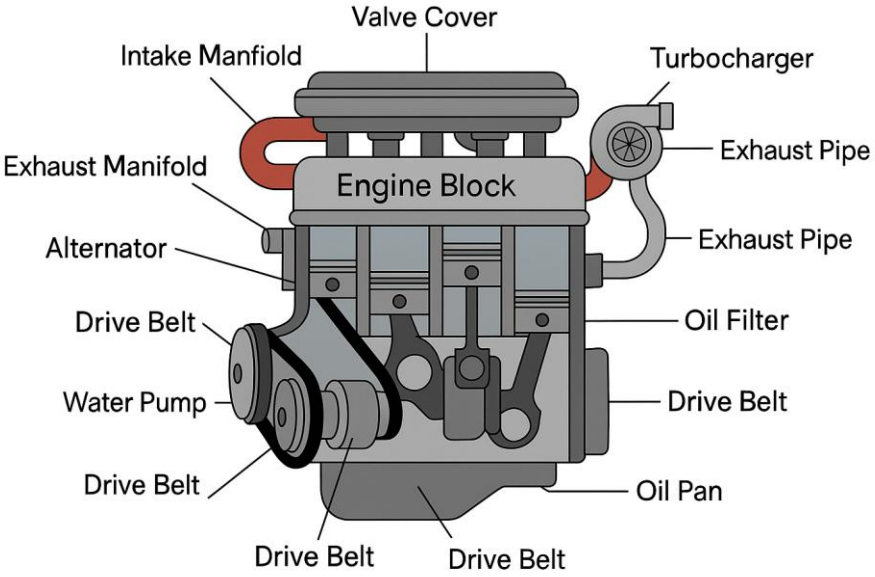


1. Engine
2. Block
3. Pistons
4. Crankshaft
5. Spark
6. Plugs
7. Fuel
8. Injectors
9. Radiator
10. Battery
11. Oil Filter

a. It sends fuel into the engine.
b. They move up and down inside the cylinders.
c. It holds the cylinders and is the main part of the engine.
d. It provides electricity to start the engine.
e. It makes the spark to start the combustion.
f. It keeps the engine cool.
g. It removes dirt from the oil.
h. It changes the piston’s movement into rotation.

2. Grammar Practice (There is / There are + Prepositions of Place)
Look at the picture of an engine (teacher provides or imagine it). Complete the sentences:
1. _____ a battery next to the engine block.
2. _____ spark plugs on top of the cylinder head.
3. _____ a radiator in front of the engine.
4. _____ many pistons inside the engine block.
5. _____ an oil filter under the intake manifold.

6. _____ fuel injectors above the pistons.
7. _____ a crankshaft at the bottom of the engine block.



Găseşti mai multe explicaţii AICI

3. Speaking Task

Work in pairs. Look at the diagram of a car engine.

- Student A asks: "Where is the battery?"
- Student B answers: "The battery is next to the radiator. There is also a drive belt in front of it."

Then change roles and continue with other parts.

4. Writing Task

Write 5 sentences about the parts of the engine using There is/There are and prepositions.

Example: -There are pistons inside the engine block.
- There is a radiator in front of the car engine.

DEVELOPING LEARNER AUTONOMY IN PRIMARY EDUCATION: STRATEGIES AND CLASSROOM PRACTICES

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Abstract: *Learner autonomy in primary education is increasingly recognized as a key component of effective and sustainable learning. The development of autonomy at an early age lays the foundation for critical thinking, self-regulation, and long-term academic engagement. The article examines a range of strategies that enable young learners to take greater responsibility for their own learning, including goal-setting routines, choice-based activities, reflective practices, and collaborative learning structures. Classroom observations and relevant research highlight the importance of an autonomy-supportive climate in which teachers provide guidance without limiting pupils' initiative. Practical examples demonstrate how routines, feedback, and scaffolded tasks can be adapted to children's developmental levels, gradually strengthening independence and self-directed behavior. The findings underscore the need for intentional instructional design and consistent teacher support to cultivate autonomy as an integral part of primary education.*

Keywords: *Learner Autonomy; Primary Education; Self-Regulated Learning; Autonomy-Supportive Teaching; Classroom Strategies*

Learner autonomy has become a core concept in contemporary educational research, reflecting a broader shift toward student-centred pedagogies. Although traditionally associated with adult or adolescent learners, autonomy is increasingly recognized as fundamental in primary education, where early experiences of self-direction lay the groundwork for long-term academic engagement and personal development. Understanding how autonomy emerges requires examining the cognitive and socio-emotional characteristics of young learners, the historical evolution of the concept, and the pedagogical frameworks that support its development.

The term *learner autonomy* was introduced prominently by Henri Holec, who described it as the learner's capacity to take charge of their own learning (Holec, 1981). In his foundational report, Holec conceptualized autonomy as both an ability and a responsibility, an idea widely cited in modern pedagogy.

Further theoretical grounding emerged from constructivism, particularly from Jean Piaget, who emphasized that children build knowledge through active, self-initiated interaction with the environment. According to Piaget (1952), children in early school years are transitioning from preoperational to concrete-operational thought, a stage that supports increased independence and logical reasoning.

Lev Vygotsky's sociocultural theory also influenced the concept, stressing that autonomy grows as children internalize social interactions. The idea of the *Zone of Proximal Development* suggests that learners gradually assume control as the teacher adjusts support. Vygotsky (1978) claimed that effective learning happens when assistance enables the child to accomplish tasks they could not complete alone.

More recently, self-determination theory (SDT) developed by Deci and Ryan highlighted autonomy as one of three basic psychological needs—alongside competence and relatedness—that foster intrinsic motivation (Deci & Ryan, 2000).

Paraphrased formulations commonly describe autonomy as "the learner's ability to set goals, make choices, monitor progress, and reflect on learning" (Little, 1991, p. 15)).

In the context of primary education, autonomy must be reframed developmentally: young learners require structured opportunities for guided choice, self-regulation, and reflection, adapted to their evolving capacities.

Children in early primary grades (ages 6–10) typically operate within Piaget's concrete operational stage, characterized by improved logical thinking, classification, sequencing, and perspective-taking. These abilities make it increasingly possible to:

- follow multi-step instructions
- organize simple tasks
- understand cause–effect relationships
- reflect on actions with teacher support

However, their metacognitive capacities are still emerging. Research shows that young children benefit from explicit modelling of planning, monitoring, and self-evaluation strategies (Flavell, 1979).

Primary school pupils are developing emotional regulation, empathy, and social awareness. Autonomy-supportive environments nurture:

- confidence through small, successful tasks
- responsibility via classroom roles
- collaboration skills
- resilience when confronted with challenges

Bandura's social learning theory underscores the importance of self-efficacy: children are more willing to act autonomously when they believe they can succeed (Bandura, 1997).

Young learners often respond positively to routines, clear expectations, predictable feedback, and tasks that integrate play, exploration, and creativity. These traits influence how autonomy should be introduced—gradually, consistently, and through meaningful activities.

Developing learner autonomy in primary education requires a clear understanding of how young children learn, reason, and interact with their environment. At this age, autonomy does not mean independence in the adult sense, but rather guided independence, where pupils participate actively in learning decisions while relying on structured support. Scholars such as Little (1991) emphasize—*paraphrase*—that autonomy is a gradual process shaped by the learning environment rather than an innate trait. In the primary years, this means building frameworks that allow children to experience ownership without being overwhelmed by excessively demanding tasks. The aim is not to remove the teacher's role, but to reshape it so that pupils learn to take increasing responsibility for their learning behaviours.

A central principle of autonomy in early schooling is choice, but choice must be purposeful, limited, and developmentally appropriate. Offering too many options can lead to cognitive overload, especially for younger pupils whose executive functions are still developing. Research informed by self-determination theory (Deci & Ryan, 2000) shows that meaningful choices—such as selecting reading materials, choosing between task formats, or deciding the order in which to complete activities—can strengthen intrinsic motivation. In the classroom, these choices help children understand that learning is not something done *to* them but something they are actively involved *in*. This shift in attitude fosters agency, persistence, and engagement.

Another important principle is scaffolding. Primary learners require explicit modelling of how to set goals, monitor progress, and evaluate outcomes, as their metacognitive abilities are still emerging. According to Vygotsky (1978), children progress when teachers provide structured support within the learner's Zone of Proximal Development. In practice, this means teachers break down tasks into manageable steps, provide visual aids or prompts, and gradually withdraw assistance as pupils gain competence. Scaffolding in autonomy-oriented classrooms often includes the use of checklists, learning journals, reflection prompts, and guided discussions that help children understand and internalize learning strategies. Thus, autonomy becomes possible because pupils learn *how* to manage their learning, not merely because they are told to do so.

In autonomy-supportive classrooms, the emotional climate plays a critical role. Young learners thrive when they feel respected, safe, and encouraged, and these conditions are essential for risk-taking and decision-making. A climate of psychological safety allows pupils to try new strategies, ask questions, and accept mistakes as part of learning. Teachers who adopt a calm, encouraging tone and validate pupils' perspectives contribute significantly to children's confidence. Research grounded

in social learning theory (Bandura, 1997) suggests that self-efficacy grows when pupils experience small successes, observe peers working independently, and receive constructive feedback. An emotionally supportive environment therefore serves as an anchor for autonomy, giving children the courage to explore learning pathways more independently.

Finally, implementing autonomy in primary education has direct implications for classroom organization, curriculum design, and teacher behavior. Classrooms must be arranged so that materials are accessible, instructions are visible, and routines are predictable—conditions that allow pupils to act without constant teacher intervention. The curriculum should include tasks open to variation, exploration, and decision-making, such as project work, learning stations, and inquiry-based activities. Moreover, teachers must shift from being the sole source of knowledge to acting as facilitators who guide, question, prompt, and encourage reflection. This shift requires professional awareness and training: teachers must learn how to balance structure with freedom, how to provide support without controlling, and how to observe pupils' behaviours to adjust guidance levels appropriately. When these elements come together, autonomy becomes an integral, realistic part of primary education rather than an abstract ideal.

Developing autonomy in primary education depends on implementing instructional strategies that encourage pupils to take an active and reflective role in their learning. One foundational method is the deliberate integration of goal-setting and planning routines. Young learners benefit from simple, visual, and structured tools that help them articulate intentions, such as "learning ladders," weekly goal charts, and "I can…" statements. These tools help pupils understand what they are working toward and give them a sense of ownership over the learning process. Paraphrasing Flavell (1979), planning strengthens emerging metacognitive abilities by helping children become aware of their cognitive processes in a guided manner. When teachers model how to set specific, achievable goals and revisit them with students, goal setting becomes a developmental scaffold rather than a cognitive burden.

Another powerful strategy is the incorporation of purposeful choices, which promote a sense of agency while remaining developmentally appropriate. Research influenced by self-determination theory (Deci & Ryan, 2000) suggests that giving learners choices enhances motivation, engagement, and persistence. In the primary classroom, choices must be carefully curated to avoid overwhelming young learners. For example, a teacher might offer three possible writing prompts, two formats for demonstrating understanding (drawing or writing), or the option to complete tasks in a preferred sequence. These decisions are meaningful to children because they allow them to express preferences and take responsibility for outcomes. The goal is not unrestricted freedom but structured opportunities for decision-making that gradually build autonomy.

Learning centers and activity stations represent another effective method, as they naturally embed responsibility, organization, and independence into the learning environment. When pupils rotate through literacy, numeracy, science, or creative stations, they practice following instructions, managing materials, and collaborating with peers. Learning stations also support differentiated instruction, allowing children to progress at their own pace or explore varied tasks tailored to multiple learning styles. From a Vygotskian perspective (1978, *paraphrase*), stations provide a social context in which children both receive and provide support, internalizing collaborative and self-directed learning behaviours. These setups transform the classroom from a teacher-centred space into a dynamic environment where autonomy emerges organically.

Developing autonomy also requires systematic attention to metacognitive skills, even in the early years. Primary pupils can learn to reflect on their learning through guided tools such as traffic-light self-assessments, smiley-face reflection scales, "Two Stars and a Wish" feedback, or simple learning journals that include drawings and short sentences. By simplifying reflective language, teachers help young learners understand concepts such as effort, progress, and strategy use. According to research on metacognition (Flavell, 1979), children can develop awareness of their thinking earlier than once believed, provided that adult's model and scaffold reflective practices. Over time, these tools support the transition from teacher-led reflection to student-initiated evaluation.

Another set of autonomy-enhancing practices involves collaborative learning structures, which leverage the social nature of primary-aged children. Working in pairs or small groups encourages pupils to negotiate roles, share resources, and explain ideas to one another—behaviours that require responsibility and self-regulation. According to Bandura's principles of social learning (1997, *paraphrase*), peer interactions offer powerful opportunities for observational learning, enabling children to internalize strategies modelled by classmates. Furthermore, teachers can strengthen autonomy by assigning rotating classroom responsibilities, such as "materials manager," "group leader," or "feedback captain," which help children practice leadership, initiative, and shared decision-making. Collaborative work thus becomes both a social and cognitive tool for building autonomy.

Finally, modern autonomy-supportive classrooms increasingly use digital and physical tools that enable learners to explore content independently. Child-friendly apps, interactive quizzes, digital portfolios, and learning platforms allow pupils to progress at their own speed while receiving immediate feedback. When technology is used purposefully, it supports differentiation, encourages experimentation, and builds confidence in self-paced learning. Similarly, physical tools—such as task cards, manipulatives, anchor charts, and inquiry kits give learners concrete opportunities to make decisions, test hypotheses, and self-correct. However, successful integration depends on the teacher's ability to model responsible use, provide clear expectations, and gradually release responsibility. In this sense, technology and materials act as extensions of the autonomy-supportive environment the teacher intentionally cultivates.

Implementing learner autonomy in primary education is a complex pedagogical undertaking, primarily because young learners' developmental characteristics impose natural limitations on self-regulation. Although children aged 6–10 can make simple choices and participating in structured planning, their executive functions—attention control, inhibition, and working memory—are still developing. This means that autonomy must be introduced gradually, through well-defined routines and carefully scaffolded tasks. Teachers often find that pupils require consistent reminders to stay focused, follow instructions, or manage materials, which can make autonomous learning feel time-consuming and difficult to sustain. According to Piaget's developmental framework (1952, *paraphrase*), children in the concrete operational stage benefit most from tasks that are tangible, routine-based, and directly connected to observable outcomes—conditions that must be met for autonomy to flourish.

Another challenge is related to uneven levels of readiness among pupils, both in terms of cognitive development and socio-emotional maturity. Primary classrooms often include children with diverse needs, temperaments, and learning profiles. Some pupils eagerly embrace responsibility, while others may feel insecure or easily frustrated when given choices. Socio-emotional development plays a decisive role here: children who struggle with emotional regulation or self-confidence may avoid tasks that require independent thinking. Bandura (1997) explains that self-efficacy is a prerequisite for autonomous behavior; children who doubt their abilities are less likely to take initiative or persevere in the face of difficulty. Teachers therefore face the challenge of designing autonomy-supportive environments that are adaptable enough to meet every learner where they are.

A further complication arises from the structure of curriculum and assessment systems, which in many countries emphasize standardization, measurable outcomes, and teacher-directed instruction. These systems often leave limited time for exploratory activities, project-based learning, or individualized goal-setting—practices that are essential for cultivating autonomy. Teachers may feel pressure to prioritize content coverage over autonomy-oriented activities, especially in contexts where standardized testing plays a central role. Little (1991) highlights—*paraphrase*—that autonomy requires space for learner decision-making, reflection, and experimentation, yet these elements can be constrained by rigid curriculum frameworks. As a consequence, autonomy-supportive practices may appear secondary rather than integral, unless educational policies explicitly encourage them.

Teachers also encounter practical classroom management challenges when implementing autonomy. Young learners moving freely between stations, making choices, or collaborating in groups may generate noise, movement, and unpredictability. Without strong routines and clear

expectations, autonomy-based activities can quickly become chaotic. Effective autonomy therefore depends on classroom organization—accessible materials, posted instructions, predictable transitions, and well-defined behavioural norms. Reeve (2006) notes that autonomy-supportive environments require teachers to maintain structure while minimizing control. Achieving this balance demands significant skill: teachers must guide without dominating, support without micromanaging, and correct misbehaviour without undermining pupils' sense of agency.

Another consideration relates to teacher beliefs and professional preparedness. Some teachers may be sceptical of autonomy, believing that young learners lack the maturity to manage their own learning or that teacher-directed methods are more efficient. Additionally, many teacher education programs offer limited training on autonomy-supportive pedagogy, focusing instead on classroom management, content instruction, and assessment. As a result, teachers may feel unsure about how to implement strategies such as goal-setting routines, metacognitive reflection, or scaffolded decision-making. Deci and Ryan (2000) argue that teachers need to adopt an autonomy-supportive mindset to create classrooms that satisfy learners' basic psychological needs. Professional development, mentorship, and collaborative planning are therefore essential for building teacher confidence and competence in this area.

Finally, family and cultural expectations can influence how autonomy is perceived and enacted. Some families highly value independence and encourage children to take responsibility at home, while others may prioritize obedience, adult authority, or academic achievement over self-directed exploration. These cultural differences affect children's readiness to engage autonomously at school and shape their attitudes toward decision-making and problem-solving. Teachers must therefore navigate a complex interplay between school values, family expectations, and cultural norms. Successful autonomy-supportive environments often include communication with families—explaining why autonomy matters, sharing examples of classroom practices, and encouraging parents to foster independence at home. When the school and home environments align, children experience autonomy as a consistent developmental pathway rather than a disconnected school requirement.

Developing learner autonomy in primary education is both a pedagogical necessity and a long-term investment in children's academic and personal growth. The early school years represent a critical developmental window during which learners form foundational habits related to self-regulation, decision-making, and goal-oriented behavior. When autonomy-supportive practices are introduced at this stage, pupils gradually internalize the idea that learning is an active process in which they play a central role. This shift moves them away from passive compliance toward thoughtful engagement, curiosity, and ownership of their learning experiences. As Holec (1981) suggests, autonomy is not a fixed attribute, but a learned capacity developed over time through participation in meaningful educational contexts.

The findings explored throughout this article highlight that autonomy in primary education must be developmentally appropriate, taking into account the cognitive, socio-emotional, and behavioral characteristics of young learners. Primary school children are capable of making meaningful choices and participating in reflective processes, yet they require structure, modelling, and consistent guidance. Strategies such as goal-setting routines, purposeful choices, learning stations, collaborative activities, and metacognitive tools demonstrate that autonomy can be nurtured through carefully designed classroom practices. These methods not only enhance academic engagement but also contribute to broader competencies such as resilience, self-efficacy, and interpersonal skills, which are essential for lifelong learning.

At the same time, autonomy should not be romanticized as simply giving children freedom. It is a guided, scaffolded process that relies heavily on the teacher's pedagogical expertise and ability to balance structure with flexibility. The role of the teacher evolves from transmitter of knowledge to facilitator of learning—one who observes, prompts, questions, and supports without dominating. This shift requires deliberate professional development, reflective teaching practices, and a willingness to share control with pupils. Teachers must also be sensitive to individual differences in readiness, motivation, and socio-emotional development, adapting autonomy-supportive strategies to ensure that all learners can participate meaningfully.

However, the successful implementation of autonomy also depends on broader contextual factors such as curriculum constraints, assessment pressures, classroom management challenges, and cultural expectations. Rigid, standardized educational systems may restrict opportunities for choice and reflection, while diverse family beliefs about independence may shape pupils' attitudes toward autonomy in school. For autonomy to thrive, schools must establish coherent policies and support structures that encourage innovation, collaboration, and pedagogical flexibility. Building partnerships with families and fostering a supportive school culture can further reinforce the development of autonomous behaviors in young learners.

In conclusion, learner autonomy in primary education represents a dynamic interplay between developmental readiness, pedagogical design, and contextual influences. When thoughtfully implemented, autonomy-supportive practices not only enhance students' academic performance but also prepare them for the increasingly complex demands of modern education and society. Encouraging autonomy from the earliest years empowers children to become reflective thinkers, active learners, and responsible individuals. As educational research continues to evolve, the challenge lies in ensuring that autonomy remains at the forefront of pedagogical innovation, shaping primary classrooms that truly nurture the potential of every learner.

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TAXONOMY OF TEACHING STAFF ACTIONS ORIENTED TOWARDS PERFORMANCE: CASE STUDY IN THE CONTEXT OF MODERN EDUCATIONAL MANAGEMENT

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Abstract: *The paper addresses the issue of teaching performance from the perspective of a taxonomy of teachers' actions oriented toward professional excellence and educational efficiency. The study aims to highlight the role of intrinsic motivation, energizing competence, and praxeological management in shaping high-performing professional behavior. Conducted in the pre-university educational context, the research explored the correlations between professional motivation, reflective competence, and the frequency of performance-oriented pedagogical actions. The results revealed that educational performance is closely linked to the balance between internal motivation, perceived self-efficacy, and a collaborative organizational climate. Furthermore, teachers who demonstrate energizing competence and a reflective attitude tend to adopt innovative practices, contributing to the development of an educational culture based on continuous learning, collaboration, and shared leadership.*

Keywords*: educational performance; motivation; energizing competence; teaching actions; educational leadership.*

Introducere

Performanța educațională reprezintă una dintre provocările esențiale ale sistemelor de învățământ contemporane, fiind asociată nu doar cu atingerea standardelor academice, ci și cu dezvoltarea competențelor profesionale, morale și relaționale ale actorilor implicați în procesul de învățare. În acest context, activitatea cadrului didactic capătă valențe tot mai complexe, depășind rolul tradițional de transmitere a informațiilor și orientându-se spre facilitarea învățării active, colaborative și reflexive.

În ultimele decenii, literatura de specialitate a adus în prim-plan ideea că performanța profesorului nu este un rezultat întâmplător, ci un produs al echilibrului dintre motivația intrinsecă, competența profesională și contextul organizațional [4; 5; 8]. Profesorul performant este acela care reușește să transforme cunoștințele teoretice în acțiuni educaționale eficiente, adaptate nevoilor elevilor și obiectivelor instituției școlare.

Abordarea performanței prin prisma taxonomiei acțiunilor didactice oferă un cadru conceptual și metodologic pentru înțelegerea modului în care comportamentele profesorului pot fi structurate, evaluate și optimizate. O astfel de taxonomie permite nu doar descrierea comportamentelor profesionale, ci și orientarea lor strategică spre dezvoltarea continuă și excelență.

Demersul de față are la bază convingerea că performanța educațională este o construcție multidimensională, în care se întâlnesc factori cognitivi, afectivi și organizaționali. Analiza acțiunilor cadrelor didactice dintr-o perspectivă praxiologică contribuie la înțelegerea modului în care motivația, competența energizantă și leadershipul educațional se influențează reciproc în cadrul școlii contemporane.

Studiul de caz urmărește, așadar, să evidențieze modul în care profesorii transformă intențiile pedagogice în acțiuni eficiente, cum își mobilizează resursele interne pentru atingerea performanței și în ce măsură climatul instituțional le facilitează sau le limitează potențialul profesional. Scopul principal este de a construi un model integrativ al performanței didactice, bazat pe taxonomia acțiunilor orientate spre motivație, reflecție și competență energizantă.

În acest sens, articolul propune o analiză aplicativă realizată în mediul preuniversitar, având ca obiectiv identificarea tipologiilor de acțiuni performante, evaluarea motivației profesionale și a competenței energizante, precum și explorarea modului în care managementul educațional modern sprijină aceste procese.

Fundamentul teoretic se sprijină pe triada conceptuală motivație – competență – performanță, considerată un nucleu epistemic al dezvoltării profesionale în educație.

Motivația reprezintă un construct psihopedagogic central în analiza comportamentului profesional al cadrului didactic. Conform teoriilor dezvoltate de McClelland [11], Atkinson și Weiner [15], motivația de performanță este determinată de interacțiunea dintre dorința de succes, teama de eșec și percepția autoeficacității. În acest sens, profesorul performant este caracterizat de o motivație intrinsecă ridicată, care nu depinde de recompense externe, ci de satisfacția derivată din procesul educațional și din impactul pozitiv asupra elevilor.

Deci și Ryan [6] definesc motivația intrinsecă drept acea formă de angajament care se manifestă atunci când activitatea este percepută ca interesantă și valoroasă în sine. În contextul educațional, această formă de motivație se concretizează prin dorința de inovare, asumarea responsabilității și implicarea constantă în activități de formare profesională. Profesorul motivat intrinsec este cel care caută sens în propria activitate, dezvoltând o atitudine reflexivă și o relație autentică cu elevii săi.

În același timp, literatura de specialitate accentuează rolul autoeficacității (Bandura [1]) ca determinant major al motivației performanței. Profesorii care cred în capacitatea lor de a influența rezultatele elevilor manifestă o implicare crescută, perseverență și flexibilitate în abordarea sarcinilor complexe.

Conceptul de competență energizantă, (Cojocaru [5]), aduce o perspectivă inovatoare asupra profesionalismului didactic. Această competență reprezintă o combinație dinamică între resurse cognitive (cunoștințe, abilități), afective (pasiune, empatie) și volitive (determinare, reziliență), care generează energie internă și acțiune eficientă.

Cadrele didactice care manifestă competență energizantă se caracterizează prin: capacitatea de anticipare și planificare strategică a activităților educaționale, flexibilitate în adaptarea metodelor la nevoile individuale ale elevilor, reflecție critică asupra propriei practice și deschidere spre autoînvățare și inovare pedagogică.

Această competență are un caracter transformator, fiind cea care convertește motivația în acțiune și acțiunea în performanță observabilă. Profesorul energizat profesional devine astfel un agent al schimbării, capabil să inspire, să mobilizeze și să susțină învățarea la nivel individual și organizațional [5; 14].

Dintr-o perspectivă praxiologică, performanța didactică nu poate fi redusă la simpla execuție a unor sarcini prescrise, ci presupune o gândire strategică și reflexivă asupra propriilor acțiuni [14; 7]. Fullan [7] și Hargreaves [8] consideră că profesorul performant este un profesionist reflexiv, care își asumă un rol activ în proiectarea, implementarea și evaluarea procesului educațional.

Praxiologia educațională analizează raportul dintre intenție, acțiune și rezultat. Din această perspectivă, activitatea didactică performantă se caracterizează prin: claritate în formularea scopurilor pedagogice, coerență între strategie și execuție, adaptabilitate la contexte și nevoi diverse și feedback constant și autoreglare continuă [12; 16].

Integrarea acțiunilor profesorului într-un sistem coerent de management al performanței contribuie la profesionalizarea carierei didactice și la crearea unei culturi instituționale bazate pe colaborare și învățare colectivă [7; 9].

Pornind de la lucrările lui Hattie [9] și Leithwood & Jantzi [10], se poate afirma că performanța educațională rezultă din interacțiunea complexă dintre factorii personali (motivație, competență, reflecție), contextuali (climat școlar, suport managerial) și acționali (strategii de predare, evaluare, leadership).

Astfel, taxonomia acțiunilor didactice propusă în acest studiu este structurată pe cinci dimensiuni principale:

1. Acțiuni motivaționale – stimularea interesului și implicării în procesul de învățare;
2. Acțiuni formative – proiectarea și implementarea strategiilor de predare active și reflexive;
3. Acțiuni evaluative – utilizarea evaluării formative ca instrument de reglare și progres;
4. Acțiuni de dezvoltare profesională – autoînvățare și formare continuă;
5. Acțiuni de leadership educațional – coordonare, mentorat și implicare comunitară.

Acest model taxonomic oferă un cadru operațional pentru analiza performanței profesorului contemporan și contribuie la consolidarea unei paradigme educaționale bazate pe motivație, competență și inovație.

Metode și materiale aplicate

Scopul general al studiului de caz este identificarea și analiza acțiunilor cadrelor didactice orientate spre performanță, prin corelarea dintre motivația profesională, competența energizantă și climatul organizațional din instituțiile de învățământ preuniversitar. Se pornește de la premisa că performanța educațională nu este o consecință întâmplătoare, ci rezultatul unor comportamente profesionale deliberate, susținute de o motivație intrinsecă solidă și de o cultură organizațională colaborativă.

În concordanță cu acest scop, au fost formulate următoarele obiective specifice:

1. Identificarea principalelor tipuri de acțiuni pedagogice realizate de cadrele didactice în activitatea curentă;
2. Evaluarea relației dintre motivația profesională și comportamentele orientate spre performanță;
3. Analiza nivelului competenței energizante și a modului de manifestare a acesteia în activitatea didactică;
4. Determinarea influenței contextului organizațional asupra implicării cadrelor didactice în activități de leadership educațional.

În baza fundamentării teoretice, au fost formulate următoarele ipoteze:

- I1: dacă profesorii au motivație intrinsecă ridicată, atunci aceștia manifestă comportamente inovative și reflexive;
- I2: dacă nivelul competenței energizante este ridicat, atunci frecvența acțiunilor orientate spre performanță va fi mai mare;
- I3: dacă climatul școlar este colaborativ și managementul educațional este sprijinitor, atunci implicarea profesorilor în activități de leadership educational va crește.

Aceste ipoteze derivă din modele teoretice consacrate privind motivația și performanța în educație [4; 5; 10; 17] și au fost validate prin corelarea datelor obținute din chestionare, interviuri și observații.

La studiu au participat 40 de cadre didactice din învățământul preuniversitar, selectate intenționat pentru a asigura o distribuție echilibrată în funcție de:

- nivelul de experiență profesională (debutanți, titulari, experți);
- aria curriculară (discipline umaniste, reale, artistice și tehnologice);
- mediul de activitate (urban și rural).

Această diversitate a permis o analiză nuanțată a manifestărilor comportamentale în contexte educaționale variate. Reprezentativitatea eșantionului se bazează pe criteriul diversității profesionale, nu pe cel statistic, dat fiind caracterul calitativ-praxiologic.

Am folosit metode cantitative și calitative, urmărind triangularea datelor pentru creșterea validității interpretărilor [2; 6]:

1. Chestionar de autoevaluare – destinat măsurării nivelului de motivație profesională, a percepției competenței energizante și a frecvenței acțiunilor performante. Itemii au fost construiți pe baza teoriilor lui Deci & Ryan [6], Cojocaru [5] și Hattie [9].
2. Interviu semistructurat – aplicat unui subeșantion de 12 cadre didactice, pentru aprofundarea dimensiunilor calitative ale performanței și explorarea experiențelor subiective legate de motivație și leadership educațional.
3. Fișă de observație directă – utilizată pentru a urmări manifestările comportamentale în situații de predare, evaluare și colaborare instituțională. Observațiile au fost efectuate în timpul orelor de curs și în activități extracurriculare.
4. Analiza documentelor instituționale – planuri de activitate, rapoarte de autoevaluare, portofolii profesionale, fișe de evaluare anuală, care au oferit indicii suplimentare privind performanța educațională și cultura organizațională.

Colectarea datelor s-a desfășurat pe parcursul unui interval de cursuri, cu respectarea principiilor etice de confidențialitate și consimțământ informat. Datele cantitative au fost prelucrate prin metode descriptive (frecvențe, procente, scoruri medii), iar cele calitative au fost analizate prin analiza tematică propusă de Braun & Clarke [3], care presupune codificarea, categorizarea și interpretarea modelelor recurente din răspunsurile participanților.

Triangularea rezultatelor obținute din chestionare, interviuri și observații a permis conturarea unei imagini complexe a performanței didactice, evidențiind corelațiile dintre dimensiunile motivaționale, competențiale și organizaționale.

Rezultate obținute și discuții

Nivelul motivației profesionale

Analiza datelor a evidențiat faptul că 78% dintre cadrele didactice manifestă o motivație predominant intrinsecă, determinată de plăcerea activității educative, dorința de autorealizare și satisfacția produsă de progresul elevilor. Doar 22% dintre respondenți au indicat o motivație extrinsecă dominantă, orientată spre recompense externe sau recunoaștere instituțională. Aceste rezultate confirmă teoriile autodeterminării formulate de Deci & Ryan [6], potrivit cărora motivația intrinsecă conduce la implicare autentică, creativitate și perseverență. Mai mult, analiza interviurilor a arătat că profesorii motivați intrinsec percep activitatea didactică drept un proces de autoîmplinire profesională. Un respondent afirma: „Nu caut recompense exterioare; satisfacția mea vine atunci când elevii devin curioși, întreabă și se bucură de învățare.” Acest tip de motivație susține comportamente proactive și o atitudine reflexivă, caracteristici specifice profesorilor performanți [7; 14].

Competența energizantă și autoeficacitatea

Rezultatele chestionarului de autoevaluare au arătat că 72% dintre participanți se percep ca având un nivel ridicat al competenței energizante, manifestată prin implicare activă în formare continuă, adaptabilitate metodologică și deschidere spre inovație. Participanții cu scoruri ridicate la această dimensiune s-au implicat constant în activități de mentorat, proiecte educaționale și dezvoltare profesională colaborativă, confirmând ipoteza a doua.

Conform teoriei autoeficacității lui Bandura [1], această percepție pozitivă a propriei competențe determină o implicare crescută și o gestionare eficientă a provocărilor. Profesorii cu competență energizantă ridicată au demonstrat, de asemenea, o capacitate superioară de a utiliza resurse digitale și metode participative (Kahoot, Mentimeter, Canva), elemente esențiale pentru crearea unui climat de învățare atractiv și interactiv [8; 13].

Tipologia acțiunilor didactice

Rezultatele observațiilor și ale chestionarului au permis clasificarea acțiunilor cadrelor didactice în cinci mari categorii, corespunzătoare taxonomiei propuse:

Tabelul 1. Clasificarea acțiunilor cadrelor didactice

Categoria de acțiuni	Frecvență (%)	Nivel de performanță	Exemple de manifestare
Motivaționale	84	Ridicat	Feedback pozitiv, valorizarea efortului, relație de încredere cu elevii
Formative	77	Ridicat	Utilizarea metodelor interactive, interdisciplinare, bazate pe proiecte
Evaluative	70	Mediu-înalt	Aplicarea evaluării formative, autoevaluare și portofolii reflexive
Dezvoltare profesională	66	Mediu	Participare la formări, activități de mentorat, cercuri pedagogice
Leadership educațional	55	Variabil	Implicare în proiecte școlare, coordonare, activități de consiliere colegială

Aceste date confirmă ipotezele, demonstrând că acțiunile motivaționale și formative sunt cele mai frecvent întâlnite în practica profesorilor, în timp ce leadershipul educațional depinde în mare măsură de cultura colaborativă a instituției [6; 9].

Climatul organizațional și performanța colectivă

Rezultatele calitative relevă importanța unui climat instituțional bazat pe încredere, autonomie și sprijin managerial**.** Profesorii au afirmat că se simt mai motivați și implicați atunci când conducerea școlii valorizează inițiativa individuală și încurajează colaborarea. Această perspectivă confirmă modelele de leadership transformațional descrise de Leithwood & Jantzi [10], potrivit cărora performanța colectivă crește în condițiile în care profesorii sunt tratați ca parteneri în procesul de decizie și inovație.

De asemenea, s-a observat că instituțiile care favorizează învățarea colaborativă și schimbul de bune practici între colegi manifestă o cultură organizațională orientată spre progres. În aceste contexte, cadrele didactice raportează un nivel mai înalt de satisfacție profesională și motivație internă [7; 15].

Coroborarea datelor obținute indică o relație directă între motivația intrinsecă, competența energizantă și performanța observabilă. Profesorii motivați și competenți energic tind să se implice activ în activități de formare continuă, învățare colaborativă și inițiative de leadership educațional. În același timp, performanța instituțională este strâns legată de gradul de susținere managerială și de existența unui climat educațional deschis inovării. Aceste concluzii susțin ideea că performanța didactică este un proces emergent**,** rezultat al interacțiunii dinamice dintre factorii personali, organizaționali și contextuali [5; 6; 9].

Concluzii

Rezultatele confirmă ipoteza centrală conform căreia performanța educațională a cadrelor didactice este un construct dinamic, determinat de interacțiunea complexă dintre motivația intrinsecă, competența energizantă și climatul organizațional.

Studiul demonstrează că profesorii performanți sunt caracterizați printr-o motivație internă puternică, o percepție pozitivă asupra propriei competențe și o atitudine reflexivă față de actul educațional. Acești profesori își manifestă implicarea prin acțiuni inovative, capacitate de adaptare metodologică și dorința de a contribui la dezvoltarea unei culturi educaționale bazate pe colaborare și învățare continuă.

De asemenea, s-a constatat că competența energizantă funcționează ca un veritabil catalizator al performanței. Profesorii care dispun de resurse cognitive, afective și volitive echilibrate reușesc să transforme intențiile pedagogice în acțiuni concrete, eficiente și orientate spre excelență. Această competență amplifică reziliența profesională, reduce riscul epuizării și favorizează dezvoltarea unei mentalități de creștere [5; 14].

În plan organizațional, climatul școlar și stilul de leadership exercită o influență semnificativă asupra nivelului de implicare și inovație al cadrelor didactice. Instituțiile care promovează autonomia profesională, comunicarea deschisă și colaborarea interinstituțională generează condițiile necesare dezvoltării performanței colective [7; 9; 15].

Taxonomia acțiunilor didactice propusă în acest studiu de caz oferă un cadru metodologic și diagnostic util pentru evaluarea și optimizarea performanței profesionale. Prin clasificarea acțiunilor în cinci dimensiuni – motivaționale, formative, evaluative, de dezvoltare profesională și de leadership – modelul permite analiza holistică a comportamentului didactic și orientarea acestuia spre excelență. Astfel, studiul de caz contribuie la fundamentarea unui model integrativ de performanță educațională, bazat pe principii praxiologice, care valorifică experiența, reflecția și colaborarea ca factori determinanți ai dezvoltării profesionale.

În perspectivă, aplicarea acestei taxonomii poate susține: elaborarea unor instrumente de evaluare profesională bazate pe indicatori de performanță calitativă, dezvoltarea programelor de formare continuă adaptate la nevoile reale ale profesorilor, promovarea unei culturi organizaționale orientate spre învățare și inovare.

În concluzie, performanța didactică nu trebuie înțeleasă ca o simplă măsură a eficienței, ci ca un proces evolutiv, un echilibru între competență, reflecție și pasiune pentru educație – valori care definesc profesorul contemporan și garantează progresul sistemului de învățământ.

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COPING MECHANISMS AND PERCEIVED SOCIAL SUPPORT AMONG PARENTS OF CHILDREN WITH AUTISM SPECTRUM DISORDER: AN ONLINE QUANTITATIVE STUDY IN ROMANIA

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Abstract: *The study investigates the relationship between coping mechanisms (problem-focused, emotion-focused, and avoidant) and perceived social support among parents of children with Autism Spectrum Disorder (ASD) in Romania. This research employs a cross-sectional, quantitative, online design and will collect data on coping strategies, levels of perceived support, sociodemographic characteristics, and indicators of parental well-being. Planned analyses include descriptive statistics, reliability (Cronbach's alpha), correlations, multiple regression analyses, and mediation/moderation tests. The findings will contribute to informing psychosocial interventions and support programs for families.*

Keywords: *coping mechanisms; perceived social support; parents of children with ASD; parental stress; psychological well-being.*

Objectives:

- To describe the prevalence of different coping strategies among parents of children with ASD.
- To assess the level of perceived social support.
- To investigate the relationship between coping styles and perceived support.
- To examine whether perceived support mediates/moderates the relationship between stress and parental well-being.
- To identify sociodemographic variables (e.g., parent age, child age, severity level, employment status) associated with coping and perceived support.

Parents of children diagnosed with Autism Spectrum Disorder (ASD) face a complex set of emotional, behavioral, and social challenges, far more pronounced than those experienced by families with neurotypical children. In recent years, research has highlighted the essential importance of coping mechanisms and social support in these families' adaptation process. Both the way parents manage stress and the resources available to them influence not only their psychological well-being, but also the child's development, family dynamics, and long-term quality of life.

I. Introducere

Tema aleasă pune accentul pe importanța înțelegerii modului în care părinții copiilor cu tulburări de spectru autist (TSA) fac față stresului și cum percep suportul social. Gestionarea eficientă a stresului parental are implicații directe asupra bunăstării părinților și, indirect, asupra dezvoltării și adaptării copiilor. Studiul mecanismelor de coping și al suportului social oferă informații utile pentru dezvoltarea programelor de sprijin psihosocial dedicate acestor părinți.
Rezultatele confirmă că atât caracteristicile demografice (vârsta, educația) cât și percepția suportului social sunt factori importanți în modul în care părinții fac față stresului asociat îngrijirii unui copil cu TSA.

Suportul social perceput și strategii adaptative de coping sunt interconectate, ceea ce sugerează că intervențiile care sporesc suportul social pot favoriza adoptarea de strategii de coping mai eficiente.

II. Cadru teoretic

Mecanismele de coping la părinții copiilor cu autism

Conceptul de coping, definit de Lazarus și Folkman ca totalitatea „abilităților comportamentale și cognitive folosite pentru a face față cererilor interne și externe în situații stresante", este esențial în adaptarea parentală. În contextul autismului, părinții se confruntă cu stres cronic cauzat de comportamentele provocatoare ale copilului, dificultățile de comunicare, necesitatea rutinei stricte, incertitudinea prognosticului și presiunea accesării serviciilor terapeutice.

Literatura evidențiază două categorii principale de coping:

- **coping orientat spre problemă**, axat pe acțiuni concrete și soluții;
- **coping orientat spre emoție**, centrat pe reglarea și reinterpretarea emoțiilor.

Strategiile orientate spre problemă includ planificarea, informarea privind diagnosticul, participarea activă la intervențiile terapeutice, căutarea de servicii, comunicarea cu specialiștii și implicarea în rețele de părinți. Aceste strategii sunt asociate cu un mai mare sentiment de control și cu o adaptare eficientă (Haytham et al., 2022).

Pe de altă parte, strategiile orientate spre emoție includ acceptarea, reinterpretarea pozitivă, spiritualitatea, căutarea sprijinului emoțional, dar și strategii disfuncționale precum evitarea, retragerea sau minimizarea. Studiile subliniază că strategiile neadaptative se asociază cu niveluri mai ridicate de stres, depresie și anxietate (Sartor et al., 2023).

Diferențele de gen sunt clare: mamele folosesc mai des coping emoțional, fiind mai implicate în îngrijirea directă a copilului, în timp ce tații tind să adopte strategii orientate spre problemă. Această distincție este confirmată în numeroase studii, fiind asociată cu rolurile parentale tradiționale și cu timpul petrecut efectiv în activitățile de îngrijire.

Un aport important la înțelegerea copingului îl aduce articolul *Coping Strategies in Mothers of Children with Autism: Insight from F-COPES*, care arată că mamele utilizează preponderent trei strategii: reinterpretarea cognitivă, sprijinul spiritual și mobilizarea suportului familial. Reframing-ul le ajută pe mame să dea sens situațiilor dificile, să le perceapă ca gestionabile și să găsească soluții creative. Sprijinul spiritual are un rol profund în acceptarea diagnosticului și în menținerea echilibrului emoțional, iar mobilizarea suportului familial este una dintre resursele-cheie care reduce presiunea asupra părintelui principal.

Totuși, strategiile precum *passive appraisal* și căutarea redusă a sprijinului social apar la multe mame, fiind asociate cu percepția de judecată din partea celor din jur sau cu experiențe negative anterioare.

Copingul este influențat semnificativ de vârsta copilului și de severitatea simptomelor; mamele copiilor mai mici sau cu simptome mai severe au tendința de a utiliza mai puține strategii adaptative.

Suportul social și rolul său în adaptarea parentală

Suportul social este definit ca ansamblul resurselor emoționale, informaționale și instrumentale pe care părinții le primesc din partea familiei, prietenilor, comunității și profesioniștilor. Acesta este unul dintre cei mai puternici predictori ai ajustării părinților la stresul impus de ASD.
Sprijinul emoțional se referă la a avea pe cineva care ascultă, validează și oferă înțelegere, în timp ce sprijinul informațional presupune accesul la cunoștințe corecte despre autism, tratamente, drepturi legale sau intervenții terapeutice. Sprijinul instrumental include ajutor practic, cum ar fi îngrijirea copilului, transportul, resursele financiare sau sprijinul în activitățile cotidiene.

Studiile arată că părinții care beneficiază de suport social consistent au niveluri mai reduse de depresie și anxietate și raportează o satisfacție mai mare cu viața (Sartor et al., 2023). De asemenea, sprijinul social încurajează utilizarea strategiilor de coping adaptative, cum ar fi reinterpretarea pozitivă, acceptarea și căutarea informațiilor. Deși suportul social este esențial, mulți părinți ai copiilor cu autism sunt reticenți în a-l solicita. Stigmatizarea socială, experiențele negative cu rudele sau prietenii și teama de judecată îi determină pe unii părinți să se izoleze. În aceste cazuri, programele de suport organizate, grupuri de părinți, sesiuni de consiliere, comunități online, toate devin extrem de valoroase.

Un exemplu semnificativ este studiul lui Demšar & Bakracevic (2023), care arată că reinterpretarea pozitivă și orientarea spre creștere personală sunt corelate cu niveluri ridicate de suport social perceput și cu mai puține simptome depresive. Aceasta confirmă faptul că suportul social și copingul sunt interdependente în procesul de adaptare.

Provocările specifice părinților copiilor cu autism

Părinții copiilor cu ASD raportează niveluri de stres semnificativ mai mari decât părinții copiilor neurotipici sau ai copiilor cu alte dizabilități. Provocările includ:

- comportamente provocatoare (agresivitate, auto-stimulări, opoziționism);
- dificultăți de comunicare;
- probleme senzoriale;
- presiune financiară;
- dificultăți în accesarea serviciilor terapeutice;
- izolare socială;
- tensiuni în relațiile de cuplu.

Stigmatizarea, în special în spațiile publice, agravează stresul parental, iar multe mame experimentează depresie, anxietate sau epuizare. Kiran (2025) arată că lipsa suportului social, combinată cu simptomele severe ale copilului, poate duce la suprasolicitare emoțională și burnout.

Studiile din mediul educațional și sportiv (Avcı et al., 2024) indică faptul că părinții folosesc, în general, strategii active de coping, însă părinții copiilor mai mici prezintă scoruri mai ridicate la strategiile pasive și neajutorare. Totodată, părinții băieților cu autism raportează un stres parental mai ridicat decât părinții fetelor, ceea ce sugerează diferențe de comportament și ritm în dezvoltare în funcție de sexul copilului.

Relația dintre coping și suportul social

Relația dintre coping și suportul social este una bidirecțională și complexă. Suportul social adecvat facilitează utilizarea strategiilor de coping adaptative, iar părinții care folosesc mecanisme eficiente sunt mai capabili să valorifice resursele sociale disponibile. De exemplu, părinții care comunică mai bine cu ceilalți percep mai mult suport și tind să folosească strategii active, precum căutarea informațiilor și restructurarea pozitivă.

Totuși, suportul social nu explică integral stresul parental. Sartor et al. (2023) concluzionează că acesta nu mediază complet relația dintre cerințele zilnice și stres, indicând importanța altor variabile, precum autoeficacitatea, nivelul resurselor familiei sau personalitatea părintelui.

Astfel, intervențiile eficiente pentru familiile copiilor cu autism ar trebui să abordeze simultan ambele dimensiuni: dezvoltarea mecanismelor adaptative de coping, consolidarea suportului social prin programe, rețele, educație și politici publice.

Implicațiile mecanismelor de coping și suportului social asupra funcționării familiei

Înțelegerea mecanismelor de coping și a rolului suportului social nu are doar valoare teoretică, ci și implicații importante pentru modul în care funcționează întreaga familie. Părinții copiilor cu autism navighează permanent între responsabilități, emoții intense și cerințe zilnice solicitante; de aceea, modul în care reușesc să gestioneze stresul are efecte directe asupra interacțiunilor familiale, climatului emoțional și stării de bine a tuturor membrilor.

Strategiile de coping adaptative, precum reinterpretarea pozitivă, acceptarea, planificarea sau căutarea de informații, toate acestea contribuie la stabilitatea emoțională a părintelui și reduc probabilitatea apariției reacțiilor impulsive sau disproporționate. Atunci când un părinte reușește să-și gestioneze stresul prin mecanisme sănătoase, comportamentele copilului sunt gestionate mai calm, conflictul domestic scade, iar relațiile dintre membrii familiei sunt mai solide. În schimb, utilizarea predominantă a strategiilor disfuncționale, precum evitarea sau retragerea, poate agrava tensiunile și poate conduce la diminuarea implicării parentale.

Studiile confirmă faptul că părinții care folosesc strategii de coping adaptative au o percepție mai pozitivă asupra relației cu copilul și manifestă un nivel crescut de satisfacție parentală (Haytham

et al., 2022). Această percepție pozitivă nu este doar o interpretare subiectivă, ci se reflectă în comportamente efective: un părinte care simte că are resursele necesare răspunde mai consistent cerințelor copilului, este mai receptiv la nevoile acestuia și menține o comunicare mai eficientă cu specialiștii.

Impactul asupra relației de cuplu și asupra climatului familial

Un aspect adesea trecut cu vederea este influența copingului asupra relației de cuplu. Creșterea unui copil cu autism poate genera dezechilibre, mai ales când unul dintre părinți preia majoritatea responsabilităților. Atunci când mecanismele de coping sunt ineficiente sau suportul social este insuficient, apare riscul de conflict, distanțare emoțională și epuizare. Mamele raportează frecvent că se simt copleșite și insuficient sprijinite, ceea ce duce la tensiuni în cuplu, iar tații exprimă adesea dificultăți în a-și găsi rolul în îngrijire sau a înțelege pe deplin nevoile emoționale ale partenerelor (Avcı et al., 2024).

În schimb, atunci când ambii părinți adoptă strategii de coping complementare și beneficiază de suport social consistent, climatul familial devine mai stabil. Comunicarea eficientă, împărțirea responsabilităților și acceptarea comună a diagnosticului favorizează coeziunea familiei.
Literatura de specialitate subliniază că familiile care reușesc să combine copingul orientat spre problemă cu cel orientat spre emoție au o adaptare mai sănătoasă și o calitate a vieții mai ridicată.

Impactul asupra relației părinte–copil

Starea emoțională a părintelui influențează în mod direct interacțiunea cu copilul. Un părinte stresat, deprimat sau copleșit poate avea dificultăți în a oferi răbdarea, structura și consistența de care un copil cu autism are nevoie în mod constant. De exemplu, reacțiile impulsive ale părintelui pot intensifica comportamentele de opoziție sau pot amplifica rigiditatea copilului, ceea ce duce la un cerc vicios al tensiunii.

În schimb, părinții care utilizează strategii precum restructurarea pozitivă, acceptarea, planificarea și sprijinul social prezintă mai multă stabilitate emoțională. Aceasta favorizează crearea unui mediu previzibil și sigur, aspect esențial în dezvoltarea copiilor cu ASD. Studiile lui Demšar & Bakracevic (2023) arată că nivelurile ridicate de suport social sunt asociate cu o percepție parentală mai pozitivă și cu un comportament parental mai eficient.

Necesitatea intervențiilor integrate

Pe baza cercetărilor existente, se poate afirma că intervențiile destinate familiilor copiilor cu autism ar trebui să fie integrate și multidimensionale. Nu este suficient ca părinții să primească informații despre terapiile copilului; este esențial ca și ei să fie instruiți în gestionarea propriului stres și în dezvoltarea unor strategii eficiente de coping.

Programele eficiente ar trebui să includă:
traininguri parentale (ex.: programe de tip ABA, TEACCH, PRT, dar și programe axate pe managementul stresului);

- **consiliere individuală sau de familie**;
- **grupuri de suport**, care permit schimb de experiențe;
- **acces la servicii comunitare**, precum centre de respiro;
- **educație privind drepturile copilului și resursele existente**.

Intervențiile care combină suportul social cu învățarea activă de strategii de coping au cel mai mare impact pozitiv asupra părinților, reducând stresul și îmbunătățind calitatea vieții întregii familii.

III. Obiective și ipoteze

Obiectivele cercetării

Obiectiv general

Studierea relației dintre **mecanismele de coping**, **suportul social perceput** și **variabilele de mediu** în rândul părinților copiilor cu TSA.

Obiective specifice

1. Analiza relației dintre suportul social perceput și formele de coping.
2. Investigarea relației cu variabilele demografice.

Ipotezele cercetării

H1: Există relații semnificative statistic între vârsta respondenților și mecanismele de coping adaptativ.

H2: Există o relație pozitivă semnificativă între vârsta respondenților și suportul social total perceput.

H3: Există o relație semnificativ statistic între suportul social perceput și utilizarea mecanismelor de coping adaptative

H4: Nivelul de studii influențează nivelul suportului social perceput.

H5: Nivelul de studii influențează strategiile de coping utilizate.

IV. Metodologia Cercetării

Designul cercetării

Studiul de față este unul **pilot**, cu caracter **cantitativ**, derulat prin aplicarea unui chestionar online adresat părinților copiilor cu tulburări din spectrul autismului (TSA). Cercetarea urmărește investigarea relației dintre **nivelul suportului social perceput** și **mecanismele de coping** utilizate de părinți, precum și diferențele acestor variabile în funcție de **gen**, **nivelul de studii** și **participarea în terapie alături de copil** si alte date demografice. Studiul pilot are rolul de a testa fezabilitatea designului, claritatea itemilor și stabilirea direcțiilor pentru o cercetare viitoare extinsă.

4.1.1. Participanți

Eșantionul este unul **de convenienţă**, format din părinți ai copiilor cu TSA din România. Participanții au fost recrutați prin distribuirea chestionarului în **grupuri naționale de suport pentru părinți ai copiilor cu autism** (rețele sociale, grupuri asociative, ONG-uri). Participarea a fost voluntară, răspunsurile anonime, iar criteriul unic de includere a fost ca participantul să fie părinte al unui copil diagnosticat cu TSA.

La studiu au participat 22 de respondenți astfel:

Un sigur părinte de gen masculin a participat la studiu. 90.9% fiind respondenți de gen feminim.

Din 22 de respondenți, 2 sunt necasătoriți (9,1%), 1 divorțat (0.9%), si 19 căsătoriți (8,4%).

La studiu au participat 5 respondenți care au absolvit ciclul gimanzial (22,7%), 6 nivel liceal (27,3%), 1 postliceal, 7 universitar (36,4%) și 2 postuniversitar (9,1%).

Doar 2 dintre copiii respondenților nu participă la terapie în mod activ la data completării chestionarului (9,1%).

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Ani	22	26	59	39,41	7,968
Vârsta copilului în ani împliniți	22	3	18	8,05	4,736
Valid N (listwise)	22				

Tabel 1. Repartiția pe vârstă a părinților și copiilor

Conform tabelului 1 în cazul celor 22 de respondenti , minimul de vârstă al părinților a fost de 26 ani, maximul de 59 cu o medie de 39,41 și abatere standard de 7,968. În ceea ce privește copii, vârsta lor a variat intre 3 ani (minim), 18 ani (maxim) cu o medie de 8,05 si o abatere standard de 4,73. Descrierile detaliate procentual a vârstei respondenților se regăsesc în Anexa 1.

4.2.Procedura de colectare a datelor

Chestionarul a fost construit și distribuit online prin intermediul unei platforme dedicate (Google Forms / Microsoft Forms).

Acesta a fost disponibil timp de **10 zile**, fiind distribuit în următoarele medii:

- grupuri online naționale ale părinților copiilor cu autism;
- pagini de suport dedicate TSA;
- rețele de ONG-uri care lucrează cu familii ale copiilor cu autism.

Participanții au fost informați despre caracterul anonim și confidențial al studiului. Completarea a durat aproximativ 10–12 minute.

4.3.Instrumente

4.3.1. Scala de coping COPE (Carver, Scheier & Weintraub, 1989)

Chestionarul COPE include **53 de itemi**, fiecare evaluat pe o scală Likert în 4 trepte (1 = de obicei nu fac acest lucru; 4 = fac deseori acest lucru). Scala măsoară **14 forme de coping**, fiecare formată din 4 itemi, cu excepția recurgerii la alcool/medicamente, evaluată printr-un item unic.

Formele de coping evaluate sunt:

1. Coping activ
2. Planificarea
3. Eliminarea activităților concurente
4. Reținerea de la acțiune
5. Căutarea suportului social-instrumental
6. Căutarea suportului social-emoțional
7. Reinterpretarea pozitivă
8. Acceptarea
9. Negarea
10. Descărcarea emoțională
11. Orientarea spre religie
12. Pasivitatea mentală
13. Pasivitatea comportamentală
14. Recurgerea la alcool/medicamente

Scorarea se realizează prin însumarea celor 4 itemi aferenți fiecărei dimensiuni (cu un singur item pentru dimensiunea alcool-medicamente). Chestionarul permite atât evaluarea dispozițiilor stabile de coping, cât și a copingului situațional, în funcție de instructaj.

Fiabilitatea raportată în literatura de specialitate este adecvată, autorii descriind chestionarul ca un instrument robust și utilizat extensiv în psihologia stresului.

4.3.2. Inventarul Suportului Social (Social Support Inventory – SSI; Timmerman et al., 2000)

SSI este un instrument scurt, format din **20 de itemi**, la care respondenții evaluează suportul perceput pe o scală Likert cu 5 trepte (1 = mult prea puțin suport; 5 = mult prea mult suport). Răspunsurile vizează suportul perceput din partea unei persoane semnificative (soț/soție/partener sau alt adult apropiat).

Scala are structură factorială cu 4 dimensiuni:

- **Suport emoțional:** itemii 1, 6, 9, 12, 17
- **Suport informativ:** itemii 2, 5, 10, 15, 19
- **Companie socială:** itemii 3, 8, 13, 16, 20
- **Suport instrumental:** itemii 4, 7, 11, 14, 18

Fiabilitatea raportată este bună (α între 0,70 și 0,86).

4.4.Procesarea și analiza datelor

Datele colectate au fost exportate și analizate cu programul statistic **SPSS**.

Au fost utilizate următoarele analize:

- **corelații Pearson** pentru testarea relației dintre suportul social și coping (H1);
- **ANOVA unifactorială** pentru diferențele în funcție de nivelul de studii (H2, H3);

Nivelul de semnificație utilizat a fost **$p < 0.05$**.

4.4.1. Etică și confidențialitate

Participarea a fost voluntară și anonimă. Participanții au fost informați asupra scopului studiului, posibilității de retragere în orice moment și faptului că datele vor fi folosite strict în scopuri științifice. Nu s-au colectat date personale care să permită identificarea respondenților.

V. Rezultatele studiului

Studiul corelațional

Am construit un tabel exhaustiv al tuturor posibilelor relații dintre suportul social perceput ca scor general, vârsta și toate stilurile de coping măsurate. Acesta este regăsit în anexa 2. S-a utilizat coeficientul Pearson pentru toate corelațiile.

- Semnificația a fost testată la nivelul $\alpha = 0.05$ (două cozi).
- Numărul de observații (N) pentru fiecare corelație este între 21–22, în funcție de variabilă.

5.1.Relația cu vârsta

În urma studiului corelațiilor dintre mecanismele de coping, suportul total perceput ca și scor complet, mecanismele de coping utilizate și vârsta respondenților am identificat următoarele relații semnificative statistic:

Variabilă coping	**r**	**p**	**N**
Coping activ	0.469	0.032	21
Eliminarea activităților concurente	0.483	0.027	21

Tabel 2.Rezultatele studiului corelațional dintre vârstă și mecanismele de coping și suportul social perceput global.

- Conform tabelului Vârsta se corelează pozitiv și semnificativ cu copingul activ și cu eliminarea activităților concurente.
- Coeficienții Pearson indică o asociere moderată pozitivă ($r \approx 0.47–0.48$).

Toate celelalte corelații între vârstă și variabilele de coping sau suport complet nu sunt semnificative ($p > 0.05$). Conform rezultatelor, putem conclude că se respinge parțial ipoteza de null aferentă H1 și se acceptă ipoteza de null aferentă H2, neexistând relații semnificative între vârstă și suportul social global perceput. Rezultatele sugerează că, pe măsură ce vârsta crește, respondenții tind să utilizeze mai mult aceste strategii de coping pozitiv precum copingul activ și eliminarea activităților concurente.

5.2.Relația coping- suport social global

În baza tabelului citat în Anexa 2 am identificat următoarele relații semnificative

Variabilă coping	**r**	**p**	**N**
Coping activ	0.449	0.041	21
Eliminarea activităților concurente	0.588	0.005	21
Căutarea suportului social-instrumental	0.595	0.004	21
Căutarea suportului social-emoțional	0.551	0.010	21
Reinterpretarea pozitivă	0.434	0.049	21
Acceptarea	0.446	0.043	21

Tabel 3. Rezultatele studiu corelațional dintre mecanismele de coping și suportul social perceput global.

Suportul complet se corelează pozitiv și semnificativ cu mai multe strategii de coping adaptativ. Valorile coeficienților Pearson indică corelații moderate ($r \approx 0.43–0.60$).
Corelațiile negative au avut $p > 0.05$ nu deci nu sunt semnificative statistic.

Conform rezultatelor putem respinge ipoteza de null aferentă H3, suportul total perceput se corelează **pozitiv și semnificativ** cu mai multe strategii de coping considerate adaptative.
Putem astfel conclude ca Respondenții care percep că primesc mai mult suport social folosesc **mai frecvent strategiile de coping considerate adaptative** și invers.

5.3.Relația dintre nivelul de studii și mecanismele de coping si suportul social perceput

În tabelul One Way Anova atașat în Anexa 3 am efectuat studiul exhaustiv a diferențelor intergrup în functie de nivelul de studii și mecanismele de coping raportate și surpotul social global.

În urma analizei sau identificat următoarele relații semnficative statistic:

Variabilă	**F**	**df (Between, Within)**	**p (Sig.)**
Coping activ	3.221	4, 15	0.043
Planificare	4.634	4, 15	0.012
Reinterpretare pozitivă	4.300	4, 15	0.016
Negarea	3.117	4, 15	0.047

Tabel 4. Studiul variabilelor în funcție de nivelul de studiu.

Conform tabelului 4 constatăm că:

Există diferențe semnificative între grupurile definite de nivelul de studii în utilizarea copingului activ ($F = 3.221$, $df = 4,15$, $p = 0.043$).Aceasta indică faptul că educația influențează frecvența folosirii strategiilor de coping activ; anumite niveluri de studii sunt asociate cu utilizarea mai frecventă a acestui tip de coping.

Nivelul de studii influențează semnificativ utilizarea strategiei de planificare ($F = 4.634$, $df = 4,15$, $p = 0.012$). Persoanele cu studii mai înalte tind să planifice mai sistematic acțiunile în fața stresului, ceea ce sugerează o legătură între educație și capacitatea de organizare și anticipare.

Diferențele între nivelurile de studii sunt semnificative și pentru reinterpretarea pozitivă ($F = 4.300$, $df = 4,15$, $p = 0.016$). Persoanele cu niveluri mai înalte de educație utilizează mai frecvent această strategie, transformând evenimentele stresante în experiențe constructive sau învățături.

Nivelul de studii are un efect semnificativ și asupra strategiei maladaptative de negare ($F = 3.117$, $df = 4,15$, $p = 0.047$). Grupurile cu educație mai redusă pot recurge mai frecvent la negare, în timp ce cei cu studii superioare folosesc această strategie mai rar, sugerând o diferență educațională în modul de gestionare a stresului.

În baza acestor informații ne permitem să respingem ipoteza de null aferentă H4 completând și ca negarea este un mecansim negativ influențat de nivelul de studii.

De asemenea, ne permitem sa acceptam ipoteza de nul aferenta H5. Suportul social global perceput nefiind influnețat de nivelul de studii al respondenților.

Limite și cercetări viitoare

Principală limită a cercetării o reprezintă dimensiunea mică a eșantionului ($N = 22$), ceea ce reduce puterea statistică și limitează generalizarea rezultatelor la întreaga populație de părinți ai copiilor cu TSA. Din cauza numărului redus de respondenți, doar relațiile dintre vârstă și nivelul de studii cu mecanismele de coping și suportul social global au putut fi evaluate statistic, celelalte variabile demografice, precum statusul marital, genul copilului sau al părintelui și vârsta copilului, rămânând neexplorate.

De asemenea, studiul este de natură corelațională, ceea ce împiedică stabilirea relațiilor cauzale între variabile. În plus, datele au fost colectate prin auto-raport, ceea ce poate introduce bias subiectiv și poate influența fidelitatea informațiilor referitoare la mecanismele de coping și percepția suportului social.

Cercetările viitoare ar trebui să se concentreze pe extinderea eșantionului, astfel încât să fie posibilă o analiză mai complexă și să se exploreze toate variabilele demografice relevante. Este recomandată realizarea unor studii longitudinale pentru a urmări modul în care strategiile de coping și percepția suportului social se schimbă în timp, în funcție de experiența parentală și de evoluția copilului cu TSA.

În plus, integrarea unor metode calitative, precum interviuri sau focus-grupuri, ar putea oferi o înțelegere mai profundă a nevoilor și experiențelor părinților. Totodată, cercetările viitoare ar putea include evaluarea eficienței programelor de suport social și psihologic, pentru a determina impactul acestora asupra adoptării strategiilor adaptive de coping și asupra bunăstării psihologice a părinților.

Concluzii finale ale studiului

Studiul pilot oferă o analiză empirică valoroasă asupra relației dintre mecanismele de coping și suportul social perceput în rândul părinților copiilor cu tulburări din spectrul autismului, evidențiind modul în care factorii individuali și resursele familiale influențează adaptarea la stresul parental. Rezultatele obținute indică faptul că vârsta parentală este asociată cu o utilizare crescută a strategiilor de coping orientate spre acțiune, sugerând că maturitatea și experiența pot facilita abordări adaptative în fața solicitărilor complexe ale îngrijirii unui copil cu TSA.

De asemenea, suportul social perceput se corelează pozitiv cu o serie de strategii de coping considerate adaptative, precum căutarea sprijinului emoțional și instrumental, reinterpretarea pozitivă și acceptarea, subliniind rolul central al rețelelor de suport în modularea impactului stresului parental. Nivelul de educație diferențiază, la rândul său, utilizarea anumitor strategii: părinții cu studii superioare tind să recurgă mai frecvent la planificare și restructurări cognitive pozitive, în timp ce strategiile dezadaptative, precum negarea, sunt raportate mai des de către respondenții cu nivel educațional redus. Lipsa diferențelor în percepția suportului social în funcție de nivelul de studii indică faptul că sprijinul perceput este influențat de factori contextuali, nu de statutul educațional. Deși dimensiunea redusă a eșantionului limitează generalizarea concluziilor, studiul evidențiază tendințe relevante și oferă direcții promițătoare pentru cercetări viitoare, care să exploreze aceste relații în eșantioane mai mari și prin metodologii complementare.

În ansamblu, concluziile subliniază necesitatea implementării unor intervenții psihosociale integrate, orientate spre consolidarea suportului social și promovarea strategiilor de coping adaptativ, cu scopul de a reduce distresul parental și de a sprijini reziliența familiilor care cresc copii cu TSA.

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THE ACT OF THANKING IN CONTEMPORARY SPOKEN ROMANIAN: A STRATEGY OF POSITIVE POLITENESS. A CASE STUDY

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Abstract: *In this article, we aim to demonstrate that the act of thanking, understood as a behavioural speech act, constitutes a strategy of positive politeness, primarily based on the strengthening of interpersonal closeness among participants in an interaction and the expression of solidarity. The illocutionary force of this act is realized through the expression of gratitude for a received benefit. This function aligns with the principles of politeness, as the absence of thanks for benefit could be perceived as impolite. Thanking is a highly ritualized speech act, however, in this article, we will analyze two contexts in which gratitude is expressed sincerely. The excerpts are drawn from a cultural debate (1) and an interview (2), with the dynamics of social images being particularly relevant for the analysis. We have selected for examination one instance of indirectly expressed thanks and one instance marked by a conventionalized formula. Although indirect acts are often associated with negative politeness, in the analyzed context they function as instruments for reinforcing interpersonal relationships.*

Keywords: *thanking; gratitude; positive politeness; solidarity; social harmony.*

1. Mulțumirea ca act de vorbire comportativ

Inclus în clasa comportativelor, actul mulțumirii vizează „reacțiile la anumite comportamente și comportamentele față de alții și totodată, este menit să dezvăluie atitudini și sentimente" (Austin 2005: 87). În acord cu cele prezentate de Austin, mulțumirea constituie un performativ explicit atunci când este realizată prin formele aferente verbului „a mulțumi" precum: *îți mulțumesc* (Austin 2005: 84). Conform mențiunilor sale, performativele explicite din clasa comportativelor pot fi cu ușurință confundate cu alte tipuri de acte, în special cu performativele primare și actele constative (Austin 2005: 146-147). În acest sens, expresia „sunt recunoscător" corespunde unui performativ primar, deoarece enunțul poate presupune mai multe semnificații, iar sintagma „mă simt recunoscător" este pur descriptivă și poate fi interpretată doar în termenii de adevărat sau fals (Austin 2005: 84). Ca acte ilocuționare, formulele de mulțumire, utilizate atât cu intenția de a mulțumi cuiva, cât și de a încheia armonios o conversație, servesc la aprecierea realizărilor interlocutorului (Jautz 2013: 27).

Mulțumirea este un act de vorbire puternic ritualizat (Watts 2003: 186), folosit adesea în contexte în care este necesară exprimarea unei atitudini politicoase (Jautz 2013: 31). În continuare, vom prezenta câteva perspective ale autorilor care susțin includerea mulțumirii în sfera principiului politeții, exemplificând aceste puncte de vedere cu exemple relevante extrase din corpusul propriu.

2. Corpusul utilizat în analiză

Corpusul utilizat în analiza actului mulțumirii este alcătuit din forme de discurs aparținând discursului mediatic și politic. În acest corpus sunt incluse dezbateri televizate (culturale și politice), interviuri, emisiuni de tip podcast, precum și o emisiune de tip concurs. În selecția acestor materiale, am urmărit diversitatea strategiilor discursiv-pragmatice, gradul de formalitate al contextelor, precum și variabilele sociologice ale participanților, cum ar fi genul, vârsta și statutul social. Convențiile de transcriere sunt preluate din *Corpus de limbă română vorbită actuală nedialectală*, lucrare coordonată de Luminița Hoarță Cărăușu[1].

Fiind un act de vorbire puternic ritualizat, actul mulțumirii este frecvent întâlnit în cadrul dezbaterilor televizate, unde contribuie la menținerea contactului și a coeziunii discursive, îndeplinind astfel funcție fatică (Jautz 2013: 69). Am analizat mulțumirea ca act comportativ, deoarece taxonomia propusă de Austin evidențiază legătura acestuia cu normele sociale și, implicit, cu principiul politeții.

[1] Hoarță Cărăușu, Luminița, coord. 2013. *Corpus de limbă română vorbită actuală nedialectală.* Iași: Universitatea „Alexandru Ioan Cuza".

Ca act de vorbire intrinsec politicos (Leech 1983: 104; Holmes 2013: 115), mulțumirea se înscrie în sfera politeții pozitive, prezentând anumite trăsături specifice acesteia, pe care le vom descrie în rândurile care urmează.

3. Actul mulțumirii în raport cu principiul politeții

Potrivit celor conturate de Leech, politețea vizează „transmiterea unui anumit tip de valoare între vorbitor și destinatar" (Leech 2014: 8, t.n.)[2]. Corelând această idee cu principiul cooperării, valoarea poate reprezenta cooperarea pe care vorbitorul și interlocutorul o manifestă pentru protejarea reciprocă a feței. În acest sens, politețea este intrinsec legată de actele de vorbire care presupun o asemenea relație, printre care cererile și invitațiile, complimentele, felicitările, condoleanțele, ofertele, sfaturile, scuzele, mulțumirile și altele similare (Leech 2014: 8). Prin mulțumire, vorbitorul își exprimă recunoștința față de interlocutor ca urmare a beneficiului produs de acesta. Astfel, vorbitorul transmite un sentiment, pe care partenerul său îl recunoaște și îl acceptă. Valoarea transmisă între vorbitor și interlocutor leagă actul mulțumirii de principiul politeții, făcând din acesta un fenomen lingvistic inerent politicos (Leech 2014: 8-9).

În analiza sa asupra actului mulțumirii, Leech (2014: 12) susține că acesta îndeplinește o dublă funcție comunicativă. Prin asociere cu politețea negativă, mulțumirea este considerată un act reparator, prin care vorbitorul rectifică un sentiment de datorie pe care-l are față de interlocutor, restabilind echilibrul interacțional (Leech 2014: 8). În cadrul politeții pozitive, actul mulțumirii contribuie atât la valorizarea imaginii vorbitorului, cât și a interlocutorului, prin exprimarea apropierii și a solidarității (Leech 2014: 8-12). Așadar, în viziunea lui Leech, actul mulțumirii se situează la granița dintre politețea pozitivă și politețea negativă, implicând, în funcție de normele contextuale, fie consolidarea unei relații de apropiere, fie o dimensiune reparatorie prin care este exprimată recunoștința pentru beneficiul primit.

Pe de altă parte, Brown și Levinson (1987: 67) afirmă că rolul reparator îi revine exclusiv actului scuzei, în timp ce mulțumirea deține funcție apreciativă, urmărind satisfacerea imaginii individului care a produs un beneficiu. De aceeași părere este și Edmondson (1981: 278), care susține că actul mulțumirii este adesea asociat, în dinamica interacțională, cu un eveniment cu valoare pozitivă, iar funcția sa principală este menținerea armoniei sociale.

Sabine Jautz este de părere că actul mulțumirii este desprins din sfera politeții pozitive, deoarece scopul său ilocuționar este reprezentat de „exprimarea aprecierii față de interlocutor și/ sau față de acțiunea acestuia, contribuind astfel, la menținerea armoniei și a bunăvoinței dintre participanții la interacțiune" (Jautz 2013: 28, t.n.)[3]. Holmes susține, de asemenea, că mulțumirea este un act intrinsec politicos, bazat pe stabilirea unei relații de apropiere între interlocutori (Holmes 2013: 115).

Analizată dintr-o perspectivă psiholingvistică, mulțumirea este, potrivit lui Nicole M. Percival și Briony D. Pulford, un act de vorbire cu efecte pozitive asupra interacțiunii în general, întrucât diminuează formalitatea și intensifică percepția de apropiere și prietenie dintre interlocutori (Percival și Pulford 2019: 1).

În raport cu perspectivele prezentate, susținem că actul mulțumirii ilustrează o strategie a politeții pozitive, exprimând solidaritatea și apropierea dintre interlocutori. În continuare, vom argumenta această premisă prin analiza a două exemple în care actul mulțumirii prezintă trăsături specifice politeții pozitive.

4. Actul mulțumirii ca manifestare a politeții pozitive

Mulțumirea reprezintă o manifestare a politeții pozitive, întrucât vizează apropierea dintre vorbitor și interlocutor, precum și protejarea și valorizarea feței celui din urmă (Brown și Levinson

[2] „(…) it is fairly central to politeness that it involves the passing of some kind of transaction of value between the speaker and the other party.", t.n., Leech, Geoffrey. 2014. *The Pragmatics of Politeness.* Oxford: Oxford University Press, p. 8.

[3] „Expressing appreciation of the addressee and/ or what s/he has done (...) adds to the comity of the interlocutors.", t.n., Jautz, Sabine. 2013. *Thanking Formulae in English: Explorations accros varieties and genres*. Amsterdam/ Philadelphia: John Benjamins Publishing Company, p. 28.

1987: 70). În cazul mulțumirii, scopul ilocuționar presupune o dimensiune convivială, bazată pe menținerea echilibrului social (Leech 1983: 104). Astfel, prezența unei asemenea trăsături conferă actului mulțumirii un caracter intrinsec politicos, orientat spre respectarea normelor și a armoniei sociale (Aijmer 2014: 35). Pentru a demonstra validitatea acestor informații, vom apela la exemplul (1):

(1) „DCE: ↑ da. + și referitor + la:: ce spunea + ↑ foarte frumos + doamna carmen firan + mai:: + devreme ++ ↑ cred că + este un poet + care poate fi + ↑ CU + relativă + ușurință + TRAdus + în:: limbi + de circulație + internațională […] ↑ și::: aș încheia + cu această propoziție + foarte frumoasă + și foarte exactă + a lui + nicolae manolescu + din istoria critică + a literaturii române + despre + ioan es pop ++ <CIT ↑ un poet + care are + puritatea tragicului.>

DZB: ↑ **DA:: ++ știam ++ ↑ ȘTIam această + zicere ++ și + mă bucur + că ai adus-o + între noi**." (Intrare liberă: *În memoriam Ioan Es. Pop*, TVR Cultural, 2023)

Potrivit distincției realizate de Searle între acte de vorbire directe și acte de vorbire indirecte (Searle 1979: 20), în exemplul (1) este performată o mulțumire indirectă, întrucât nu există niciun marcator explicit al exprimării recunoștinței sau gratitudinii (Bach și Harnish 1979: 70-73). Cu toate că Brown și Levinson (1987: 73) asociază noțiunea de indirectivitate cu strategiile politeții negative, menite să atenueze impunerea vorbitorului asupra interlocutorului, în contextul de față, aceasta îndeplinește un rol diferit, orientat spre apropiere și manifestarea sentimentelor pozitive.

În conformitate cu ideile expuse de Sabine Jautz, mulțumirea este performată „în situațiile în care vorbitorul intenționează să transmită interlocutorului, recunoștința sa pentru ceea ce a făcut sau a realizat" (Jautz 2008: 142, t.n.)[4]. Aplicând condițiile propuse de Searle (1969: 67) în performarea actelor de vorbire, în contextul de față, vorbitoarea îi mulțumește interlocutorului pentru remarca pozitivă pe care a adus-o în discuție, asociată condiției de conținut propozițional: „[…] ↑ și::: aș încheia + cu această propoziție + foarte frumoasă + și foarte exactă + a lui + nicolae manolescu + din istoria critică + a literaturii române + despre + ioan es pop ++ <CIT ↑ **un poet + care are + puritatea tragicului**.>". Replica interlocutorului poate fi interpretată drept un beneficiu (condiția pregătitoare) adus moderatoarei, care manifestă, la rândul său, un sentiment pozitiv (condiția de sinceritate): „↑ **DA:: ++ știam ++ ↑ ȘTIam această + zicere ++ și + mă bucur + că ai adus-o + între noi**." Acest enunț indică prezența unei mulțumiri indirecte (condiția esențială), întrucât îndeplinește condițiile de realizare a actului și figurează totodată, ca expresie a politeții pozitive, fundamentată pe aprecierea și recunoștința față de acțiunea interlocutorului. În exemplul (1), verificarea condițiilor de reușită propuse de Searle este necesară, întrucât mulțumirea este realizată în mod indirect și poate genera ambiguități, în contextul în care cele mai multe acte de acest tip sunt exprimate în mod explicit, printr-o formulă performativă precum „mulțumesc, mersi, sunt recunoscător/ recunoscătoare...etc) (Aijmer 2014: 38). Totodată, exemplul de față devine relevant în contextul manifestării politeții pozitive, deoarece prin utilizarea strategiilor asociate acestui principiu, este performat în mod indirect actul mulțumirii, aspect subliniat de Searle în descrierea actelor indirecte (Searle 1979: 30-31).

Pentru a analiza exprimarea indirectă a mulțumirii „**mă bucur + că ai adus-o + între noi**", vom apela la strategiile propuse de Henk Haverkate în lucrarea *Speech Acts, Speakers, and Hearers,* din 1984. Potrivit ideilor sale, în performarea unui act de vorbire, vorbitorul se află în măsura de a alege dintr-un set de opțiuni referitoare la modalitatea concretă de realizare a actului respectiv (Haverkate 1984: 40). Aceste strategii pot fi grupate în trei categorii principale și anume: neutre (engl. *neutral*), intensificatoare (engl. *reinforcing*) și atenuatoare (engl. *mitigating*) (Haverkate 1984: 40). Aijmer este de părere că strategiile de realizare a actului mulțumirii se situează la granița dintre cele neutre și cele intensificatoare, întrucât actul în discuție poate prezenta un caracter vizibil emoțional (Aijmer 2014: 35). Haverkate (1984: 41) susține că strategiile neutre sunt utilizate în contextele în care vorbitorii nu doresc să pună un accent deosebit asupra modului în care își evaluează relația interacțională cu interlocutorul, drept urmare, evită să utilizeze mijloace intensificatoare sau

[4] „Expressions of gratitude are used when a speaker wants the addresse to know that s/he is grateful for what the addressee has said or done.", t.n., Jautz, Sabine. 2008. „Gratitude in British and New Zealand radio programmes: Nothing but Goshing?" în *Variational Pragmatics: a focus on regional varieties in pluricentric languages*, editat de Klaus P. Schneider și Anne Barron. Amsterdam/ Philadelphia: John Benjamins Publishing Company, pp. 141-178.

atenuatoare. În exemplul (1), vorbitoarea performează actului mulțumirii într-o manieră ce evidențiază latura afectivă a limbajului, caracteristică strategiilor intensificatoare. Prin bucuria și aprecierea manifestate, aceasta accentuează relația de solidaritate, asigurând buna continuare a interacțiunii.

Potrivit aspectelor identificate de Brown și Levinson (1987: 70), politețea pozitivă presupune o relație de apropiere între vorbitor și interlocutor, în care cel dintâi respectă dorințele celuilalt și manifestă considerație față de acțiunile acestuia. Relația de apropiere este fundamentată prin exprimarea interesului și a aprobării față de personalitatea celuilalt, aspecte care indică reciprocitate și solidaritate (Brown și Levinson 1987: 101). În exemplul (1), relația dintre cei doi interlocutori se bazează, mai întâi de toate, pe colaborare și se consolidează prin împărtășirea aceluiași „teren comun" (Brown și Levinson 1987: 103). Invitatul amintește o replică relevantă despre un prieten comun „[…] ↑ și::: aș încheia + cu această propoziție + foarte frumoasă + și foarte exactă + a lui + nicolae manolescu + din istoria critică + a literaturii române + despre + ioan es pop ++ <CIT ↑ **un poet + care are + puritatea tragicului**.>", în urma căreia, moderatoarea exprimă o reacție pozitivă, de bucurie, în semn de apreciere. Prin formularea enunțului „↑ **DA:: ++ știam ++ ↑ ȘTIam această + zicere ++ și + mă bucur + că ai adus-o + între noi**.", vorbitoarea își manifestă acordul față de replica interlocutorului, intensificând forța ilocuționară prin repetarea verbului „știam", care transmite, mai mult decât apreciere, un sentiment de încântare. Repetiția aceasta funcționează ca mijloc de intensificare a acordului și a interesului față de interlocutor (Holmes 2013: 77) și totodată, reprezintă o formă a exagerării lingvistice, fenomen specific politeții pozitive (Brown și Levinson 1987: 105). Prin utilizarea strategiilor caracteristice politeții pozitive, precum consolidarea relației de prietenie și colaborare, crearea unui teren comun cu interlocutorul, respectiv exagerarea acordului și a încântării, vorbitoarea formulează o mulțumire indirectă „**mă bucur + că ai adus-o + între noi**", validând astfel procesele pragmatice asociate principiului politeții.

Pe lângă argumentele prezentate, relația de prietenie dintre cei doi interlocutori este consolidată prin utilizarea persoanei a doua a formei verbale: „ai adus", fapt care indică o distanță socială redusă și un anumit grad de intimitate (Ionescu-Ruxăndoiu 2003: 14). Prin folosirea pronumelui personal la persoana întâi, numărul singular, vorbitoarea stabilește „cu interlocutorul o relație amicală" (Ionescu-Ruxăndoiu 2003: 71), potrivită politeții pozitive.

În conformitate cu aspectele analizate în cadrul acestei secțiuni, susținem că actul mulțumirii se înscrie în sfera politeții pozitive, contribuind la instaurarea echilibrului între participanții la interacțiune și la consolidarea armoniei sociale (Rovența-Frumușani 2005: 59). Cu toate că mulțumirea este considerată un act puternic rutinizat (Leech 2014: 39) și cel mai puțin sincer (Norrick 1978: 285) din categoria comportativelor, în exemplul (1) întâlnim o mulțumire substanțială (Goffman 1967: 45), realizată în mod indirect, prin intermediul strategiilor intensificatoare propuse de Haverkate (1984: 40). În contextul analizat, vorbitoarea alege să performeze actul mulțumirii într-o manieră indirectă, întrucât urmărește valorizarea feței interlocutorului și exprimarea aprecierii față de acțiunea benefică a acestuia. Beneficiul adus nu este unul direct, ci, mai degrabă, de natură intențională, motiv pentru care vorbitoarea subliniază indirect intenția interlocutorului decât rezultatul concret al acțiunii sale. Așadar, exprimarea mulțumirii are un efect pozitiv asupra interacțiunii, contribuind la menținerea echilibrului relației de prietenie stabilite între moderatoare și invitat.

În exemplul (2) putem identifica același mecanism de manifestare a politeții pozitive, construit de data aceasta cu ajutorul unui compliment. Fragmentul propus spre analiză este următorul:

(2) „DZB: ↑ așa m-am gândit și eu + dragă + iuliana + că ++ dacă ieri am făcut crăciunul + restrâns + cu familiile noastre ++ astăzi + ne-am propus un crăciun + profesional ↑ + cu familia ++ mai extinsă ++

IM: (xxx) ↑ DA. + familia televiziunii ++ îți **mulțumesc** că mă consideri un + campion pentru că + este mic dejun cu un campion ++ ă: ↑ +++" (*Mic dejun cu un campion*, TVR2, 2024)

În exemplul (2), actul mulțumirii este marcat prin prezența performativului explicit „îți mulțumesc", care indică faptul că vorbitoarea exprimă în mod autentic, recunoștința față de interlocutoare. Invitata (IM) rostește cuvintele „îți mulțumesc", dotate cu sens și referință, fiind îndeplinită în acest fel, dimensiunea locuționară a actului mulțumirii. În plan ilocuționar, sentimentul

transmis este recunoștința, ca urmare a unui fapt lingvistic interpretat drept compliment. Iuliana Marciuc (IM) îi mulțumește moderatoarei (DZB) pentru prilejul de a participa la o asemenea emisiune, al cărei nume, *Mic dejun cu un* ***campion***, o face să se simtă specială. Această idee fundamentală leagă actul mulțumirii de categoria clasei comportativelor, întrucât sentimentul de recunoștință este exprimat ca reacție la invitația moderatoarei, așadar este „o exprimare de atitudine față de purtarea anterioară ori iminentă a unei alte persoane" (Austin 2005: 146). Potrivit lui Austin, dimensiunea perlocuționară a actului mulțumirii poate fi legată de o anumită emoție simțită între vorbitor și interlocutor (Austin 2005: 83), aspect care validează încadrarea acestui act în clasa expresivelor identificată de Searle. Jautz susține că, indiferent de rolul pe care îl îndeplinește într-un enunț, principala funcție a mulțumirii constă în menținerea unei relații armonioase între participanți (Jautz 2013: 126-127). În exemplul (2), efectul perlocuționar se manifestă prin consolidarea relației dintre moderatoare și invitată, precum și prin crearea unei atmosfere relaxante, specifice unui interviu. Așadar, pe baza acestei interpretări, mulțumirea poate fi considerată un act de vorbire comportativ, care, în contextul principiului politeții, presupune manifestarea recunoștinței și a gratitudinii față de un beneficiu primit sub forma unui compliment.

În contextul prezent, performarea mulțumirii sub forma unei formule convenționale („îți mulțumesc") indică aprecierea sinceră a invitatei față de moderatoare, consolidând în acest fel relația de prietenie și de solidaritate. De asemenea, elemente precum apelativele afective „dragă" și „Iuliana", în principiu, adresarea pe nume contribuie la crearea unui teren comun cu interlocutorul, marcând totodată, intimitate discursivă (GALR II 2005: 816). Astfel, pe baza celor prezentate, susținem că actul mulțumirii constituie o strategie a politeții pozitive, prin care vorbitorii accentuează relația de colaborare cu interlocutorul, stabilind relații interpersonale armonioase (GALR II 2005: 815).

5. Concluzii

În lucrarea de față, am demonstrat, pornind de la principiul politeții formulat de Brown și Levinson, că actul mulțumirii se înscrie în sfera strategiilor politeții pozitive. Analiza celor două fragmente arată că esența mulțumirii, ca strategie a politeții pozitive, constă în crearea unei relații de colaborare și solidaritate între vorbitor și interlocutor, menținerea unei atmosfere armonioase și generarea unui anumit grad de intimitate, care permite consolidarea legăturilor interpersonale și exprimarea recunoștinței într-un mod sincer și eficient.

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Surse:

(1) Dezbaterea televizată: *Intrare liberă: În memoriam Ioan Es. Pop*
Situaţia de comunicare
Data înregistrării: 14.03.2025

Locul înregistrării: postul de televiziune TVR Cultural, emisiunea *Intrare liberă, titlul ediției: În memoriam Ioan Es. Pop*, difuzată la 21.06.2024. Emisiunea poate fi vizionată la adresa: https://www.youtube.com/watch?v=u5NCLUYV7Uw

Participanții: DZB – Daniela Zeca Buzura, moderatoarea emisiunii, eseistă, prozatoare și critic literar; vârsta – 58 de ani la momentul difuzării emisiunii;

DCE – Daniel Cristea Enache, critic și istoric literar român contemporan; vârsta – 50 de ani la momentul difuzării emisiunii;

CS – Cosmina Stratan, actriță română; vârsta – 40 de ani la momentul difuzării emisiunii;

IP – Ion Pop, profesor universitar, teoretician al avangardei literare, poet, critic și istoric literar român; vârsta – 83 de ani la momentul difuzării emisiunii;

CF – Carmen Firan, poetă, romancieră, scriitoare de nuvele, jurnalistă și dramaturgă; vârsta – 66 de ani la momentul difuzării emisiunii.

Autorul transcrierii: Alexandra Crețu

Durata totală a pasajelor transcrise: 33'.

(2) Interviu: **Mic dejun cu un campion: Iuliana Marciuc**

Situația de comunicare

Data înregistrării: 19.02.2024

Locul înregistrării: postul de televiziune TVR2, emisiunea *Mic dejun cu un campion: Iuliana* Marciuc, difuzată la 15.02.2024. Emisiunea poate fi urmărită la următoarea adresă: https://www.youtube.com/watch?v=vO4e4STXzzI

Participanții: DZB – Daniela Zeca Buzura, moderatoarea emisiunii, eseistă, prozatoare și critic literar; vârsta – 58 de ani la momentul difuzării emisiunii;

IM – Iuliana Marciuc, prezentatoare și producătoare de emisiuni; vârsta – 57 de ani la momentul difuzării emisiunii.

Autorul transcrierii: Alexandra Crețu

Durata totală a pasajelor transcrise: 6'35''.

THE APOLOGY ACT IN CONTEMPORARY SPOKEN ROMANIAN: A STRATEGY OF NEGATIVE POLITENESS. A CASE STUDY

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Abstract: *In this article, we aim to analyze the act of apologizing as a strategy for expressing negative politeness. In speech act theory, an apology is considered a behavioural speech act, as it concerns both the speaker's conduct and their attitudes in relation to social norms. The illocutionary purpose of an apology lies in expressing regret for an offense that has been committed, thus seeking to restore interactional balance and maintain social harmony. The act of apologizing holds particular importance in relation to social norms because it contributes to the proper functioning of interpersonal relationships. The fragment proposed for analysis is part of our own corpus and was extracted from a televised debate, transcribed according to established conventions. Televised debates, whether cultural or political, are pragmatically relevant because they involve a large number of participants who may or may not follow the rules governing speaking turns, express different opinions and may cause offenses. In this context, the way speakers manage social image and maintain relationships with the audience becomes essential. Interactants may act either in accordance with social norms or out of sincerity, and understanding these attitudes is possible only through interpreting the conversational context. As a strategy of negative politeness, the act of apologizing contributes to maintaining the relationship with the interlocutor by avoiding imposition, expressing difference and, not least, limiting one's own rights and freedoms, thereby facilitating the restoration of conversational balance.*

Keywords: *apology; politeness; deference; respect; mitigation.*

1. Politețea în raport cu actele de vorbire și normele sociale

Politețea reprezintă un fenomen fundamental în cadrul interacțiunilor umane, întrucât reglementează procesele de socializare și modelează dinamica relațiilor interumane. În acord cu Deutschmann (2003: 25), politețea vizează ansamblul normelor sociale, constituite ca un set de reguli prescriptive, care dictează bunele maniere într-o anumită situație. În acest sens, „pentru ca un act să fie considerat politicos, acesta trebuie raportat la un standard; un standard care se află dincolo de actul în sine, dar care este recunoscut atât de către emitent, cât și de către destinatar sau de către o a treia parte care poate participa la interacțiune. Acest standard se bazează pe valori sau norme colective, dobândite, de regulă, de către indivizi timpuriu, în cadrul procesului de socializare" (Márquez Reiter 2000: 2, t.n.)[1]. Politețea este, așadar, un principiu care mediază între individ și planul social (Márquez Reiter 2000: 3), iar această perspectivă se aliniază definiției date de Austin actelor comportative, în care acestea presupun „reacții la comportamentul și soarta altor persoane, precum și atitudini și exprimări de atitudini față de purtarea anterioară ori iminentă a unei alte persoane" (Austin 2005: 146). Potrivit celor remarcate de Rosina Márquez Reiter (2000: 29), actele de vorbire funcționează ca instrumente de investigare a principiului politeții, în baza unor principii pragmatice universale, ba mai mult, modurile de performare par a fi guvernate de principii universale ale cooperării și ale politeții. În acest sens, conform clasificării propuse de Austin (1962), scuza reprezintă un act de vorbire de tip comportativ, implicând evaluarea ofensei produse, asumarea responsabilității și, implicit, repararea acesteia cu scopul restabilirii și menținerii armoniei sociale. În continuare, vom analiza perspectivele mai multor cercetători care discută despre actul scuzei ca strategie a politeții, exemplificând aceste idei prin intermediul unui fragment aparținând discursului mediatic.

[1] „In order for an act to be regarded as polite it has to be set upon a standard, a standard which lies beyond the act itself but which is recognized by both the actor and the hearer or a third party who might be part of the interaction. This standard is based on collective values or norms which have been acquired by individual agents usually ealry in their lives as part of a socialisation process.", t.n., Márquez Reiter, Rosina. 2000. *Linguistic Politeness in Britain and Uruguay: A Constrastive Study of Requests and Apologies*. Amsterdam/ Philadelphia: John Benjamins Publishing Company, p. 2.

2. Corpusul utilizat în analiză

Exemplul analizat în această lucrare este extras din corpusul propriu, alcătuit din fragmente aparținând discursului mediatic și politic, selectate pe baza relevanței lor pentru investigarea actului scuzei în cadrul conversațional. Corpusul propriu cuprinde o serie de dezbateri televizate (culturale și politice), interviuri, emisiuni realizate în format podcast, precum și o emisiune aparținând genului concurs/ magazin, selectate în funcție de diversitatea strategiilor discursiv-pragmatice pe care le oferă. Convențiile de transcriere sunt preluate din *Corpus de limbă română vorbită actuală nedialectală*, lucrare coordonată de Luminița Hoarță Cărăușu[2].

Prin selectarea acestor emisiuni, am urmărit suprinderea modului în care actul scuzei apare și se manifestă în contextele sociale variate. Spre deosebire de spațiul privat, în mediul public scuzele funcționează diferit ca elemente ale politeții, întrucât, așa cum susține Leech (1983: 144), cu cât o interacțiune este mai apropiată, cu atât gradul de politețe scade. Vom aborda actul scuzei pornind de la teoria actelor de vorbire inițiată de Austin (1962), în cadrul căreia, scuza este un act de tip comportativ. Am adoptat această abordare, deoarece taxonomia lui Austin, într-o formă sau alta, se regăsește în toate clasificările ulterioare (DPAD 2023: 17).

3. Perspective asupra scuzei ca strategie a politeții

În literatura de specialitate, încadrarea actului scuzei într-una dintre categoriile politeții lingvistice (negativă sau pozitivă) se dovedește a fi dificil de realizat, întrucât perspectivele cercetătorilor variază în funcție de diverși factori contextuali și de modul de percepere a noțiunii de *față* (engl. *face*). Termenul derivă din studiile sociologice ale lui Erving Goffman (1967), dar este fundamentat ca atribut social de către Brown și Levinson (1978, 1987). Potrivit lui Goffman, *fața* constituie „o imagine de sine conturată în termenii unor atribute sociale aprobate de către ceilalți" (Goffman 1967: 5, t.n.)[3]. În baza acestei premise, Brown și Levinson (1987: 61) consideră că imaginea socială poate fi pierdută, menținută sau consolidată în funcție de specificul fiecărei interacțiuni și de intențiile participanților. Autorii identifică două dimensiuni fundamentale: fața pozitivă și fața negativă (Brown și Levinson 1987: 61). Fața pozitivă vizează „imaginea de sine pozitivă și coerentă, sau personalitatea pe care indivizii o afișează, incluzând dorința ca această imagine de sine să fie consimțită și apreciată de ceilalți" (Brown și Levinson 1987: 61, t.n.)[4]. Fața negativă reflectă dorința de „revendicare a indivizilor asupra teritoriului personal și a autonomiei, în esență, dreptul la libertatea de acțiune și la absența constrângerii" (Brown și Levinson 1987: 61, t.n.)[5]. Potrivit acestor idei fundamentale, actul scuzei are implicații atât asupra feței pozitive, cât și asupra feței negative a vorbitorului (Brown și Levinson 1987: 67), întrucât acesta acceptă o formă de umilință prin recunoașterea ofensei, limitându-și totodată, propria libertate de acțiune. Afectând atât fața pozitivă, cât și fața negativă, în literatura de specialitate, scuzele sunt interpretate fie ca strategii ale politeții pozitive, fie ca strategii ale politeții negative. În contextul vulnerabilității reciproce a feței, fiecare individ va încerca să evite actele cu potențial amenințător atât pentru sine, cât și pentru interlocutor (Brown și Levinson 1987: 68). Însă, atunci când aceste acte nu pot fi evitate, este necesară alegerea strategiilor potrivite în procesul de remediere a echilibrului interacțional. Potrivit lui Brown și Levinson, politețea pozitivă presupune o relație de cooperare între vorbitor și ascultător, fundamentată pe respectarea dorințelor celui din urmă (Brown și Levinson 1987: 70). În schimb, politețea negativă presupune protejarea feței ascultătorului prin respectarea dorinței de menținere a teritoriului și a lipsei de contrângere (Brown și Levinson 1987: 70).

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[2] Hoarță Cărăușu, Luminița, coord. 2013. *Corpus de limbă română vorbită actuală nedialectală.* Iași: Universitatea „Alexandru Ioan Cuza".

[3] „Face is an image of self-delineated in terms of approved social attributes.", t.n., Goffman, Erving. 1967. *Interaction ritual: essays in face-to-face behavior*. New York: Pantheon Books, p. 5

[4] „positive face: the positive consistent self-image or 'personality' (crucially including the desire that this self-image be appreciated and approved of) claimed by interactants.", t.n., Brown, Penelope și C. Stephen Levinson. 1987. *Politeness: Some Universals in Language Usage*. Cambridge: Cambridge University Press, p. 61.

[5] „negative face: the basic claim to territories, personal preserves, rights to non-distraction – i.e. to freedom of action and freedom from imposition.", t.n., Brown și Levinson 1987: 61.

Analizând actul scuzei prin raportarea la principiul politeții, Leech (2014: 12) situează actul în discuție la granița dintre politețea pozitivă și politețea negativă. Ca strategie a politeții pozitive, scuza este utilizată de către vorbitor în cadrul interacțiunii cu scopul „realizării unui gest pozitiv, menit să anuleze un dezechilibru care îl favorizează pe el însuși sau îl defavorizează pe interlocutor" (Leech 2014: 12, t.n.)[6]. Potrivit autorului menționat, politețea negativă se realizează prin diminuarea sau atenuarea valorii negative implicate în interacțiune, iar politețea pozitivă, dimpotrivă, prin amplificarea valorii pozitive a relației dintre vorbitor și interlocutor" (Leech 2014: 12, t.n.)[7]. În acord cu această interpretare, putem afirma că scuza poate fi considerată o strategie a politeții pozitive în funcție de intensitatea sentimentului de regret transmis (Leech 2014: 121). Astfel, actul scuzei funcționează ca strategie a politeții pozitive atunci când devine favorabil imaginii interlocutorului, prin menținerea unei bune relații și a echilibrului social (Leech 2014: 121). Analizat în sfera strategiilor politeții negative, actul scuzei are funcție predominant reparatorie, urmărind răsplătirea unei datorii și restabilirea feței interlocutorului (Leech 2014: 121). În ambele situații, beneficiul constă în valorizarea imaginii sociale a interlocutorului, astfel că, din perspectiva lui Leech, scuza poate fi interpretată drept o strategie a politeții pozitive.

Eva Ogiermann (2009: 52) fundamentează ideea potrivit căreia actul scuzei ilustrează o strategie a politeții pozitive, deoarece presupune restabilirea feței vorbitorului și totodată, repararea relației cu interlocutorul. Imaginea socială a vorbitorului se deteriorează în urma comiterii unei ofense, iar rolul esențial în repararea acestei imagini revine scuzei (Ogiermann 2009: 52). Autoarea evidențiază importanța scuzei în menținerea și restabilirea imaginii sociale a vorbitorului, afirmând că atunci când „ne cerem scuze, nu ne riscăm imaginea pozitivă, ci încercăm să o refacem, motiv pentru care scuzele sunt orientate spre satisfacerea dorințelor imaginii pozitive a vorbitorului, în detrimentul imaginii sale negative (Ogiermann 2009: 52, t.n.)[8].

În altă ordine de idei, Brown și Levinson (1978, 1987) stabilesc principii diferite în ceea ce privește strategiile politeții pozitive și negative. Actul scuzei face parte din sfera strategiilor politeții negative, fiind considerat cea de-a șasea strategie în clasificarea propusă de cei doi cercetători (Brown și Levinson 1987: 187). În acord cu informațiile propuse, scuza reprezintă o strategie de atenuare a actelor de amenințare, prin care vorbitorul admite lezarea imaginii interlocutorului, exprimându-și în acest fel, intenția de a repara echilibrul interacțional (Brown și Levinson 1987: 187). Prin exprimarea sentimentelor asociate scuzei, vorbitorul își amenință propria față cu scopul reparării prejudiciului adus feței interlocutorului (Brown și Levinson 1987: 68).

În acord cu Brown și Levinson, Blum-Kulka și Olshtain sunt de părere că prin performarea unei scuze, vorbitorul admite că a avut loc o încălcare a regulilor sociale și recunoaște că este implicat în comiterea acesteia (Blum-Kulka și Olshtain 1984: 206). Ca urmare a acestui fapt, scuzele implică, prin natura lor, o pierdere a feței pentru vorbitor și totodată, o grijă față de imaginea socială a interlocutorului (Blum-Kulka și Olshtain 1984: 206).

În cadrul acestei lucrări, ne aliniem perspectivei propuse de Brown și Levinson, conform căreia actul scuzei reprezintă o strategie a politeții negative, întrucât implică acceptarea unei ofense, asumarea responsabilității și cel mai important, limitarea propriilor libertăți de acțiune în beneficiul interlocutorului. În continuare, vom ilustra printr-un exemplu concret, apartenența scuzei în sfera politeții negative.

[6] „As remedial strategies, they can be regarded as a subcategory of pos-politeness: the speaker makes a positive gesture to cancel out an imbalance favoring the speaker or disfavoring the hearer.", t.n., Leech, Geoffrey. 2014. *The Pragmatics of Politeness*. Oxford: Oxford University Press, p. 12.

[7] „In the case of neg-politeness, to increase the degree of politeness, we diminish or soften the expression of (negative) value in the transaction. But in the case of pos-politeness we magnify or strengten the expression on (positive) value.", t.n., Leech 2014: 12.

[8] „We do not risk our positive face when apologising but attempt to restore it, which is why apologies are oriented towards satisfying S's positive face needs, at the expense of S's negative face.", t.n., Ogiermann, Eva. 2009. *On Apologising in Negative and Positive Politeness Cultures*. Amsterdam/ Philadelphia: John Benjamins Publishing Company, p. 52.

4. Actul scuzei ca strategie a politeții negative

În cadrul acestei secțiuni, vom analiza un fragment semnificativ, prin intermediul căruia vom argumenta apartenența scuzei în categoria strategiilor politeții negative. Exemplul propus spre analiză este următorul:

„VA: ↑ <R CE VREAU SĂ SPUN este că R> (*se ridică impacient de pe scaun*) + brâncuși + era: + devenise + acel + SCULPTOR + <MARC care + se + trăgea + din rădăcinile + din SEVA + pământului românesc + și dădea expresie > ă::: + fi ⊥ ++ ↑ esenȚEI + românismului + și_așa mai departe. ++ ↑ Ceea ce::: +++=

DZB: ↑ CEEA CE + e rezidual + și trebuie să lăsăm=

VA: (xxx) = există un alt mod de a-l vedea=

DZB: = ↑ TREBUIE SĂ LĂSĂM deoparte_acum + ȘI +=

VA: (xxx)

DZB: ↑ **DOMNULE ministru ++ dacă tot + TOT vorbiți + ↑ și eu vă:: + ↑ neelegant + vă::: + DIN MOTIVE DE TIMP + vă::: + tot + împiedic + să continuați + ↑ o să vă las totuși să vorbiți + de îndată + CE VEDEM + <MARC lucrarea care a lipsit >** + la + timișoara + în două mii + douăzeci și trei ++ și eu am + PERSONAL + am plâns-o + DUPĂ::: ++ doamna lemny ++ care + REGreta + că + nu + e + în + expoziție + ȘI + cumințenia + pământului ++ ↑ o avem + acum în imagine ++ să vedem + materialul + înregistrat + ȘI + apoi ++ să începem + să discutăm + despre + aceASTĂ + PREScripție + publică + de la care + la anul + vor fi zece ani ++ deci avem destulă + distanță + analitică ++ în așa fel + încât + să ne întrebăm + cu CALM + a fost bine + n-a fost bine + ce ne-a adus asta + de ce n-am ++ ce s-a întâmplat + de fapt + ↓ să vedem.

(*Invitații privesc materialul de pe ecran*)" (Intrare liberă: *19 februarie, Ziua națională Constantin Brâncuși*, TVR Cultural, 2025)

În acest exemplu, actul scuzei este realizat printr-o exprimare verbală indirectă, întrucât nu este vizibilă prezența a ceea ce lingviștii numesc *dispozitive de indicare a forței ilocuționare* (engl. *IFID*) (Blum-Kulka și Olshtain 1984: 206). Potrivit lui Searle, actele de vorbire indirecte implică o semnificație diferită față de sensul literal al enunțului și sunt utilizate adesea, pentru a realiza un alt tip de act ilocuționar (Searle 1979: 30-31). În mod implicit, actele indirecte reprezintă strategii de realizare a politeții prin diminuarea forței ilocuționare a enunțului, sporind opționalitatea și libertatea de răspuns a interlocutorului (Leech 1983: 108). Vorbitoarea, Daniela Zeca-Buzura (DZB), nu enunță în mod direct faptul că își cere scuze, motiv pentru care actul ilocuționar poate fi dedus pe baza fundalului comun de cunoștințe, împărtășit de ambii participanți (Bach și Harnish 1979: 72). În același sens, puterile de raționare și de inferență ale interlocutorului dețin un rol pragmatic fundamental (Searle 1979: 32). Astfel, bazându-se pe informațiile factuale de fond, interlocutorul trebuie să realizeze inferența „corectă" pentru a interpreta enunțul ca pe o scuză (Searle 1979: 32).

În cadrul propus spre analiză, vorbitoarea încearcă să preia cuvântul atât pentru a respecta timpul alocat, cât și pentru a introduce un alt subiect în discuție. În conformitate cu cele subliniate de Sacks, Schegloff și Jefferson (1974: 703), organizarea accesului la cuvânt funcționează în baza principiului „un singur vorbitor la un moment dat", iar auto-selectarea (engl. *self-selecting*) ca vorbitor trebuie să aibă loc în punctul relevant de tranziție (engl. *transition relevance place*), în care celălalt vorbitor face o pauză sau își arată intenția de a ceda cuvântul. Vorbitoarea, care este și moderatoarea dezbaterii, încalcă aceste reguli prin „întreruperea intenționată" (Dascălu-Jinga 2001: 21) a replicii invitatului (VA), motiv pentru care devin necesare „mecanismele de reparare destinate gestionării erorilor și încălcărilor din sistemul de preluare a cuvântului" (Sacks, Schegloff și Jefferson 1974: 701). Prin cele două replici „↑ CEEA CE + e rezidual + și trebuie să lăsăm=" și „= ↑ TREBUIE SĂ LĂSĂM deoparte_acum + ȘI +=", moderatoarea produce un act de amenințare (engl. *face threatening act*) la adresa imaginii interlocutorului, limitându-i libertatea de a acționa neîmpiedicat (Brown și Levinson 1987: 61). Ea încercă minimizarea ofensei prin utilizarea unor atenuatori (engl. *hedges*), precum verbul la persoana întâi, numărul plural „să lăsăm", folosit de două ori, fapt care indică necesitatea de a întrerupe discursul în vederea gestionării timpului și a celorlalte subiecte (Brown și Levinson 1987: 204). Utilizarea acestor forme verbale indică dorința vorbitoarei de a evita impunerea în fața interlocutorului, arătându-i respect și solidaritate (Brown și Levinson 1987: 200).

Prin enunțul „↑ **DOMNULE ministru ++ dacă tot + TOT vorbiți + ↑ și eu vă:: + ↑ neelegant + vă::: + DIN MOTIVE DE TIMP + vă::: + tot + împiedic + să continuați + ↑ o să vă las totuși să vorbiți + de îndată + CE VEDEM + <MARC lucrarea care a lipsit >**”, vorbitoarea recunoaște încălcarea normei sociale și încearcă remedierea relației cu interlocutorul. Exprimarea scuzei în această manieră indirectă dezvăluie mai multe aspecte ale actului de vorbire analizat.

Revenind la modalitatea de exprimare indirectă a actului scuzei, aceasta constituie o strategie a politeții negative (Brown și Levinson 1987: 91, Leech 2014: 11), întrucât este diminuat gradul de impunere a vorbitorului asupra interlocutorului. În contextul actualei dezbateri, vorbitoarea recurge la mai multe strategii specifice actului scuzei, urmărind remedierea ofensei comise și a relației cu interlocutorul (Trosborg 1987: 148). Mai întâi de toate, moderatoarea își umilește propria față prin critica adusă discursului său: „**și eu vă:: + ↑ neelegant + vă::: + DIN MOTIVE DE TIMP + vă::: + tot + împiedic + să continuați**”, asumându-și în acest fel, vina și responsabilitatea pentru întreruperea replicii ministrului (Olshtain și Cohen 1990: 46). În raport cu strategiile propuse de Fraser, formularea actuală a actului scuzei poate fi asociată strategiei a noua, care presupune „oferirea unei reparații” (Fraser 1981: 263). Autoarei ofensei propune îndreptarea situației prin restituirea dreptului la cuvânt interlocutorului „↑ **o să vă las totuși să vorbiți**”, în urma vizionării materialului propus. Folosirea mai multor strategii în performarea actului scuzei sugerează o forță ilocuționară mai puternică, încercările de salvare a imaginii interlocutorului devin mai evidente, iar gradul de umilință a vorbitorului, mai accentuat (Olshtain și Cohen 1990: 47). Moderatoarea se adresează interlocutorului său cu „**DOMNULE ministru**” și folosind persoana a doua, numărul plural în cazul pronumelui „**vă**” și al verbelor „**vorbiți**”, „**să continuați**” și „**să vorbiți**”. În acord cu Brown și Levinson, utilizarea pronumelor la plural pentru adresarea către o singură persoană derivă din strategia de impersonalizare, rezultatul fiind exprimarea deferenței (Brown și Levinson 1987: 179). Pentru a evidenția statutul social și pentru a satisface totodată, dorința interlocutorului de a fi tratat cu superioritate (Brown și Levinson 1987: 179-180), Daniela Zeca-Buzura se adresează invitatului printr-un apelativ onorific (engl. *honorifics*) „**DOMNULE ministru**”. În contextul amplificării gradului de formalitate, manifestarea respectului devine mai pronunțată, iar relațiile dintre participanți, mai detensionate (Brown și Levinson 1987: 179).

În raport cu ideile prezentate în cadrul acestei analize, putem susține că actul scuzei constituie, „prin excelență”, o manifestare a politeții negative (Kerbrat-Orecchioni 1992: 150). Scopul ilocuționar vizează un schimb reparator, menit „să lipească bucățile unei interacțiuni provizoriu fragilizate și amenințate de ofensa produsă” (Kerbrat-Orecchioni 1992: 150, t.n.)[9]. În exemplul analizat, este ilustrată, după cum am observat, formularea unei scuze indirecte, care, raportată la principiul politeții, funcționează ca mijloc de atenuare a actelor amenințătoare la adresa imaginii interlocutorului și implicit, ca strategie de manifestare a deferenței față de acesta (Leech 1983: 108). Potrivit lui Leech, pe măsură ce actul devine mai indirect, cu atât gradul de politețe crește (Leech 1983: 108). Așadar, vorbitoarea recurge la mai multe strategii de reparare a ofensei produse în urma întreruperii discursului interlocutorului. Pentru a evidenția lipsa intenției și pentru a restaura armonia conversațională, ea folosește următoarele strategii de remediere: asumarea responsabilității, umilirea propriei fețe, oferirea unei reparații și adresarea cu forme onorifice cu scopul de a sublinia diferența de statut social. Utilizarea mai multor strategii reflectă grija față de interlocutor și efortul de a restabili echilibrul dinaintea ofensei (Brown și Levinson 1987: 72-74). În general, întreruperea discursului nu constituie o formă gravă de ofensă, însă, fiind în contextul dezbaterii televizate, moderatoarea acordă o atenție deosebită procesului de restabilire a imaginii de sine a interlocutorului, dar și a propriei persoane. Potrivit acestor argumente, putem conchide că actul scuzei joacă un rol fundamental în interacțiunile de zi cu zi (Kerbrat-Orecchioni 1992: 150), acela de a menține armonia și echilibrul relațional dintre interlocutori.

[9] „(...) la réparation vise à «recoller les morceaux» d'une interaction provisoirement fragilisée et menacée par l'offense survenue.”, t.n., Kerbrat-Orecchioni, Catherine. 1992. *Les interaction verbales*. Tome II, Collection 'Linguistique'. Paris: A. Collin, p. 150).

5. Concluzie

Am argumentat, pe baza perspectivelor multiple propuse de cercetători, că actul scuzei se înscrie în sfera strategiilor politeții negative. Analiza exemplului selectat susține cercetările prezente în literatura de specialitate, demonstrând că actul scuzei implică manifestarea respectului, a deferenței și evitarea impunerii față de interlocutor. Așa cum am remarcat, prezența actului scuzei în interacțiune este fundamentală, întrucât contribuie la menținerea armoniei și la protejarea imaginii sociale a interactanților, aspecte esențiale în contextul dezbaterilor televizate.

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Participanţii: DZB – Daniela Zeca-Buzura, moderatoarea emisiunii, eseistă, prozatoare și critic literar; vârsta – 59 de ani la momentul difuzării emisiunii;

DL – Doina Lemny, istoric de artă, muzeografă și cercetătoare franco-română, specializată în opera sculptorului Constantin Brâncuși; vârsta – 72 de ani la momentul difuzării emisiunii;

VA – Vlad Alexandrescu, istoric al ideilor, profesor și politician român, fost amabasador al României în Luxemburg și ministru al Culturii în perioada 2015-2016; vârsta – 59 de ani la momentul difuzării emisiunii;

LB – Luigi Bambulea, cercetător științific și lector universitar; vârsta – 39 de ani la momentul difuzării emisiunii;

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FRACTAL TRAUMA THEORY: MULTILEVEL PATTERNS OF PSYCHOLOGICAL AND CULTURAL WOUNDS

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***Abstract**: Fractal Trauma Theory (FTT) proposes that trauma is not merely an isolated rupture in personal or collective life but a patterned phenomenon that repeats across scales of experience. Drawing on psychoanalysis, cultural trauma studies, and complexity science, FTT identifies three interrelated principles – self-similarity, recursive structure, and systemic interdependence – as central to understanding how trauma persists, replicates, and transforms. The theory illuminates parallels between individual symptoms (such as flashbacks and avoidance) and collective practices (such as silences, memorials, or cycles of violence), suggesting that trauma functions fractally, producing recursive loops across generations, families, and societies. Through theoretical grounding and case studies – including Holocaust memory, postcolonial trauma, and familial abuse cycles – FTT demonstrates how trauma's "shape" remains recognizable across diverse contexts. By integrating insights from psychology, literary studies, sociology, and complexity theory, FTT offers an interdisciplinary framework that not only maps trauma's persistence but also highlights potential leverage points for healing.*

***Keywords:** Fractal Trauma Theory; self-similarity; recursive trauma; systemic interdependence; cultural memory*

Introduction

Trauma studies have long recognized that overwhelming experiences disrupt both memory and identity, often returning in repetitive and fragmented forms rather than as coherent narratives (Freud, 1920/1955; Caruth, 1996; Herman, 1992). Early psychoanalytic accounts emphasized trauma's recursive qualities, while subsequent scholarship expanded analysis to cultural memory and collective identity (Halbwachs, 1992; Alexander, 2004). More recently, attention has turned to how trauma reverberates across generations, families, and communities (Danieli, 1998; Hirsch, 2012; Yehuda et al., 2014).

This article advances Fractal Trauma Theory (FTT) as a synthetic framework that bridges these perspectives. Borrowing from complexity science, particularly the notion of fractals (Mandelbrot, 1982), FTT highlights how trauma patterns recur at multiple scales of human experience, from the psyche to the nation. The concept of fractals – structures that exhibit self-similarity, recursive formation, and systemic interdependence – provides a heuristic for analysing trauma as both repetitive and interconnected across levels.

By reframing trauma as fractal, this study emphasizes both the persistence of destructive patterns and the possibility of systemic interventions. Survivors' flashbacks, intergenerational abuse cycles, and collective rituals of commemoration all reveal trauma's recursive dynamics. Yet, by tracing these patterns, we also identify points where cycles can be interrupted – whether through therapy, cultural remembrance, or systemic reform. In doing so, FTT contributes to ongoing interdisciplinary conversations in psychology, cultural studies, and social theory, offering a vocabulary for integrating insights across otherwise disconnected domains.

Theoretical Background

Modern trauma theory originates in psychoanalysis, where early clinicians sought to understand how overwhelming experiences disrupt the mind. A central finding was that traumatic events resist normal integration into memory. Rather than being recalled in a coherent narrative, they return as nightmares, flashbacks, or compulsive reenactments. In *Beyond the Pleasure Principle*, Freud (1920/1955) observed that trauma patients "cannot remember the whole of what is repressed… [they are] obliged to repeat the repressed material as a contemporary experience." This "repetition

compulsion" suggested that trauma loops time: the psyche, unable to symbolize the shock, relives it in the present. Freud even linked this repetition to a deeper drive beyond pleasure – the "death drive" (Freud, 1920/1955).

Later psychoanalysts elaborated Freud's insight, which became foundational for trauma theory. Caruth (1996) emphasized trauma's belatedness: it is not assimilated at the moment but returns later through intrusive symptoms. Because it overwhelms cognition, the traumatic event remains unspeakable, a "foreign body" lodged in memory. For Caruth, to be traumatized is to be possessed by involuntary repetition – a paradox of simultaneous forgetting and compulsive recall. Trauma memory is thus nonlinear, fragmented, and often embodied rather than narrativized.

This recursive quality appears in relational life as well. Survivors often re-enact trauma in new contexts – for example, abused children unconsciously seeking abusive partners or becoming abusive themselves. Ferenczi (1933/1988) and later theorists described this as "identification with the aggressor," in which victims internalize the perpetrator and reproduce the dynamic. Trauma, in this sense, generates behavioural feedback loops.

Herman (1992) likewise described trauma as fragmenting memory and self. Survivors oscillate between reliving and avoiding the trauma, with symptoms surfacing as nightmares, panic, or somatic distress rather than coherent story. Trauma shatters attachments and trust, producing alienation and contradictory patterns of rage and numbness. Herman also broadened trauma studies to include domestic and sexual violence, noting that chronic childhood abuse creates "complex trauma" marked by enduring relational distortions and self-perpetuating expectations of betrayal.

LaCapra (2001) extended psychoanalysis into cultural memory, distinguishing between "acting out" (repetitive reliving) and "working through" (gaining distance and integrating trauma into narrative). Acting out traps one in recursive loops – flashbacks, compulsive speech, or symbolic reenactments – while working through interrupts these cycles by situating trauma in the past. These modes are not mutually exclusive but oscillating processes, visible even at collective scales: societies may repeat violence or commemoration (acting out) while also pursuing truth-telling or reconciliation (working through).

Psychoanalysis highlights trauma's defining features: non-linear temporality, recursive repetition, memory fragmentation, and relational transmission. While these concepts were first articulated at the level of the individual or dyad, they suggest patterns scalable to families, generations, and cultures. Trauma's fractal nature – loops repeating across different levels of psychic and social life – emerges here in its earliest theoretical form.

Trauma in Cultural Studies and Collective Memory: From Individual Wounds to Cultural Narratives

While psychology focused on individual suffering, scholars in the humanities and social sciences extended trauma theory to collectivities. Cultural trauma and collective memory studies ask how societies absorb catastrophic events – wars, genocides, slavery, colonialism – into shared stories, symbols, and identities. This macro-level perspective complements the micro-level insights of psychoanalysis.

Alexander (2004: 1) defines cultural trauma as an event that leaves "indelible marks upon group consciousness, marking their memories forever and changing their future identity." Such traumas are not just personal but collective: the Holocaust for Jewish communities, slavery for African Americans, or colonial violence for Indigenous peoples. They become focal points of identity through memorials, anniversaries, and political claims (e.g., reparations, "never again"). Crucially, Alexander emphasizes that cultural trauma is constructed through public narratives; events must be represented as traumatic in literature, art, rituals, and historiography to become embedded in collective memory.

Memory studies provide further tools. Halbwachs (1992) showed that memory is always socially framed, while J. Assmann (1995) distinguished between communicative memory (interpersonal, short-term) and cultural memory (institutionalized, long-lasting). Traumas often migrate from one to the other as survivors die and their stories become inherited narratives. Hirsch's

(2012) concept of *postmemory* describes how the children of survivors – especially of the Holocaust – internalize their parents' traumatic past so deeply that it functions as their own "memory." This exemplifies trauma's fractal quality: second-generation experience is a smaller-scale echo of the first. Research on intergenerational trauma supports this. Studies of Holocaust survivors' children found heightened vulnerability to psychological distress (Danieli, 1998), while Yehuda et al. (2014) provided biological evidence for transmission across generations. Psychoanalyst Fraiberg, Adelson, and Shapiro (1975) captured this phenomenon with the metaphor of "ghosts in the nursery" – unresolved parental trauma haunting the next generation.

At the community level, Erikson (1976) showed that disasters like the Buffalo Creek dam collapse damage not only individuals but also the "tissues of community" itself, eroding trust and cohesion. Similarly, LaCapra (2001) argued that societies can become trapped in "acting out" historical trauma through compulsive repetition, while "working through" requires critical reflection and contextualization.

Cultural trauma studies also highlight politics and power. Postcolonial critics (e.g., Craps, 2013) argue that trauma theory long cantered Euro-American histories while neglecting colonized and marginalized groups. Fanon (1963/2004) analysed how colonial violence reproduces itself fractally: structural domination at the macro level engenders interpersonal aggression and psychic fragmentation within colonized communities. Here trauma is not just remembered but actively perpetuated through systems of oppression.

Cultural trauma theory demonstrates how individual and collective processes mirror one another: both involve fragmented memory, cycles of repetition, and transgenerational transmission. A survivor's flashback and a nation's memorial ritual may seem different, but both enact the same structure of past erupting into present. This self-similarity across scales lays crucial groundwork for Fractal Trauma Theory.

Complexity and Fractals: Self-Similarity, Recursion, and Systemic Patterns

Having reviewed trauma's micro- and macro-dynamics, we now turn to complexity theory – specifically fractals – as a unifying framework for multilevel patterns. Coined by Mandelbrot (1982), "fractal" describes structures that are self-similar across scales. A fern frond resembles the entire plant, just as each branch of a coastline resembles the larger outline. Formally, fractals are generated by recursion: a simple rule is iterated, feeding its output back into itself, to yield infinite complexity. The Mandelbrot set exemplifies this principle, producing endlessly self-similar boundary patterns.
Fractals are compelling because they clarify the relationship between part and whole. Though real-world systems are rarely perfectly fractal, many exhibit approximate self-similarity or scale-invariance – patterns repeating with variation at different levels (Vicsek, 1992). This perspective is useful for trauma: patterns in an individual may echo in families, communities, and cultures. The analogy is heuristic, not mathematical, but it helps reveal trauma's recursive dynamics. We have already seen hints of this: cycles of abuse across generations, postmemory as a reproduction of parental memory, and collective rituals mirroring individual flashbacks.

Key fractal features applied to trauma include:

- *Self-Similarity*. In fractals, each part resembles the whole; in trauma, patterns recur at multiple scales. An individual survivor may avoid reminders of trauma, while a society may avoid confronting historical trauma through silence or denial. Both are avoidance coping strategies, differing only in scale. Cycles of violence show similar replication: the abused child who becomes abusive parallels a community marked by widespread intergenerational abuse. Self-similarity does not imply exact duplication, but recognizable analogy (Mandelbrot, 1982).
- *Recursion*. Fractals emerge through recursive processes; trauma often behaves similarly, generating feedback loops. War trauma can fuel renewed conflict; personal trauma symptoms may lead to further harmful experiences (Caruth, 1996). Recursion also shapes traumatic temporality: survivors frequently report feeling "stuck" in the moment of trauma, reliving it as if time has frozen (Herman, 1992). Anthropologists and psychologists describe addiction

and trauma alike as producing "fractal time," a fragmented temporality where the past repeatedly invades the present (Bateson, 2001; Haskell et al., 2020).

- *Systemic Interdependence*. Fractals occur in complex systems where local interactions generate global patterns. Likewise, trauma circulates between individuals and collectives: traumatized people shape their communities, and social denial or acknowledgment in turn affects survivors (LaCapra, 2001). Healing, too, propagates: individual recovery can alter family or community dynamics, while collective recognition (e.g., truth commissions, memorials) can ease personal healing. Neglecting one level risks perpetuating trauma at others (Alexander, 2004).

Fractal Trauma Theory therefore posits that trauma's effects scale up and down: the "shape of suffering" remains recognizable whether in nightmares or national memory. Victim–perpetrator dynamics, dissociation versus intrusion, and oscillations between remembering and forgetting recur at multiple levels.

Fractal analogies are not speculative imports: social science and physiology already document fractal structures. City sizes, market fluctuations, neural branching, and cardiac rhythms all exhibit fractal organization (Bak, 1996; Goldberger et al., 2002). Cognitive patterns like rumination may also resemble recursive loops (Ihlen & Vereijken, 2010). If human biology and society tend toward fractal structures, it follows that trauma – a major disruption – might lock these tendencies into rigid, pathological forms. Recognizing these patterns may help map both the spread of trauma and possible routes to healing.

Core Principles of Fractal Trauma Theory

Fractal Trauma Theory (FTT) rests on three interrelated principles – self-similarity, recursive structure, and systemic interdependence. Taken together, these principles capture how trauma manifests across multiple scales, from the intimate psychology of individuals to the dynamics of families, communities, and entire cultures.

Self-similarity does not imply exact duplication but rather structural analogy, where forms or dynamics repeat across scales (Mandelbrot, 1982). At the individual level, a trauma survivor may avoid reminders of the event, while at the collective level a society may avoid confronting its violent past through silence or denial. Both responses reflect avoidance coping strategies (American Psychiatric Association, 2013). Freud's (1920/1955) notion of repetition compulsion – where individuals unconsciously reenact traumatic dynamics – finds parallels in societies that reproduce oppressive structures after revolutions or that fall into recurring cycles of ethnic violence. Intergenerational trauma illustrates this self-similarity vividly: children of survivors often show hypervigilance, distrust, or depression even without directly experiencing the original trauma (Danieli, 1998; Yehuda et al., 2014). Hirsch's (2012) concept of postmemory describes how children of Holocaust survivors inherit traumatic knowledge in structurally similar ways, while Fraiberg, Adelson, and Shapiro's (1975) "ghosts in the nursery" metaphor captures how unresolved parental trauma is replicated in the next generation. Self-similarity also appears in narrative forms: fragmented, looping, and silenced testimonies recur both in individual survivor accounts and in broader cultural memory practices (Caruth, 1996; Herman, 1992). These echoes – such as the parallel between an individual's hypervigilance and a community's collective "siege mentality" – demonstrate how trauma operates fractally across levels.

The second principle is recursive structure and repetition cycles. Trauma rarely unfolds in a straight line; instead, it tends to circle back, binding past and present in repetitive loops. Individually, PTSD symptoms such as flashbacks and reenactments trap survivors in oscillations between intrusion and avoidance (Herman, 1992). Freud (1920/1955) identified this process as repetition compulsion. Families, too, may reproduce trauma through feedback loops, as in the cycle of abuse where past wounds are unconsciously re-enacted (Fraiberg et al., 1975). On a larger scale, cycles of retaliatory violence – atrocity answered by atrocity – illustrate recursion at the collective level (Erikson, 1976). Caruth's (1996) concept of belatedness underscores trauma's recursive temporality, where the past erupts into the present, sometimes decades later, through testimony, memory, or renewed conflict.

Even in therapeutic contexts, recursion emerges in the phenomenon of reenactment, where patients unconsciously recreate traumatic dynamics in the relationship with the therapist. As LaCapra (2001) notes, recognizing these loops is the first step toward breaking them.

The third principle is systemic interdependence of trauma levels. Trauma at one level – individual, familial, or cultural – inevitably influences and is influenced by others. Wars, for instance, wound both societies and families; conversely, unresolved personal trauma can ripple outward into broader communities (Halbwachs, 1992; Alexander, 2004). Family systems theory demonstrates that one member's symptoms often reflect wider systemic distress, while the degree to which societies deny or acknowledge trauma profoundly shapes individual healing (Herman, 1992). Patterns also move across levels: authoritarian family dynamics may reinforce authoritarian political cultures, while collective ideologies of mistrust can be internalized as personal worldviews (Fanon, 1963/2004). Importantly, trauma at the collective scale has emergent properties – it is not merely the sum of individual wounds but produces new features, such as cultural narratives or identity shifts, which in turn shape future generations (Hirsch, 2012). Recognizing this interdependence opens possibilities for healing: a survivor's recovery may improve family dynamics, just as community truth-telling rituals can support individual recovery. Conversely, neglecting one level – such as treating individuals without addressing structural injustices – risks perpetuating harm. For this reason, FTT calls for multi-level, interdisciplinary approaches to both understanding and intervening in trauma.

Methodology: Applying Fractal Trauma Theory to Cultural and Literary Analysis

Fractal Trauma Theory (FTT) is not only descriptive but also methodological, offering tools for analysing texts, testimonies, and cultural practices. It combines literary close reading, historical contextualization, psychological insight, and systems theory to trace trauma patterns across levels of experience. The goal is to identify multilevel trauma dynamics and their interrelationships.

1. **Identify Trauma Narratives at Each Level.** Establish the trauma's content and scale – personal, familial, collective. In literature, this might involve both a protagonist's individual trauma and a broader historical trauma (e.g., slavery in Morrison's *Beloved*). In cultural rituals, one might distinguish between personal testimonies and symbolic representations of collective trauma (Herman, 1992).
2. **Map Patterns and Motifs.** Track recurring symbols, structures, and emotional tones. Fragmented plots, silences, or looping narrative arcs often mirror trauma's psychological effects (Caruth, 1996). Comparing personal and collective arcs may reveal parallels (e.g., family disintegration echoing civil war).
3. **Scale the Analysis Up and Down.** Shift between micro and macro readings, zooming in on individual dynamics and out to collective narratives. For instance, binary thinking in a survivor's memoir may align with polarized rhetoric in the surrounding culture (Alexander, 2004).
4. **Integrate Psychoanalytic and Cultural Hermeneutics.** Combine psychoanalytic readings of symptoms (dreams, compulsions, transference) with cultural-historical interpretations (collective silence, denial, symbolic rituals). This dual approach often reveals self-similar structures (Freud, 1920/1955; Hirsch, 2012).
5. **Trace Recursive Temporalities.** Identify loops in time: flashbacks, repetitive rituals, anniversaries, or narrative circles. Trauma often disrupts linear time, producing cyclical returns (Herman, 1992; Caruth, 1996).
6. **Compare Across Texts and Domains.** Examine how trauma themes recur in memoirs, fiction, testimony, and commemorations. Cross-domain comparison can highlight fractal patterns, such as silence manifesting in survivor accounts, novels, and memorial practices alike (Halbwachs, 1992).
7. **Validate with Scholarship and Context.** Anchor interpretations in historical and psychological research to avoid overreach. For instance, intergenerational patterns in

literature can be cross-checked with studies on epigenetic trauma transmission (Yehuda et al., 2014).

8. **Note Points of Break or Divergence.** Self-similarity is rarely total. Breaks in the pattern – such as a character escaping repetition even while society remains trapped – may signal agency or healing (LaCapra, 2001).

For instance, in *Beloved*, Sethe's personal trauma mirrors slavery's collective trauma. The ghost Beloved embodies recursion (the past invading the present), while avoidance operates both personally (Sethe's repression) and communally (society's reluctance to confront slavery). Healing occurs systemically when the community intervenes, exemplifying interdependence.

By structuring analysis around these steps, FTT ensures balanced attention to individual psychology and collective history, while systematically tracing how trauma patterns repeat, scale, and diverge.

Case Studies: Applications of Fractal Trauma Theory

To demonstrate the explanatory power of Fractal Trauma Theory (FTT), this section presents three case studies at different scales: Holocaust memory (collective and intergenerational trauma), postcolonial trauma (historical, political, and cultural wounds), and familial abuse cycles (intergenerational trauma in intimate systems). In each, we trace patterns of self-similarity, recursion, and systemic interdependence across levels of experience.

Case Study 1: Holocaust Memory – Individual Wounds and Collective Postmemory

The Holocaust (Shoah), in which six million Jews and millions of others were murdered by Nazi Germany, stands as a paradigmatic instance of collective trauma. Its legacy endures through survivor testimony, cultural memory, and intergenerational transmission (Hirsch, 2012; Alexander, 2004). At the individual level, survivors often reported intrusive symptoms such as nightmares, flashbacks, survivor's guilt, and profound difficulties articulating their experiences. Primo Levi captured this struggle when he described language as inadequate to convey the horrors of the camps, leaving survivors "obliged to speak but unable to be understood" (Levi, 1988). These contradictory impulses – avoidance on the one hand, compulsion to retell on the other – echo Freud's (1920/1955) concept of repetition compulsion.

At the collective level, silence initially dominated many postwar societies, reflecting a kind of cultural avoidance. It was only decades later that a "memory boom" took hold, with testimonies, memorials, and Holocaust education gaining prominence (Assmann, 2010). Hirsch's (2012) notion of postmemory describes how children of survivors internalized this trauma indirectly, often through fragmented stories, silences, or parental behaviours. Art Spiegelman's *Maus* exemplifies recursive storytelling, with a second-generation author narrating both his father's trauma and his own struggle to represent it. Within this field of memory, fractal patterns become visible. Silence and delayed eruption appear at both personal and cultural levels, culminating in remembrance rituals such as Yom HaShoah that echo the intrusive recurrence of individual nightmares. Trauma transmits recursively across generations, both behaviourally and biologically, as demonstrated by Yehuda et al.'s (2014) findings on epigenetic markers in survivors' descendants. Finally, systemic interdependence emerges in the fact that individual healing often depended on societal acknowledgment. Suppression of Jewish specificity in Soviet memory politics left survivors doubly wounded, while institutions such as Spielberg's Shoah Foundation enabled testimony that shaped both personal recovery and collective remembrance.

Case Study 2: Postcolonial Trauma – Fractal Wounds of Colonization and Independence

Colonialism involved extensive violence, cultural suppression, and racial domination, leaving legacies that persisted long after independence struggles. These legacies include partitions, systemic inequality, and fractured identities (Fanon, 1963/2004; Craps, 2013). At the individual level, colonial subjects often internalized a sense of inferiority, a dynamic Fanon (1967/2008) famously described as "colonial mentality." His psychiatric case studies reveal how humiliation and domination by

colonizers were displaced into domestic spaces, with men reenacting patterns of violence against women and children.

At the collective level, independence often produced identity crises and renewed violence. The Partition of India is a clear example of traumatic rupture: millions were displaced or killed, while silenced memories resurfaced decades later in oral history projects (Butalia, 1998). Rwanda's genocide similarly demonstrates how colonial-era ethnic stratification created recursive cycles of violence that culminated in catastrophic atrocities (Mamdani, 2001). The fractal dynamics of postcolonial trauma can be seen in several ways. Oppression recurred in altered forms, with new elites sometimes mirroring colonial domination – a large-scale "identification with the aggressor." Interpersonal violence within families mirrored macro-colonial structures, showing self-similarity across levels (Fanon, 1967/2008). Recursion is also evident: colonization's traumas repeated across generations, as in the case of residential schools in Canada, which produced enduring family dysfunction (Truth and Reconciliation Commission of Canada, 2015). Even in literature, recursion appears formally, as postcolonial novels like Salman Rushdie's *Midnight's Children* employ nonlinear and fragmented narrative structures to mirror fractured histories. Systemic interdependence underscores that healing requires both personal and structural work. South Africa's Truth and Reconciliation Commission illustrates this: testimony provided individual catharsis while also fostering national acknowledgment (Tutu, 1999). By contrast, denial or silence by former colonial powers perpetuates harm across generations.

Case Study 3: Intergenerational Family Trauma – Cycles of Abuse and the "Ghosts" Within

Trauma often manifests fractally in families through cycles of abuse and neglect. Research consistently shows that many abusers were themselves abused, though repetition is not inevitable (Fraiberg, Adelson, & Shapiro, 1975; van der Kolk, 2014). At the individual and familial levels, abuse and substance misuse frequently transmit across generations, with children unconsciously reenacting parental patterns, particularly under conditions of stress. Attachment theory demonstrates how insecure attachment styles may repeat unless interrupted by intervention (Main & Solomon, 1990).

These patterns follow the core principles of FTT. Self-similarity is evident in victim–perpetrator role inversion, where children who were once victims reproduce abusive dynamics as adults. Emotional dysregulation – hypervigilance, rage, or dissociation – also appears in toggled forms across generations. Recursion manifests in trauma loops over time, as parental triggers evoke both past wounds and present conflicts, thereby recreating abusive scenarios. Belief systems such as "violence is normal" reinforce these cycles, making them difficult to break. Systemic interdependence further complicates these dynamics. Family trauma is shaped and sustained by wider contexts such as poverty, cultural acceptance of corporal punishment, and lack of social services. Conversely, systemic supports – therapy, education, and legal reforms – can disrupt these cycles. Biological interdependence may also contribute, as trauma-related epigenetic changes influence how offspring regulate stress (Yehuda et al., 2014). Together, these examples illustrate how intimate family trauma resonates with the broader fractal model of repetition, recursion, and interdependence.

Critiques and Limitations of Fractal Trauma Theory

Like any ambitious theoretical framework, Fractal Trauma Theory (FTT) invites critique. One common objection concerns the question of metaphor versus empirical validity. Critics argue that "fractal trauma" risks being little more than a metaphorical flourish, borrowing the language of mathematics without providing measurable or testable claims. Trauma, after all, is not literally a Mandelbrot set, and there is a danger that FTT simply rebrands concepts such as intergenerational transmission or cultural trauma in novel terminology. In response, it is important to clarify that "fractal" functions as analogy rather than mathematical identity. Its value lies in synthesis: FTT encourages analysts to identify repeating patterns across scales and to conceptualize trauma as a dynamic system rather than as isolated phenomena. Similar complexity metaphors are widely and productively used in fields such as sociology and ecology. The test of FTT is not whether trauma can

be assigned a fractal dimension, but whether this lens fosters integrative insights. At the same time, the analogy must not be overstretched – differences, asymmetries, and contexts remain crucial.

A second critique focuses on determinism and pessimism. Because FTT highlights cycles and repetitions, it may appear to suggest that trauma is an inexorable curse, endlessly transmitted across generations. Such a view risks fatalism and could discourage agency or hope. However, the intention of FTT is precisely the opposite: recognizing trauma patterns can empower individuals and communities to break them. In clinical practice, for example, naming the "cycle of abuse" often motivates clients to seek new strategies for parenting or relationships. Complexity theory also reminds us that even entrenched systems can shift into new attractors, suggesting that change is always possible. Incorporating research on resilience and post-traumatic growth helps counter determinism by showing that many survivors do not replicate harm but instead transform trauma into activism, empathy, or healing.

A related limitation is the risk of overgeneralization and loss of nuance. Stressing structural similarities across levels can flatten important differences. For instance, equating a survivor's involuntary flashback with a society's intentional memorial ritual risks reductionism; while both may repeat the past, their functions and meanings differ significantly. Moreover, trauma manifests differently across cultural contexts, raising concerns of Western-centrism if FTT is applied uncritically. Here again, clarification is needed: self-similarity in FTT is meant as analogy, not identity. Memorials and flashbacks may share structural repetition, but ritual can serve to transform what is pathological at the individual level into something reparative or commemorative at the collective level. Sensitivity to cultural and historical contexts is essential. FTT offers one analytic layer but should never replace close attention to difference.

A fourth concern is testability and scientific rigor. Without clear criteria for falsification, FTT risks being seen as more interpretive framework than scientific theory. If patterns repeat, the theory appears confirmed; if they do not, one can invoke divergence. This flexibility can make FTT seem unfalsifiable. Yet parts of the theory can be operationalized. Empirical research already documents heightened trauma symptoms in the children of Holocaust survivors (Yehuda et al., 2014), while historians and social scientists trace cycles of retaliatory violence in post-conflict societies. Linguistic or textual analysis might reveal recurring trauma motifs across generations of literature or testimony. Nonetheless, FTT is best understood as an interdisciplinary framework: its strength lies in organizing observations and generating new questions, not in making predictive claims with scientific precision. Finally, there are ethical concerns, especially around blame and agency. Stressing repetition may risk excusing perpetrators by portraying them as inevitable products of prior trauma, or it may pathologize entire communities as "traumatized cultures." Such interpretations would minimize accountability or reduce groups to victimhood. Here it is vital to stress that explanation does not mean exoneration. Recognizing that abusers may themselves have been victims clarifies the roots of behaviour but does not absolve responsibility. On the cultural scale, FTT should never define a group solely by its trauma. Creativity, resilience, and agency always coexist with legacies of violence. Careful, balanced application can avoid "trauma essentialism" and instead highlight both continuity and transformation. Fractal Trauma Theory offers a compelling integrative lens that connects micro- and macro-level phenomena, but its limitations must be acknowledged. Its metaphorical foundations, potential for deterministic interpretations, risks of overgeneralization, challenges of testability, and ethical implications all call for careful application. Properly used, however, FTT can complement domain-specific research, highlight resilience alongside repetition, and point toward the leverage points where trauma cycles can be disrupted. Its strength lies in providing a systemic, multi-level framework that honours nuance while recognizing trauma's persistence and the potential for healing.

Conclusion and Future Directions

Trauma is often described as rupture – a break in the fabric of individual life or collective history. Fractal Trauma Theory (FTT) reframes trauma not only as rupture, but also as a *pattern of rupture* that can replicate across scales of human experience. By emphasizing self-similarity,

recursive cycles, and systemic interdependence, FTT offers an integrated lens for understanding both the persistence of trauma and possibilities for healing.

Across this study, we have traced how nightmares of a survivor echo in the memorial rituals of a nation, how the violence of colonization reverberates in domestic abuse, and how silence in one generation becomes unspoken knowledge in the next. Such patterns suggest that trauma encodes itself in stories, bodies, and institutions, outlasting the original wound.

The central contribution of FTT is interdisciplinary integration. Drawing on psychoanalysis (repetition compulsion), literary trauma studies (fragmentation, unspeakability), social theory (cultural trauma, collective memory), and complexity science (recursion, feedback loops), FTT offers a common vocabulary to link insights across fields. In doing so, it shows how psychological, historical, and cultural processes are interdependent.

Equally important, FTT highlights trauma as a process, not merely an event. Because trauma unfolds iteratively, identifying where cycles can be interrupted points us toward high-leverage interventions – whether preventing abuse in at-risk families, or establishing collective rituals of remembrance that transform silence into meaning before distortions take hold.

Several avenues for further research could deepen or test Fractal Trauma Theory (FTT). One promising direction lies in empirical studies of transmission. Longitudinal and cross-generational research could investigate how trauma manifests not only in survivors but also in their children and grandchildren. Such studies could also explore whether open acknowledgment and narrative integration reduce fractal repetition compared to silence and suppression. These findings would help clarify the extent to which narrative practices, memory work, and cultural discourse can alter the trajectory of inherited trauma.

Another fruitful path involves comparative cultural analyses. Examining cases such as Rwanda and the post-Yugoslav states could illuminate why some societies appear trapped in recursive cycles of violence while others achieve reconciliation and relative peace. Such cross-case studies would refine our understanding of the systemic and cultural factors that either sustain or disrupt trauma fractals, including leadership, justice processes, and commemorative practices.

In addition, computational modelling may offer a novel tool for exploring trauma dynamics. Agent-based or network simulations could model how trauma spreads – or is dampened – through social systems, revealing which individuals or institutions serve as "hubs" of influence. Identifying such nodes could inform interventions that maximize impact, much like epidemiological modelling identifies points of leverage in controlling contagion.

Beyond research, FTT carries implications for trauma-informed policy. Applying its principles to education, healthcare, or justice could involve "trauma audits" of policies, ensuring that well-intentioned practices do not inadvertently replicate harm. Pilot programs might test community-wide interventions that integrate multiple sectors – schools, mental health services, law enforcement, and cultural institutions – to address trauma as a systemic rather than isolated issue.

Finally, FTT opens doors for philosophical and ethical inquiry. By highlighting inherited trauma patterns, it raises difficult questions about agency, accountability, and justice. How should societies balance empathy for those shaped by historical trauma with the need to hold individuals and groups accountable for their actions? These dilemmas are especially acute in transitional justice contexts, where perpetrators may themselves be victims of earlier violence. Speculatively, FTT could also be extended to emerging global traumas such as climate change. Patterns of denial, disaster, and inadequate response may replicate across generations, suggesting that ecological trauma too might follow fractal-like dynamics. Together, these directions point toward a rich interdisciplinary agenda. They underscore that FTT is not a closed system but a framework designed to evolve as it is tested across psychological, cultural, and global contexts.

If trauma is fractal, perhaps healing can be fractal too. Small acts of repair within families may ripple outward to communities, while collective justice efforts can enable individual recovery. Recognizing these interdependencies invites us to see trauma not in isolation but in relation, and to imagine interventions that resonate across levels.

FTT affirms what survivors often intuit: personal journeys are tied to larger histories, and societal healing depends on attending to individual hearts. Trauma may repeat, but so can resilience. Just as "hurt people hurt people," so too "healed people heal people." Seeing trauma's fractal patterns is a first step toward rewriting them into patterns of recovery, justice, and growth – from the neuron to the nation.

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CONSEQUENTIALISM BETWEEN MORAL EFFICIENCY AND HUMAN DIGNITY

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Abstract: *This essay examines consequentialism as a moral theory and its influence on contemporary ethical thought, highlighting both its appeal and its inherent limitations. Beginning with the classical utilitarianism of Bentham and Mill, the text explores how the pursuit of maximizing happiness can generate ethical dilemmas that sacrifice the individual for the sake of collective good. Major critiques by Kant, Rawls, Williams, Appiah, and Anderson are discussed, emphasizing the risks of instrumentalizing persons and reducing morality to an abstract calculation of outcomes. The essay also presents alternatives such as rule utilitarianism, G.E. Moore's ideal consequentialism, and hybrid theories that seek to reconcile consequences with respect for rights and human dignity. Additionally, it analyzes the implications of consequentialist reasoning in public policy, bioethics, and criminal justice, where the tension between efficiency and principle becomes most evident. The conclusion argues for a balanced ethical framework that incorporates responsibility for consequences while preserving fundamental moral values, thus avoiding a drift toward a purely instrumental view of morality.*

Keywords: *Consequentialism; Utilitarianism; Moral Responsibility; Human Dignity; Ethical Theory; Justice and Rights; Moral Decision-Making*

Consecinționalismul ocupă un loc paradoxal în filosofia morală contemporană: este, în același timp, una dintre cele mai influente și una dintre cele mai contestate teorii. Pe de o parte, el pare să vorbească „limba" lumii moderne, în care deciziile politice, economice, juridice sau tehnologice se justifică aproape inevitabil prin invocarea consecințelor lor: costuri, beneficii, impact social. Pe de altă parte, tocmai această orientare spre rezultate ridică întrebări tulburătoare despre sacrificiul individului, relativizarea valorilor morale și riscul transformării eticii într-un simplu calcul al utilității. Într-o epocă în care deciziile unui guvern, ale unui algoritm sau ale unui sistem de justiție afectează milioane de vieți, consecinționalismul devine mai mult decât un capitol de manual: devine o problemă de conștiință colectivă.

În forma sa cea mai generală, consecinționismul este o teorie normativă care susține că valoarea morală a unei acțiuni se determină exclusiv în funcție de consecințele ei. Nicolae Sfetcu rezumă această idee afirmând că o acțiune este corectă dacă produce „cele mai bune consecințe posibile comparativ cu alte alternative disponibile", criteriul maximizării binelui fiind central pentru orice formă de consecinționism.[1035] Shelly Kagan formulează și mai concis: acțiunile trebuie evaluate „exclusiv în funcție de bunătatea (sau valoarea morală) a rezultatelor lor".[1036] Așadar, întrebarea morală fundamentală nu mai este „ce îmi poruncește datoria?" sau „ce fel de persoană sunt?", ci „ce efecte produce ceea ce fac?" și „cât bine rezultă din acțiunea mea?".

Comparat cu teoriile deontologice, care pun accentul pe reguli și principii ce trebuie respectate indiferent de context, consecinționismul se prezintă ca o etică a flexibilității și a adaptării. El permite, cel puțin în teorie, să justificăm unele abateri de la norme în situații excepționale, dacă rezultatul global este superior. În contextul deciziilor de criză: războaie, pandemii, catastrofe naturale, această abordare pare nu doar atractivă, ci inevitabilă: când resursele sunt limitate, când vieți trebuie „salvate" sau „pierdute" în funcție de criterii de prioritate, apelul la consecințe pare singura cale rațională. Și totuși, tocmai acolo unde consecinționismul pare cel mai realist, se află și pericolul său cel mai mare: acela de a

[1035] Nicolae Sfetcu, *Filosofie – Noțiuni de bază*, vol. 2, Drobeta-Turnu Severin, MultiMedia Publishing, 2020, pp. 45–47.
[1036] Shelly Kagan, *Normative Ethics*, Westview Press, 1997, p. 17.

transforma persoanele în „mijloace” într-un calcul impersonal, în care binele total contează mai mult decât demnitatea fiecărei vieți în parte.

Cea mai cunoscută întruchipare a consecinționismului este utilitarismul clasic, asociat cu Jeremy Bentham și John Stuart Mill. Bentham, jurist și filosof englez, propune un model de morală extrem de „modern” pentru timpul său: binele moral este plăcerea, răul moral este durerea, iar acțiunile trebuie evaluate printr-un fel de „calculus hedonistic” care ține seama de intensitatea, durata, certitudinea și întinderea plăcerilor și durerilor produse.[1037] Fericirea devine, astfel, o mărime care poate fi, cel puțin teoretic, cuantificată și comparată. Dictonul său, „cea mai mare fericire pentru cel mai mare număr” exprimă ambiția de a transforma etica într-o știință a fericirii colective, un instrument de reformă socială și juridică.[1038]

Mill va prelua această moștenire, dar o va rafina profund. Păstrând principiul utilității, el insistă asupra distincției dintre plăceri „superioare”, intelectuale, morale, estetice și plăceri „inferioare”, predominant senzoriale. Celebrul său enunț, „este mai bine să fii un Socrate nemulțumit decât un prost satisfăcut”, nu este doar o formulă ingenioasă, ci o tentativă de a salva demnitatea umană în interiorul unei teorii care risca să reducă omul la un consumator de plăceri.[1039] Fericirea nu mai este doar o sumă de senzații plăcute, ci calitatea unei vieți care îmbină libertatea, dezvoltarea capacităților, relațiile profunde și participarea responsabilă la viața comunității.

În pofida acestor nuanțări, critici importanți ai utilitarismului vor observa rapid că, în forma sa clasică, teoria lasă deschisă posibilitatea sacrificării individului în numele binelui general. Dacă singurul criteriu moral este maximizarea fericirii totale, nimic nu pare, în principiu, să interzică sacrificarea unei persoane sau a unei minorități, dacă acest lucru crește „scorul global al fericirii”. Scenariile celebru discutate, medicul care ar putea salva cinci pacienți prin uciderea unuia sănătos, sau judecătorul care condamnă un nevinovat pentru a potoli o mulțime furioasă au rolul de a arăta că, dus la limită, utilitarismul intră în conflict cu intuițiile morale cele mai elementare legate de dreptate și demnitate.

Bernard Williams subliniază că o astfel de teorie poate ajunge să „înstrăineze” individul de propria sa conștiință morală, obligându-l să adopte decizii contrare angajamentelor sale profunde, atâta vreme cât acestea sporesc utilitatea totală.[1040] John Rawls, dintr-o perspectivă politică, observă că utilitarismul tratează societatea ca pe un simplu agregat de bunăstări, ignorând faptul că ea este, de fapt, „o cooperare între persoane distincte, fiecare cu propria viață”, ceea ce face inacceptabil sacrificiul sistematic al unora pentru beneficiul altora.[1041]

Pe acest fundal se poate înțelege mai bine acuzația că, în adâncul său, utilitarismul ascunde o formă de „egoism etic sistemic”. Nu este vorba, aici, de egoismul individual, ci de faptul că sistemul moral însuși, punând în centrul său doar fericirea agregată, tinde să transforme indivizii în simple „unități de calcul”, valorizate doar în măsura în care contribuie pozitiv la rezultatul global. Egoul nu mai este persoana, ci suma abstractă a bunăstărilor; sacrificiul unuia devine acceptabil dacă „funcționează” pentru ansamblu. În termenii lui Kant, principiul fundamental al moralității, să nu tratezi niciodată persoana doar ca mijloc, ci întotdeauna și ca scop este aici permanent amenințat.[1042]

Egoismul etic, ca teorie separată, radicalizează în alt sens logica consecinționistă. Aici se afirmă că fiecare agent moral ar trebui să urmărească exclusiv propriul interes: acțiunea corectă este aceea care produce cele mai bune consecințe pentru sine. Dacă utilitarismul diluează individul într-o masă anonimă, egoismul etic îl izolează într-o auto-referință absolută. Paradoxal, însă,

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[1037] Jeremy Bentham, *An Introduction to the Principles of Morals and Legislation*, Oxford, Clarendon Press, 1907, pp. 1–3.
[1038] Ibidem.
[1039] John Stuart Mill, *Utilitarianism*, London, Parker, Son and Bourn, 1863, p. 14.
[1040] Bernard Williams, „A Critique of Utilitarianism”, în J.J.C. Smart & B. Williams, *Utilitarianism: For and Against*, Cambridge University Press, 1973, pp. 98–120.
[1041] John Rawls, *A Theory of Justice*, Harvard University Press, 1971, pp. 22–28.
[1042] Immanuel Kant, *Fundamentarea metafizicii moravurilor*, București, Ed. Humanitas, 1995, p. 64.

ambele forme pun în pericol relația autentică cu celălalt: într-un caz, celălalt devine un „număr" într-un calcul colectiv, în celălalt, un instrument sau un obstacol pentru propriul succes.

În fața acestor extreme, conceptul de altruism rațional poate fi văzut ca o încercare de reechilibrare. Altruismul rațional nu ne cere să ne anulăm interesele proprii, nici să ne sacrificăm complet convingerile în numele unui bine abstract; el propune o formă de grijă pentru ceilalți ghidată de rațiune, conștientă de interdependența dintre indivizi și de natura socială a omului. A acționa pentru binele altora devine, aici, nu o obligație impusă din exterior, nici o emoție necontrolată, ci o formă de coerență rațională: înțeleg că o lume în care și ceilalți sunt bine este, în ultimă instanță, o lume mai bună și pentru mine. În acest sens, altruismul rațional împărtășește cu utilitarismul preocuparea pentru binele general, dar refuză să reducă persoana la o variabilă într-o funcție de maximizare.

Dacă utilitarismul clasic identifică binele cu fericirea, G.E. Moore va contesta această reducție și va propune consecinționismul ideal. În *Principia Ethica*, el argumentează că este o „eroare naturalistă" să definim binele printr-o proprietate naturală, cum ar fi plăcerea: „binele" este o noțiune simplă și indefinibilă, percepută printr-o anumită intuiție morală.[1043] Moore extinde sfera valorilor intrinsece: frumusețea, adevărul, cunoașterea, prietenia autentică sunt, toate, bunuri care contează „în sine", independent de plăcerea pe care o produc. Consecinționismul ideal rămâne, astfel, o teorie a consecințelor, dar nu a consecințelor hedonice, ci a consecințelor asupra unui „mosaic" complex de valori. O acțiune este corectă dacă promovează cea mai bună combinație posibilă de astfel de bunuri.[1044]

Prin această mișcare, Moore oferă consecinționismului un suflu pluralist, mult mai apropiat de experiența reală a vieții morale, în care oamenii sacrifică uneori confortul pentru adevăr, plăcerea pentru fidelitate, siguranța pentru libertate. Totuși, critica nu întârzie să apară: fără criterii clare de ierarhizare a valorilor, apelul la „intuiția morală" riscă să devină vag și subiectiv, mai ales într-o societate pluralistă în care intuițiile diferă radical.[1045] Consecinționismul ideal reprezintă un pas important în depășirea hedonismului, dar nu reușește să elimine dificultățile de fond legate de măsurarea și compararea consecințelor.

Problema măsurării consecințelor este, de altfel, una dintre cele mai serioase obiecții aduse consecinționismului. Orice decizie bazată pe rezultate presupune, în mod implicit, o formă de anticipare a viitorului: trebuie să evaluăm, cât mai realist, ce efecte va avea o acțiune, nu doar imediat, ci și pe termen mediu și lung. Dar viitorul este structural imprevizibil; lanțurile cauzale sunt complexe, iar efectele secundare, inclusiv cele simbolice și psihologice sunt adesea imposibil de anticipat. O politică publică ce pare benefică pe termen scurt poate genera, în timp, forme subtile de injustiție sau de dependență; o decizie medicală luată în logica maximizării numărului de vieți salvate poate produce, în plan social, neîncredere și sentimentul de abandon al unor categorii vulnerabile.

Chiar dacă am presupune, idealizant, că am putea previziona corect consecințele, rămâne întrebarea: cum le măsurăm? Fericirea, suferința, demnitatea, respectul, umilința nu sunt „unități" ușor de cuantificat. Utilitarismul clasic vorbea despre intensitate și durată ale plăcerii, dar cum comparăm suferința profundă a unei persoane cu disconfortul moderat al altora? Este justificabil să adunăm suferințele a zece oameni și să concluzionăm că ele sunt „mai rele" decât moartea unuia singur? Cum agregăm suferința fizică cu cea psihică, pierderea unui membru al familiei cu pierderea unui loc de muncă, umilirea cu foamea?

Aceste întrebări arată că dificultatea consecinționismului nu este doar practică, ci profund conceptuală. Orice tentativă de a agrega stări umane într-un „scor global de bine" riscă să simplifice excesiv complexitatea vieții morale. David Pârvu, reflectând asupra raportului dintre etică și raționalitate, subliniază că orice decizie morală autentică presupune nu doar

[1043] G.E. Moore, *Principia Ethica*, Cambridge University Press, 1903, pp. 5–20.
[1044] Ibidem, pp. 50–60; 65–68.
[1045] Roger Crisp, *Routledge Guidebook to Moore's "Principia Ethica"*, Routledge, 2014, pp. 234–246.

calcul, ci și reflecție critică și asumarea limitelor cunoașterii noastre.[1046] Etica deciziei, cum o descrie Ștefan Ganea, nu poate fi redusă la algoritmi; ea presupune un dialog permanent între principii, context și conștiință.[1047]

În acest punct devine relevantă o altă linie de critică, legată de existența valorilor morale absolute. Consecinționismul, în forma sa pură, pare să nege că ar exista norme care să fie valabile „indiferent de consecințe". Dacă rezultatul global justifică mijloacele, atunci minciuna, trădarea sau chiar uciderea unui inocent pot fi, în anumite circumstanțe, moral acceptabile. Kant respinge radical această idee: o acțiune este morală nu pentru că produce un anumit efect, ci pentru că se conformează unui imperativ categoric, unei reguli care poate fi voită ca lege universală.[1048] Astfel, minciuna rămâne greșită chiar dacă, într-un caz particular, pare să producă un rezultat mai bun decât adevărul; uciderea unui inocent rămâne moral inacceptabilă, indiferent câte vieți s-ar salva prin acest act.

Rawls, la rândul său, propune o teorie a justiției în care principiile sunt stabilite „în poziția originară", sub vălul ignoranței, tocmai pentru a preveni sacrificiul celor mai slabi în numele unei fericiri agregate.[1049] În această construcție, anumite drepturi de bază – libertățile fundamentale, egalitatea de șanse – nu pot fi încălcate nici măcar pentru a obține o creștere globală a bunăstării. Dreptatea nu este, aici, o consecință a maximizării utilității, ci o condiție de posibilitate a unei ordini politice legitime.

În fața acestor obiecții, apărătorii consecinționismului au încercat să reformuleze teoria într-o manieră mai „soft". Utilitarismul de regulă (rule utilitarianism), de pildă, susține că nu trebuie evaluată fiecare acțiune în parte, ci trebuie urmărite acele reguli care, dacă ar fi urmate de toți, ar produce cele mai bune consecințe pe termen lung.[1050] Astfel, reguli precum „nu ucide un inocent" sau „nu condamna un nevinovat" pot fi justificate consecinționist: o societate care le-ar încălca ar produce, în ansamblu, mai multă teamă, neîncredere și suferință decât una care le respectă. Consecinționismul pluralist, de inspirație mooreană, încearcă, la rândul său, să recupereze caracterul obiectiv al unor valori precum adevărul, frumusețea sau prietenia.[1051]

Cu toate acestea rămâne senzația că, odată ce acceptăm principiul de bază, „doar consecințele contează", nici o regulă nu mai este cu adevărat inviolabilă. În situații suficient de extreme, chiar și cele mai solide reguli pot fi „suspendate" în numele binelui general. Aici intervine, în mod interesant, și critica unor autori contemporani care analizează consecinționismul din perspectiva identității și egalității.

Kwame Anthony Appiah arată că o etică exclusiv consecinționistă riscă să ignore dimensiunea identitară a persoanei: apartenențele culturale, istorice, de gen sau de rasă nu sunt simple „date de context", ci elemente constitutive ale demnității morale.[1052] Elizabeth Anderson, la rândul ei, critică abordările care reduc egalitatea la o distribuție optimă a resurselor; pentru ea, egalitatea este înainte de toate o relație morală între cetățeni, iar o etică ce maximizează doar „rezultatul global" poate legitima relații subtile de dominație și umilire.[1053]

Dacă părăsim planul teoriilor abstracte și ne uităm la impactul social al consecinționismului, observăm că el este prezent, explicit sau implicit în multe domenii. În politica publică, criteriul eficienței și al utilității colective este omniprezent: de la alocarea bugetelor în sănătate și educație la deciziile de infrastructură sau de politică socială. Bentham

[1046] Ioan Pârvu, *Etică și raționalitate*, Iași, Ed. Polirom, 2007, p. 133.
[1047] Ștefan Ganea, *Etica deciziei*, București, Ed. Tritonic, 2015, pp. 91–95.
[1048] Immanuel Kant, op. cit., pp. 400–416; 421.
[1049] John Rawls, *Teoria justiției*, Cluj-Napoca, Ed. Univers, 2007, pp. 22–28.
[1050] R.M. Hare, *Moral Thinking: Its Levels, Method and Point*, Oxford, Clarendon Press, 1981, pp. 197–198; 152–162.
[1051] G.E. Moore, op. cit., pp. 38–60.
[1052] Kwame Anthony Appiah, *The Ethics of Identity*, Princeton, Princeton University Press, 2005, pp. 62–114.
[1053] Elizabeth Anderson, „What Is the Point of Equality?", *Ethics*, vol. 109, nr. 2 (1999), pp. 287–337.

însuși imagina o legislație construită în întregime pe principiul utilității, în care legile se justifică prin tendința lor de a spori fericirea cetățenilor.[1054]

În bioetică, deciziile privind resursele limitate, cine primește un organ pentru transplant, cine are acces la un tratament experimental, cum se prioritizează pacienții într-o criză sanitară sunt în mod vădit consecinționiste. Peter Singer, de exemplu, argumentează că ignorarea suferinței atunci când putem interveni eficient este moral echivalentă cu o complicitate la acea suferință, ceea ce justifică obligații extinse de ajutorare, inclusiv dincolo de granițele naționale sau de specie.[1055] Beauchamp și Childress, însă, propun un cadru în care principiile autonomiei, binefacerii, non-maleficenței și justiției limitează simpla maximizare a beneficiilor: o decizie corectă nu poate fi redusă la numărul de vieți salvate, ci trebuie să țină seama și de respectul pentru persoană și de corectitudinea procedurilor.[1056]

În justiția penală, consecinționismul se manifestă prin accentul pe prevenție, reabilitare și protecția societății. H.L.A. Hart, de pildă, arată că justificarea pedepsei poate fi înțeleasă atât în termeni retributivi (pedeapsa ca răspuns meritat la o faptă), cât și în termeni consecinționiști (pedeapsa ca mijloc de descurajare și de menținere a ordinii sociale).[1057] R.A. Duff subliniază dimensiunea comunicativă a pedepsei: ea transmite un mesaj către infractor și către comunitate, vizând reînnoirea relațiilor morale, nu doar „neutralizarea" unui pericol.[1058]

Abordările exclusiv consecinționiste ale pedepsei care justifică sancțiunile numai prin efectele lor viitoare sunt, însă, vulnerabile la critica clasică: dacă tot ce contează este impactul social, atunci condamnarea unui nevinovat ar putea fi, în anumite circumstanțe, „justificată", dacă ea descurajează infracționalitatea sau calmează o opinie publică inflamată. Bassiouni, analizând istoria conceptului de pedeapsă, avertizează că o asemenea logică poate eroda garanțiile procesuale și poate transforma individul într-un „mijloc statistic" de menținere a ordinii.[1059] De aceea, mulți autori contemporani pledează pentru un model mixt: principiile retributive (vinovăția, proporționalitatea) trebuie să limiteze și să structureze logica consecinționistă a prevenției.[1060]

În tot acest peisaj, Martha Nussbaum atrage atenția asupra unui element pe care consecinționismul îl bagatelizează adesea: rolul emoțiilor în moralitate. Emoțiile; compasiunea, rușinea, indignarea, speranța nu sunt simple „distorsiuni" ale rațiunii, ci expresii ale valorilor noastre cele mai profunde. O etică ce se vrea umană nu poate ignora modul în care oamenii trăiesc efectiv binele și răul, dreptatea și nedreptatea; reducerea tuturor acestor trăiri la un calcul de utilitate riscă să producă un tip de raționalitate rece, în care eficiența morală se obține cu prețul dezumanizării.

Ajungem astfel la o concluzie care nu este, poate, spectaculoasă, dar este necesară: consecinționismul este, astăzi, indispensabil, dar insuficient. El este indispensabil pentru că ne obligă să ne gândim la efectele reale ale acțiunilor noastre, la responsabilitatea pentru urmări, la modul în care deciziile afectează nu doar intențiile, ci viețile concrete ale oamenilor. În lumea politicilor publice, a bioeticii și a justiției penale, a evalua consecințele nu este un lux filosofic, ci o datorie minimă. Dar consecinționismul este insuficient pentru că nu poate, singur, să garanteze respectul pentru demnitatea fiecărui individ, să fundamenteze limitele de neîncălcat ale drepturilor omului, să dea seama de importanța principiilor și a emoțiilor morale.

O etică matură trebuie să îmbine atenția față de consecințe cu fidelitatea față de principii și respectul pentru persoane. Ea trebuie să recunoască faptul că uneori, chiar în fața unui bine colectiv aparent mai mare, există lucruri care nu pot fi făcute fără a trăda însăși ideea de

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[1054] Jeremy Bentham, op. cit., pp. 38–41.
[1055] Peter Singer, *Practical Ethics*, Cambridge University Press, 2011 (3rd ed.), pp. 1–25; 83–100.
[1056] Tom L. Beauchamp & James F. Childress, *Principles of Biomedical Ethics*, Oxford University Press, 2019, pp. 10–60.
[1057] H.L.A. Hart, *Punishment and Responsibility*, Oxford University Press, 1968, pp. 1–27.
[1058] R.A. Duff, *Punishment, Communication, and Community*, Oxford University Press, 2001, pp. 3–8.
[1059] M. Cherif Bassiouni, *The Philosophy and History of Crime and Punishment*, Springfield, IL, Charles C. Thomas, 2009, pp. 40–80.
[1060] Ovidiu Predescu, *Justiția penală – între retribuție și prevenție*, București, Ed. Universul Juridic, 2016, pp. 50–100.

umanitate – uciderea unui inocent, tortura, umilirea sistematică a unor grupuri vulnerabile. Consecinționismul poate și trebuie să intre în dialog cu deontologia, cu etica virtuții, cu teoriile dreptății și ale identității; numai din acest dialog poate rezulta o filosofie morală capabilă să răspundă complexității lumii în care trăim.
Dacă etica ar fi doar un joc al numerelor, am putea delega întreaga responsabilitate algoritmilor. Faptul că încă ne punem întrebări despre ce „se cade" și ce „nu se cade" dincolo de rezultate arată, însă, că între total și individ, între eficiență și conștiință, se joacă drama oricărei filosofii morale coerente. Consecinționismul este una dintre figurile principale ale acestei drame, puternică, seducătoare, problematică, iar reflecția critică asupra lui nu ne îndepărtează de responsabilitatea morală, ci ne apropie de o formă mai lucidă și mai umană a ei.

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SCHOOL BULLYING IN ROMANIAN AND HUNGARIAN COMMUNITIES IN GERMANY: THEORETICAL PERSPECTIVES AND EMPIRICAL INVESTIGATION

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Abstract: *This paper explores school bullying as a multidimensional phenomenon at the intersection of educational, sociological, and criminological perspectives. The study integrates a theoretical analysis with empirical research conducted among Romanian and Hungarian migrant families in Germany. Online interviews were conducted in 38 Facebook groups. The findings show that bullying primarily occurs within same-ethnicity groups, involving verbal and occasionally physical aggression. While the German educational system provides effective integration overall, internal group dynamics can lead to conflicts that are difficult to manage. The results emphasize the need for prevention and intervention strategies tailored to multicultural and digital contexts.*

Keywords: *bullying; prevention; intervention; strategies; digital contexts*

1. Introducere

Hărțuirea școlară reprezintă una dintre cele mai persistente probleme ale mediului educațional contemporan, având implicații profunde asupra dezvoltării emoționale, sociale și academice a copiilor și adolescenților. Primele cercetări sistematice asupra fenomenului au fost realizate în anii 1970 în Norvegia și Suedia de către Dan Olweus, considerat fondatorul cercetărilor moderne asupra bullyingului (Olweus, 1978; 1993). De la acea perioadă, studiile asupra fenomenului s-au extins la nivel global, dezvoltând un cadru interdisciplinar solid.

2. Cadru teoretic

2.1.Definiția bullyingului

Bullyingul este definit ca un comportament agresiv, intenționat și repetitiv, caracterizat printr-un dezechilibru de putere între agresor și victimă (Olweus, 1993). Smith și Sharp (1994) subliniază faptul că aceste comportamente nu sunt izolate, ci inserate într-o dinamică de grup care validează sau inhibă violența.

2.2.Forme clasice de bullying

Literatura de specialitate distinge între:

- bullying fizic – lovire, împingere, distrugerea bunurilor (Rigby, 2002);
- bullying verbal – insulte, amenințări, porecle (Craig & Pepler, 1997);
- bullying relațional – excludere socială, izolare, răspândirea de zvonuri (Crick & Grotpeter, 1995).

Aceste forme sunt asociate cu riscuri crescute de anxietate, depresie și abandon școlar (Wolke & Lereya, 2015).

2.3.Bullying digital și inteligența artificială

Odată cu dezvoltarea rețelelor sociale, a apărut cyberbullyingul, definit ca utilizarea tehnologiilor digitale pentru a intimida sau hărțui (Smith et al., 2008). Cercetările recente arată că inteligența artificială și algoritmii de recomandare pot contribui la amplificarea conținutului agresiv și la crearea de identități false (deepfakes), crescând impactul psihologic asupra victimelor (Patchin & Hinduja, 2020; Kowalski et al., 2019).

2.4.Perspective sociologice asupra agresorilor

Din perspectivă sociologică, agresorii nu sunt doar indivizi izolați, ci produși ai unor structuri sociale mai largi. Espelage și Swearer (2003) afirmă că bullyingul este adesea corelat cu modele

familiale violente, statut socio-economic precar și norme de grup care valorizează dominanța. Bourdieu (1991) explică aceste comportamente prin teoria capitalului simbolic: agresorii caută recunoaștere și putere în cadrul grupului.

Studii interculturale demonstrează că bullyingul apare în toate culturile, dar se manifestă diferit în funcție de normele sociale și nivelul de integrare al grupurilor etnice (Verkuyten & Thijs, 2002; Menesini & Salmivalli, 2017).

2.5.Legătura dintre bullying și criminalitatea organizată

Conform declarațiilor directoarei Europol, Catherine De Bolle, copiii vulnerabili, în special cei expuși hărțuirii școlare, sunt ținte predilecte pentru rețelele de criminalitate organizată (De Bolle, 2025). Aceste rețele recrutează minori prin jocuri online și platforme digitale, transformându-i în instrumente ale violenței. Astfel, bullyingul capătă o dimensiune criminologică, depășind cadrul strict educațional. Conform declarațiilor directorului executiv Europol, Catherine De Bolle, rețelele criminale recrutează tot mai frecvent minori, profitând de vulnerabilitățile psihologice sau sociale ale acestora. Această tendință reprezintă, potrivit Europol, cea mai gravă amenințare actuală la adresa securității Uniunii Europene, întrucât destabilizează coeziunea socială și lovește direct în nucleul familial. Fenomenul este agravat de proliferarea infracționalității digitale, amplificată de dezvoltarea accelerată a inteligenței artificiale, precum și de interacțiunea cu alte riscuri emergente, inclusiv războiul hibrid și criminalitatea transfrontalieră. Catherine De Bolle afirmă, că problematica bullyingului — deseori tratată ca o temă marginală în educație — devine un factor de risc major, integrat într-un ecosistem de vulnerabilizare a minorilor. Rezultatele subliniază necesitatea regândirii politicilor educaționale și sociale, prin consolidarea strategiilor de prevenție, consiliere psihologică și protecție digitală, pentru a limita capacitatea rețelelor criminale de a instrumentaliza tinerii și pentru a preveni consecințele severe asupra siguranței europene.

3. Dimensiuni interculturale ale bullyingului școlar și testarea ipotezei privind discriminarea lingvistică în Germania

Globalizarea și mobilitatea populației au determinat apariția unor comunități tot mai diverse cultural. În școli, acest fenomen aduce atât beneficii, cât și provocări, printre care se numără și creșterea riscului de bullying intercultural victimă. În context multicultural, agresiunea poate fi motivată de diferențe etnice, lingvistice, religioase sau culturale, devenind un hibrid între bullying și discriminare

4. Cadrul metodologic al cercetării

4.1.Ipoteza cercetării

Presupoziția de la care a pornit cercetarea a fost aceea că, în contextul educațional din Germania, elevii proveniți din familii de altă naționalitate sunt mai frecvent expuși hărțuirii și agresiunii școlare, principalul factor de risc fiind necunoașterea sau stăpânirea insuficientă a limbii germane. S-a presupus că barierele lingvistice generează dificultăți de comunicare în cadrul grupului , favorizând marginalizarea socială și vulnerabilitatea la comportamente agresive (Olweus, 1993; Smith, 2019).
Această ipoteză a fost formulată în acord cu cercetările interculturale anterioare, care au arătat că elevii migranți sau aparținând minorităților etnice pot fi expuși unor riscuri sporite de victimizare, în special în contexte de integrare lingvistică deficitară (Ttofi & Farrington, 2011; Due et al., 2005).

4.2.Metodologia cercetării

Pentru verificarea ipotezei a fost utilizată tehnica interviului online, aplicată în perioada 1 septembrie – 15 noiembrie 2025. Instrumentul a fost distribuit în 38 de grupuri de pe platforma Facebook, dedicate comunităților de limbă română și maghiară din Germania.

Respondenților li s-a solicitat să transmită un scurt comentariu privind experiențele de hărțuire sau discriminare ale copiilor lor, în special în ciclul primar. Au fost obținute 56 de răspunsuri valide de la părinți care se confruntau în prezent sau se confruntaseră în ultimii trei ani cu dificultăți legate de adaptarea școlară a copiilor

Distribuția pe naționalități a respondenților a fost următoarea:

- 54% familii provenite din România;
- 32% familii provenite din Ungaria;
- 9% familii provenite din Republica Moldova;
- 5% familii cu structură etnică mixtă.

4.3.Rezultate privind competențele lingvistice

Un element central al analizei a fost legat de utilizarea limbii germane în mediul familial. Rezultatele indică faptul că:

- doar 6% dintre respondenți au declarat că folosesc limba germană la nivel conversațional în familie;
- doar 2% afirmă că vorbesc frecvent limba germană cu propriii copii.

Participanții au declarat în proporție de 100% că, în cadrul întâlnirilor dintre familii de origine română sau maghiară, comunicarea se realizează exclusiv în limba maternă, limba germană nefiind utilizată în contexte informale.

4.4.Discriminare școlară și statutul ipotezei

Contrar ipotezei inițiale, datele cercetării nu au confirmat existența discriminării sistematice din partea școlilor pe criterii de necunoaștere a limbii germane. La întrebarea privind discriminarea instituțională:

- 84% dintre respondenți au declarat că nu au identificat comportamente discriminatorii legate de apartenența etnică din partea cadrelor didactice și nici din partea colegilor de clasă.
- restul de16% au afirmat că, există discriminare, dar nu au dat exempl concrete, în aces sens.
- 31% dintre părinți au semnalat anumite dificultăți de învățare ale copiilor, în special la limba germană și matematică, însă au subliniat faptul că elevii au beneficiat de sprijin educațional adecvat.

Prin urmare, ipoteza inițială nu a fost confirmată în cadrul prezentului eșantion.

4.5.Fenomenul neașteptat: bullying intragrupal

Un rezultat semnificativ și neașteptat al cercetării a constat în identificarea unui tip de bullying intragrupal, manifestat în interiorul grupurilor etnice. Majoritatea respondenților au raportat cazuri de:

- agresiune verbală;
- umilire publică;
- etichetare negativă între copii care vorbeau aceeași limbă maternă.

Aceste comportamente au fost raportate atât în cadrul clasei, cât și la nivelul interacțiunilor dintre elevi din clase diferite, dar de vârstă apropiată. S-au raportat, de asemenea, cazuri de agresiune fizică în afara perimetrului școlar.

Acest rezultat confirmă teoriile sociologice conform cărora bullyingul nu este exclusiv rezultatul diferențelor etnice, ci o dinamică de putere care poate apărea și în interiorul grupurilor omogene (Espelage & Swearer, 2010).

4.6.Studiu de caz

Un caz ilustrativ este cel al unui elev în vârstă de 7 ani, care prezenta dificultăți ușoare de învățare la limba germană și matematică. Cadrele didactice au propus părinților ca opțiuni fie repetarea anului, fie înscrierea copilului într-o formă alternativă de educație (sistem Montessori sau învățământ special).

După ce această informație a devenit cunoscută în cadrul grupului etnic, copilul a devenit ținta hărțuirii psihologice din partea colegilor de aceeași naționalitate. Cadrul didactic nu a putut identifica cauza fenomenului, neînțelegând limba română, observând doar manifestări de tristețe, apatie și retragere socială.

În final, părinții au fost nevoiți să transfere copilul într-o altă școală, cu sprijinul consilierului educațional.

4.7.Concluzii sociopedagogice

Rezultatele studiului indică faptul că sistemul educațional german dispune de mecanisme funcționale de integrare a elevilor din diverse naționalități, iar cadrele didactice sunt, în general, pregătite pentru lucrul în contexte multiculturale (OECD, 2018)

Totuși, un punct slab identificat este monitorizarea bullyingului în limbile materne ale minorităților, fenomen care scapă ușor de sub controlul cadrelor dactice atunci când nu există competențe lingvistice adecvate.

Responsabilitatea intervenției este transferată frecvent către grupul parental, care, în lipsa formării de specialitate, poate amplifica problema în loc să o atenueze (Farrington, 2011).

4.8.Concluzie

Rezultatele indică faptul că ipoteza inițială referitoare la discriminarea interetnică nu a fost confirmată de datele obținute. Dimpotrivă, sistemul educațional german pare să dispună de mecanisme eficiente de integrare a elevilor proveniți din medii multiculturale, iar cadrele didactice par bine pregătite pentru gestionarea diversității culturale.

Cu tot caraterul orientativ, cercetarea evidențiază existența unui fenomen mai puțin vizibil și dificil de controlat: hărțuirea intraetnică, care se manifestă exclusiv în cadrul grupurilor de copii de aceeași origine lingvistică și culturală. Această formă de bullying prezintă un risc major tocmai prin caracterul său „invizibil" pentru cadrele didactice, care nu cunosc limba de interacțiune a elevilor. Responsabilitatea intervenției este, în aceste cazuri, transferată aproape exclusiv către părinți, care, în absența competențelor de specialitate, pot amplifica involuntar conflictul, în loc să îl atenueze.

Deși datele nu sunt reprezentative din punct de vedere statistic, ele oferă indicii relevante privind dinamica reală a bullyingului intraetnic în școlile din Germania și subliniază necesitatea dezvoltării unor strategii de prevenție cultural și lingvistic adaptate.

Acest rezultat confirmă teoriile sociologice conform cărora bullyingul nu este exclusiv rezultatul diferențelor etnice, ci o dinamică de putere care poate apărea și în interiorul grupurilor omogene (Espelage & Swearer, 2010).

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METROPOLITAN VENIAMIN COSTACHI OF MOLDAVIA. THE ROLE AS POLITICAL FIGURE DURING THE RUSSIAN OCCUPATION (1828–1834)

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Abstract: *On the basis of the Byzantine custom of the "symphonic" relationship between State and Church, Metropolitan Veniamin Costachi had, in his capacity as head of the Church of Moldavia, not only a major spiritual role but also an important role in the governance of the country. The period of Russian occupation, linked to the Russo–Turkish War (1828–1829), was extremely difficult: to the political and economic abuses of the occupying army was added the imposition of essential legislative changes through the drafting and enforcement of The Organic Regulation. Thus, the political role, prestige, and influence of the Church and its representatives were drastically reduced. By secularizing the state, Romanian legislation made the transition toward modernity.*

Keywords: *Metropolitan Veniamin Costachi; Russian occupation; The Organic Regulation; byzantine "symphonia"; The Metropolis of Moldavia*

Personalitate proeminentă a Bisericii Ortodoxe Române, mitropolitul Veniamin Costachi[1] a dominat Moldova primei jumătăţi a veacului al XIX-lea, impunându-se, în această învolburată perioadă premergătoare constituirii statului modern, nu doar ca slujitor liturgic, ci şi ca român iubitor de patrie şi ca luptător pentru drepturile ei.

Cinstit ca un „obraz ce purta fruntea neamului"[2], Veniamin a avut un foarte însemnat rol şi în guvernarea ţării, căci, în baza colaborării tradiţionale între biserică şi stat, mitropoliţii aveau o poziţie de frunte şi în plan politic, rolul de caimacam – care i-a revenit lui Veniamin de trei ori în timpul ocupării celui mai înalt scaun ierarhic al ţării – fiind ilustrativ în acest sens.

Ipostaza de om politic l-a pus frecvent pe mitropolit în conflict cu potentaţii timpului, căci opoziţia faţă de aceştia pentru binele românilor, chiar şi cu riscul propriei funcţii sau a vieţii, l-au transformat în persoană indezirabilă pentru stăpânitori, concludente fiind perioadele războaielor ruso-turce purtate pe teritoriul moldav, răscoala tătărăşenilor sau Eteria, pentru a oferi doar câteva exemple.

La scurtă vreme de la devastarea prilejuită de revolta grecească, Moldova s-a confruntat cu apăsătoarea ocupaţie rusească începută în anul 1828, ce a adus „iarăşi nenorociri, iarăşi persecuţii, iarăşi refugieri şi chiar exilări; ţara românilor ia fizionomie rusească, angării nesfârşite, biruri înmulţite, silnicii câte îşi poate mintea închipui, lipsă, foamete, boli, şi chiar ciuma distrugătoare", care au „sfâşiat cu necruţare pământul românesc"[3].

Sosit la Iaşi cu trupele ţariste, Feodor Petrovici Pahlen, primul dintre cei trei guvernatori ai Principatelor, a alcătuit Divanul săvârşitor (împlinitor) din mitropolitul Veniamin şi patru boieri, apoi, considerat la Petersburg ca lipsit de energie, şi-a dat demisia, în ianuarie 1829, fiind înlocuit cu generalul Petru Teodorovici Jeltuhin, om aspru şi violent, care, dotat cu toate însuşirile necesare pentru a impune tăcerea, „uita uşor regulile cele mai elementare ale bunei cuviinţe", chiar faţă de marii boieri şi de ierarhi[4].

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[1] Episcop de Huşi (1792-1796) şi de Roman (1796-1803), apoi mitropolit al Moldovei pentru aproape patru decenii (1803-1808; 1812-1842).

[2] Vasile Vasile, *Veniamin Costache (1768-1846), promotor al muzicii în ţara noastră,* în „Teologie şi viaţă", serie nouă, an. V (LXXI), nr. 1-3, 1995, p. 139.

[3] Constantin Erbiceanu, *Despre viaţa şi activitatea mitropolitului Veniamin Costache ca mitropolit al Moldovei,* Imprimeria statului, Bucureşti, 1888, p. 28; Dumitru Vitcu, Gabriel Bădărău, *Moldova sub regimul ocupaţiei ruseşti (1828-1834). Orizont politic,* în *Regulamentul Organic al Moldovei*, ediţie de Dumitru Vitcu şi Gabriel Bădărău, Editura Junimea, Iaşi, 2004, pp. 15-61.

[4] Ioan C. Filitti, *Principatele române de la 1828 la 1834; ocupaţia rusească şi Regulamentul Organic,* Institutul de arte grafice „Bucovina" I. E. Torouţiu, Bucureşti, 1934, pp. 10, 22, 29, 40, 41.

Cu toate că abuzurile ruşilor faţă de populaţia Principatelor au depăşit toate limitele previzibile, noua invazie costându-i pe români, după expresia agentului consular francez Viollier „mai mult sânge şi lacrimi decât toate celelalte la un loc”[5], respectul general de care mitropolitul Veniamin se bucura, ca şi faima de persoană sfântă şi făcătoare de minuni pe care şi-o câştigase în faţa poporului şi, de la o vreme, chiar şi în faţa conducătorilor ruşi[6], întărită de unele întâmplări extraordinare[7], au ferit biserica şi ţara de multe greutăţi[8].

Astfel, graţie respectului şi simpatiei inspirate tuturor claselor sociale prin „moravurile sale pline de puritate şi de o pietate exemplară”, Veniamin a fost tratat de ruşi cu deferenţă şi consideraţie, prin intervenţiile sale reuşind să „strecoare” în noua legiuire cu caracter constituţional a ţării, Regulamentul Organic – elaborat din iniţiativa administraţiei ruse – mai multe dispoziţii „asiguratoare cu deosebire pentru învăţământul public”[9].

În timpul generalului Jeltuhin, pe baza instrucţiunilor ruseşti, a fost alcătuită comisia moldavă de redactare a Regulamentului Organic, compusă din Mihail Sturdza, Iordache Catargiu, Constantin Cantacuzino-Paşcanu şi Costache Conachi, văr primar după mamă cu Veniamin, iar ca secretar, Gheorghe Asachi, apropierea mitropolitului de membrii comisiei facilitându-i ierarhului introducerea unor prevederi favorabile românilor[10].

Noul guvernator general al Principatelor, Pavel Kiseleff, „om foarte politic şi înţelept”[11], a reînfiinţat Divanul domnesc, cu mitropolitul Veniamin ca preşedinte (calitate în care ierarhului îi revenea sarcina judecării în ultimă instanţă a pricinilor trimise de „deplin împuternicitul”), prin ofisul din 4 mai 1831, Veniamin, ca membru al Divanului, intrând şi în componenţa Adunării extraordinare de revizie a Regulamentului[12].

În acelaşi an, apreciind că cea mai mare parte a mănăstirilor, înzestrate cu îndestulare, se află într-o stare de „părăsire mâhnicioasă”, Kiseleff le-a cerut membrilor Adunării să numească o comisie pentru organizarea administraţiei averilor bisericeşti, dar neparticiparea unora la şedinţe i-au paralizat activitatea, atrăgând mustrarea în termeni severi a mitropolitului Veniamin de către Kiseleff, care i-a cerut „să readucă în calea ordinii şi a legalităţii” pe membrii care absentau. Că invocarea necesităţii prezenţei tuturor membrilor Adunării la şedinţele acesteia pentru ca ea să poată lucra, idee susţinută şi de Veniamin, era o stratagemă ce urmărea evitarea ingerinţei ruşilor în treburile instituţiei ecleziastice o afirma şi agentul consular austriac Ferro, care consemna că „mitropolitul, episcopul de Roman, marele logofăt Teodor Balş, marele vistier D. Ghica şi marele vornic Ioniţă Paladi paralizau lucrările Adunării, spunând că trebuie aşteptată sosirea tuturor deputaţilor din provincie”[13].

Transformarea Moldovei în „teritoriu de stoarcere” pentru susţinerea nevoilor armatei ruseşti a sporit conflictele dintre autoritatea politică provizorie şi biserică, noii cârmuitori, „deprinşi de acasă de la ei cu stăpânirea prin ucazuri şi reglemente a eparhiilor şi a mănăstirilor, supuse cu totul Ţarului-

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[5] Gheorghe Platon, *Războiul ruso-turc din 1828-1829 şi ocupaţia rusă,* în *Istoria românilor*, vol VII, tom. I, coord. Dan Berindei, Editura Enciclopedică, Bucureşti, 2003, p. 78.

[6] Nu de aceeaşi preţuire a ocupanţilor s-a bucurat merituosul mitropolit muntean Grigorie, fostul traducător de la Neamţ şi colaborator al lui Veniamin, aproape 30 de ani, a cărui opoziţie faţă de excesele ruseşti i-a adus ridicarea silită din scaun şi exilarea în Basarabia, fapt „nerepetat” în istoria bisericii noastre (Constantin N. Tomescu, *Mitropolitul Grigorie IV al Ungrovlahiei,* Tipografia Eparhială „Cartea Românească”, Chişinău, 1927, pp. 55-64, 224-229, 302).

[7] Cum ar fi căderea unei ploi abundente şi generale la câteva ore după ce Veniamin, în timpul unei perioade de foarte mare secetă, a făcut o slujbă la care a cântat cu atâta pietate şi s-a rugat cu atâta credinţă încât toţi „vărsară şiroaie de lacrimi”, sau stoparea unei epidemii de ciumă în timpul domniei lui Scarlat Callimachi, când tot poporul, îngrozit, a postit o săptămână după sfatul mitropolitului Veniamin, cu ale cărui neîncetate rugăciuni „a vrut Dumnezeu a o tăia îndată” (Manolachi Drăghici, *Istoriea Moldovei pe timp de 500 ani până în zilele noastre*, tom. II, Tipografia Institutul Albinei, Iaşi, 1857, pp. 106, 107; Andrei Vizanti, *Veniamin Costaki, mitropolit al Moldovei şi Sucevei. Epoca, viaţa şi operele sale,* Tipografia Buciumului Român, Iaşi, 1881, p. 113).

[8] De exemplu, intervenţia energică a lui Veniamin a salvat şcoala de la Trei Ierarhi de transformarea ei în spital rusesc (V. A. Urechia, *Istoria şcoalelor de la 1800-1864,* tom. I, Imprimeria Statului, Bucureşti, 1892, p. 120; Constantin Erbiceanu, *Istoricul Seminariului Veniamin din monastirea Socola fondat la 1804*, Iaşi, 1885, p. 56).

[9] Melchisedek <Ştefănescu>, *Chronica Huşilor şi a Episcopiei*, Tipografia „C. A. Roseti”, Bucureşti, 1869, pp. 429, 430, 436; A. D. Xenopol, Constantin Erbiceanu, *Serbarea şcolară de la Iaşi cu ocazia împlinirei a cincizeci de ani de la înfiinţarea învăţământului superior în Moldova,* Tipografia Naţională, Iaşi, 1885, p. 124; vezi articolele 418-424, *Regulamentul Organic al Moldovei*, ediţie de Dumitru Vitcu şi Gabriel Bădărău, Editura Junimea, Iaşi, 2004, pp. 336, 337, 564, 565.

[10] Petru Răşcanu, *Istoricul învăţământului secundar,* Tipografia naţională, Iaşi, 1906, pp. VIII-XXVII.

[11] Manolachi Drăghici, *op. cit.,* pp. 180, 190.

[12] Ioan C. Filitti, *op.cit...,* pp. 57, 94, 96.

[13] *Ibidem,* pp. 246, 247, 276.

Patriarh”[14], impunându-le ierarhilor diferite obligaţii, precum strângerea de bani pentru statuia istoricului rus Karamzin, miluirea săracilor de ziua împăratului sau transformarea mănăstirilor în „adăposturi pentru lepădăturile şi naufragiaţii societăţii”, aceasta din urmă, zădărnicită de propunerea mitropolitului Veniamin de a o înlocui cu un ajutor financiar[15].

În perioada ocupaţiei militare ruseşti, foarte împovărătoare pentru populaţia autohtonă atât din pricina cerinţelor materiale pentru susţinerea armatei, cât şi din aceea a epidemiilor devastatoare răspândite în ţară[16], rusofilia a suferit încă o lovitură, după cea cauzată de anexarea de către Rusia, în anul 1812, a unei importante părţi a Moldovei, pentru români o tristă „încoronare a unei izbânzi repurtate în contra acelora din asuprirea cărora ruşii voiau să-i mântuie”[17]. Astfel, consulul englez Blutte constata, în octombrie 1829, că „aproape toţi boierii sunt într-adevăr sătui de protecţia rusească şi se gândesc cu cea mai mare groază că ţara ar putea rămâne pentru totdeauna în mâna ruşilor”, sentimente similare observând, în septembrie 1831, şi consulul francez Lagan, care scria despre moldoveni că, „prin singurul fapt al poziţiei geografice fiind mai puţin apăsaţi de turci, erau mai preocupaţi de teama de a fi siliţi, după pilda locuitorilor Basarabiei, să schimbe simpla ocrotire a cabinetului din Petersburg în naţionalitate rusească”[18].

Totuşi, drept consecinţă a creşterii preponderenţei Rusiei în Orient în urma păcii de la Adrianopol (1829), deplin consacrata putere protectoare a obţinut în Principate forma de stăpânire cea mai potrivită intereselor ei politice şi comerciale, încât cancelarul rus Nesselrode afirma că „nici cucerirea lor şi nici punerea în locul Împărăţiei Otomane a unor state noi, care în curând le-ar fi fost rivale în putere, cultură, activitate şi bogăţie, nu le-ar fi fost de atâta folos, căci acum, fără a întreţine trupe acolo, pot dispune de acele provincii după placul lor, în timp de pace, ca şi de război”[19].

Elaborat din iniţiativa administraţiei ruseşti şi intrat în vigoare în prima zi a anului 1832, Regulamentul Organic accelera subordonarea bisericii faţă de stat, prin extinderea şi oficializarea controlul domnitorilor şi al dregătorilor lor în problemele ecleziastice, prin prescrierea normelor de selectare a preoţilor şi a egumenilor, prin alegerea mitropoliţilor şi a episcopilor de către un număr covârşitor de laici şi prin supravegherea lor de către un logofăt al treburilor, om al şefului statului, ca şi prin remunerarea clericilor de către stat[20]. Mai mult, deşi Regulamentul Organic le lăsa ierarhilor stăpânirea în domeniul spiritual şi judecarea, în eparhiile lor, a afacerilor bisericeşti şi a celor duhovniceşti, îi lipsea de dreptul de a dispune liber de proprietăţile şi de veniturile eparhiilor, iar prin desfiinţarea Divanului domnesc le restrângea drastic atribuţiile civile şi participarea la treburile obşteşti, luându-le puterea judecătorească în pricini laice[21].

Deşi noua legiuire prevedea ca mitropolitul, în calitate de preşedinte al comitetului central al celor opt case de binefacere, să se ocupe de supravegherea activităţii şi de controlul socotelilor lor, între ele fiind casa milelor, a şcolilor publice, a Seminarului de la Socola şi a Sfântului Spiridon, cu care Veniamin avusese multe legături şi înainte[22], prin introducerea separaţiei între stat şi biserică şi prin diminuarea rostului ei în guvernare, Regulamentul ducea la scăderea prestigiului şi a influenţei politice a instituţiei ecleziastice şi a reprezentanţilor ei, marcând intrarea în modernitate a legislaţiei româneşti şi făcând tranziţia către statul laic.

Purtătoare a amprentei anticlericalismului francez şi a stăpânirii bisericii de către stat, ca în Rusia, noua constituţie făcea să înceteze poziţia ei specială, înlăturând – după aprecierea lui Nicolae

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[14] Nicolae Iorga, *Istoria românilor,* vol. VIII, Bucureşti, 1938, p. 335; Idem, *Istoria Bisericii româneşti şi a vieţii religioase a românilor,* ediţie de Mihaela Paraschiv, Editura Junimea, Iaşi, 2001, p. 528; Mircea Basarab, *Biserica şi statul,* în „Tribuna”, 9, nr. 1, 1997, p. 7.

[15] Nicolae Iorga, *Istoria Bisericii…,* pp. 528, 529; Constantin Erbiceanu, *Istoria Mitropoliei Moldaviei şi Sucevei şi a Catedralei mitropolitane din Iaşi*, Tipografia Cărţilor Bisericeşti, Bucureşti, 1888, pp. 287, 288, 481.

[16] Dumitru Vitcu, Gabriel Bădărău, *op. cit.,* p. 47 şi urm.

[17] A. D. Xenopol, *Istoria românilor din Dacia Traiană,* ediţia a III-a (de I. Vlădescu), vol. XI, Editura Cartea Românească, Bucureşti, 1930, p. 125.

[18] Ioan C. Filitti, *op.cit.,* pp. 48, 97.

[19] A. D. Xenopol, *op. cit.,* vol. XI, pp. 80, 81.

[20] *Regulamentul Organic…,* pp. 561-563; Nicolae Iorga, *Istoria Bisericii…,* p. 529.

[21] Încă din 1829, Alexandru Sturdza propusese, într-un memoriu adresat cancelarului rus Nesselrode, să se limiteze influenţa autorităţilor ecleziastice, prin preluarea de către stat a puterii lor administrative şi judecătoreşti, iar acestora să li se admită intervenţia doar în problemele spirituale (Anastasie Iordache, *Principatele române în epoca modernă,* vol. I, Editura Albatros, Bucureşti, 1996, pp. 311, 312).

[22] Ioan C. Filitti, *op. cit.,* pp. 213, 284, 361.

Iorga – „fără cruţare şi fără pietate, fără simţ istoric şi fără înţelegerea drepturilor ce derivă din prescripţii cu caracter nestrămutat şi dintr-o practică de atâtea veacuri", viaţa canonică deosebită pe care aceasta o avusese până atunci, declanşând lucrarea „dezbrăcării de orice autonomie, putere şi autoritate a bisericii, surgunită în regiuni pur spirituale care sunt, bisericeşte, vecine cu moartea"[23].

Deşi prin multe dintre dispoziţiile sale Regulamentul reprezenta un progres de netăgăduit faţă de starea anterioară[24], „sub masca formei vechi, Rusia introdusese, prin mijlocirea unor modificări puţin aparente, o transformare radicală, care făcea din aşezămintele ţărilor române un instrument pentru stăpânirea rusească şi dădea soarta lor în mâinile acestei puteri". Dincolo de caracterul ei progresist, noua constituţie avea şi menirea – în opinia îndreptăţită a lui A. D. Xenopol – de „a asigura veşnic înrâurirea politică a Rusiei în Principate, prin întocmirea de aşa natură a jocului puterilor statului astfel încât el să atârne întotdeauna de puterea proteguitoare"[25].

În spiritul nemulţumirii şi suspiciunii pe care introducerea Regulamentului Organic le provocase în toate straturile sociale[26], Pompiliu Eliade considera, exagerând, că „viaţa pe care o oferise generalul Kiseleff moldovenilor şi valahilor era mai rea decât moartea, căci ea tindea, nici mai mult, nici mai puţin, decât la suprimarea conştiinţei româneşti, visul său fiind de a vedea «europeni» civilizaţi, în locul moldovenilor şi valahilor cu obiceiuri simple". De asemenea, adăuga el, „de la originile istoriei sale şi până în zilele noastre, ramura latină a românilor n-a cunoscut prieten mai perfect, nici duşman mai redutabil decât generalul Pavel de Kiseleff", căci „a fi oameni civilizaţi este ceva, dar esenţialul este de a fi însuţi"[27]. În acelaşi spirit era văzută noua stare a naţiei şi de către Nicolae Iorga, care aprecia că, „acum, la începutul epocii de cultură glorificate de cei interesaţi, românimea de la Dunăre îşi pierdu şi ultimul drept ce-i mai rămăsese, acela de a-şi da ea singură legi, bune sau rele, asiatice sau europene"[28].

[23] Nicolae Iorga, *Istoria Bisericii…,* pp. 529, 533, A. D. Xenopol, *op. cit.,* vol. XI, pp. 184-186.

[24] În 1834, ca expresie a mulţumirii faţă de Rusia şi Turcia pentru acea „epocă însemnată în istoria patriei, care prin lucrări paşnice va însemna a ei înflorire", boierii şi Veniamin i-au înaintat domnitorului Mihail Sturdza propunerea ridicării unui monument comemorativ în grădina publică a capitalei – cunoscutul Obelisc al leilor din Parcul Copou. Realizat după planul lui Gheorghe Asachi, sub asistenţa de specialitate a colonelului şi arhitectului Mihail Singurov, monumentul are inscripţia bilingvă, în română şi latină: „Auguştilor Monarhi carii au dat Moldovei noul aşezământ introdus la anul 1832. Mihail Sturza VVD împreună cu clerul şi boierimea Principatului au înălţat acest monument la 8 noiembrie 1834" (Theodor Codrescu, *Uricarul*, vol. I, ediţia a II-a, Tipografia Buciumului Român, Iaşi, 1873, pp. 387-389; N. A. Bogdan, *Oraşul Iaşi,* ediţia a II-a, Tipografia Naţională din Iaşi, Iaşi, 1913, pp. 330, 331, 333).

[25] A. D. Xenopol, *op. cit.,* vol. XI, pp. 101, 124, 125.

[26] Pe străzile Iaşilor fuseseră răspândite unele scrieri care îl condamnau pe mitropolit pentru semnarea Regulamentului.

[27] Anastasie Iordache, *op. cit.* vol. I, pp. 228, 252.

[28] Iorga, Nicolae, *Istoria poporului românesc,* ediţie de Georgeta Penelea, Editura Ştiinţifică şi Enciclopedică, Bucureşti, 1985, p. 580.

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AN OUTRAGE SCANDAL WITH ANTI-SEMITIC CONNOTATIONS IN 1909

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Abstract: *The present study aims to decipher an unknown episode from the biography of Ion Zelea Codreanu. Having become a teacher at the "Anastasie Panu" Gymnasium in Huşi, Zelea Codreanu was involved in various Haretist projects aimed at modernizing Romanian education. These propelled him to the top of the gymnasium in Huşi in 1908. On the other hand, Zelea Codreanu was involved in various conflicts at the school even before being appointed director of the institution. His inability to solve school problems, disagreements with other classmates, and a pamphlet that sparked comment led to his removal after only one year. His conflicting personality, coupled with an increasingly virulent anti-Semitism, caught him in the battles waged by the personalities of the time for influence in the Romanian educational environment. In our analysis, we considered the undercurrents of this scandal, the conflicts in Romanian schools at the beginning of the 20th century, and the way they were presented in the press of the time. The politicization of the Romanian pre-university environment radicalized this sulfurous character, the moment coinciding with the founding of the Nationalist Democratic Party.*

Keywords: *Ion Zelea Codreanu; anti-Semitism; Huşi; education; press*

Introducere.

Lumea şcolară preuniversitară din epoca lui Spirut Haret beneficiază de numeroase studii şi analize, care privesc variate aspecte didactice şi pedagogice. Viaţa şcolilor din oraşele mici ale României antebelice este, la rândul ei, surprinsă în pagini semnificative. În general, despre marele proces reformator iniţiat de ministrul liberal Spiru Haret s-a scris în termeni laudativi. Există şi unele aspecte mai controversate ale mediului şcolar din primul deceniu al secolului XX, dar forfota care a cuprins corpul profesoral, scandalurile şi anchetele prin care au trecut dascălii epocii nu sunt încă pe deplin elucidate. Mediul preuniversitar a fost prins între interese meschine, susţinute politic, cu o însemnată coloratură antisemită ceea ce dovedeşte limitele haretismului. Anul 1907 a fost marcat vârful conflictului dintre principalele forţe politice ale ţării, violenţele punându-i într-o situaţie dificilă atât pe Haret cât şi pe şi pe dascălii epocii. Frecventele schimbări în conducerea şcolilor îşi au rădăcina în conflictul politic dintre marile partide ale epocii, acesta reverberând până în mediul şcolar. Studiul de faţă îşi propune să ilustreze un astfel de scandal, la conducerea Gimnaziului „Anastasie Panu", din Huşi. Atunci când în mijlocul luptei pentru putere care a inflamat mica urbe moldavă se găseşte Ion Zelea Codreanu, exemplul este cât se poate de ilustrativ.

Capitol mai puţin cunoscut din biografia lui Ion Zelea Codreanu, cariera sa profesională, ilustrată prin activitatea la catedra de germană a Gimnaziului din Huşi, oferă o mai bună înţelegere a personalităţii sale. Profesorul Ion Zelea Codreanu l-a anticipat pe politicianul de mai târziu, iar caracterul său şi modul cum a înţeles să îşi facă meseria sunt mai uşor de descifrat prin această cheie de interpretare. Nu ne propunem să analizăm biografia complexă a lui Ion Zelea Codreanu şi nici nu avem intenţia de a detalia activitatea sa didactică. Amintim doar că, la începutul carierei sale, a fost implicat în diverse programe de sorginte haretistă, dar a avut şi numeroase derapaje, amestecând problemele politice şi antisemitismul cu activităţile şcolii. În lipsa surselor arhivistice, ne-am bazat cercetarea pe presa epocii, care a detaliat conflictul din cancelaria aşezământului huşean, dar şi mărturiile lui Zelea Codreanu apărute într-o broşură controversată la 1909.

Un bucovinean la Huşi.

Născut la Igeşti în raionul Storojineţ din Bucovina austriacă, Ion Zelea Codreanu (pe numele din condica parohială a satului natal Ioan Zilinschi) a absolvit şcoala primară din Igeşti şi şapte clase ale Gimnaziului Superior din Suceava. Beneficiind de legislaţia haretistă care permitea absolvenţilor de şapte clase din liceele din Austro-Ungaria să se înscrie la Universităţile din România, tânărul Ioan

Zilinschi a ajuns student al Facultăţii de Ştiinţe din Iaşi. Aici îşi va schimba numele şi, fără să fi absolvit studiile universitare, a ajuns în anul şcolar 1901-1902 la Gimnaziul „Anastasie Panu" din Huşi, fiind suplinitor la limba germană. Școala huşeană fusese creată printr-o hotărâre din ianuarie 1876, când Adunarea Deputaţilor vota un proiect de lege care propunea deschiderea în fiecare capitală de judeţ a unui gimnaziu, dar abia la 1891 Ministerul Cultelor şi Instrucţiunii trecea în bugetul statului sumele pentru funcţionarea primului Gimnaziu de stat din Huşi, cunoscut din 1894 drept „Anastasie Panu"[1]. Gimnaziul nu avea decât clase pentru ciclul inferior (clasele I-IV), cu un număr limitat de locuri, creşterea populaţiei şcolare impunând şi atragerea unor profesori suplinitori între care şi Zelea Codreanu. Iniţial, începând cu luna aprilie 1901, el a suplinit orele profesorului Leopold Haes. Anul școlar 1901/1902 a fost primul an complet în care Ion Zelea Codreanu a predat la Gimnaziul din Huşi, fiind, totodată, numit şi diriginte a clasei a IV-a[2]. Tot în septembrie îşi clarifica norma sa lunară la Limba germană, fiind suplinitor şi la alte discipline pentru completarea catedrei[3]. În acelaşi timp s-a înscris la Facultatea de Litere şi Filosofie a Universităţii din Iaşi, a căror cursuri le-a urmat între 1901 şi 1904, fără să fie student regulat[4]. Singurele cursuri pe care le-a urmat cu prezenţă la ore erau cele ale modulului pedagogic organizat de profesorul Ion Găvănescul pentru studenţii care doreau să se titularizeze în învăţământul secundar[5].

Abia la 1904, după ce și-a definitivat studiile universitare a devenit profesor calificat la Gimnaziul din Huși. În iunie 1906 susţinea examenul de capacitate promovat cu 7,64. La 1 septembrie 1906 erau numiţi profesori titulari Ioan Băiulescu, de geografie şi limba română, I. Z. Codreanu, de limba germană, şi Neculai D. Neştian, de limba română, limba latină şi instruire publică[6]. Codreanu nota într-un memoriu că „din momentul în care am devenit dascăl, am considerat această carieră, nu ca un meşteşug de a mă hrăni, ci ca un adevărat apostolat în serviciul ideii de mîntuire a neamului"[7].

Între 1908 şi 1909 a devenit director la gimnaziului huşean, mandatul său fiind presărat cu disensiuni şi controverse. În toamna anului 1909 avea să fie înlocuit în urma unui alt scandal, de data aceasta cu conotaţii antisemite. Îndepărtarea sa din fruntea şcolii avea să îl radicalizeze şi mai mult, devenind, în primăvara anului 1910 membru fondator al Partidului Naţionalist Democrat şi şeful organizaţiei judeţene Fălciu al grupării politice conduse de Nicolae Iorga şi A.C. Cuza. Devenit un „trăsnit"[8] controversat încă din acei ani, el a fost în centrul atenţiei unor scandaluri între ziariştii de la „Opinia", ziar conservator a grupului din jurul lui Take Ionescu, şi cei de al „Neamul românesc", gazetă lui Nicolae Iorga, alături de care Zelea Codreanu a debutat în politică.

Educaţia în accepţiunea lui Zelea Codreanu.

În același timp, primii pași în cariera didactică i-a făcut în anii mișcării haretiste. De aceea, el și-a asumat o dublă misiune: pe de o parte a încercat să își educe elevii în spiritul național, folosindu-se de instrumentele și programele haretiste, iar pe de alta, depășind curricula a încercat să promoveze idei naționale în societate prin intermediul aceloraşi programe haretiste.

Educaţia avea o însemnătate specială pentru profesorul Codreanu. Ea era menită să aducă valori moral-civice elevilor, să îi pregătească pentru societate, dezvoltând în elevi atât o componentă spirituală, cât şi una socială, armonizând viaţa individuală, cu cea socială[9]. Pregătit la şcoala pedagogică a profesorului Găvănescul el îşi însuşise concepţiile acestuia, care erau dominante în

[1] Primul sediu al şcolii a fost într-una din casele mamei lui Anastasie Panu, fruntaş unionist huşean care dădea numele şcolii, Costin Clit, *Colegiul Național „Cuza Vodă" din Huși* în *Colegiul Național „Cuza Vodă" din Huși, - Centenar – 1918-2018*, coord Costin Clit, Iași, Editura Pim, 2018, p.57-58.

[2] Pe verso documentului era notat că direcţiunea şcolii anunţa că aprobă numirea profesorilor Ion Z. Codreanu şi Th. Gâdeiu, conform articolului 194 din Regulamentul şcoalelor, Serviciul Arhivelor Naţionale Istorice Centrale (infra: SANIC), Fond Ministerul Cultelor şi Instrucţiunii Publice 285/1901, f.8.

[3] Loc. cit., f.49 (verso).

[4] Dosarul studentului Ion Zelea Codreanu, Serviciul Arhivelor Naţionale Iaşi, Fond Facultatea de Litere și Filosofie, 689/1901.

[5] *Anuarul Universităţii din Iaşi pe Anul Şcolar 1902-1903*, redactor C Climescu, Iaşi, Tipografia „H. Gardner", 1904, p.160-161.

[6] Costin Clit, *op. cit.*, p. 63, nota 46.

[7] „Neamul Românesc", An V, no.44, din 6 aprilie 1910, p.691.

[8] Termenul îi aparţine lui Gheorghe Chiper, absolvent al şcolii huşene, care avea să scrie peste ani un roman despre personalităţile oraşului Huşi, cel mai amplu portret fiind dedicat lui Ion Zelea Codreanu, Gheorghe Chiper, *Târgul trăsniților*, ediţia a II-a, ediţie îngrijită de Lina Codreanu, Iaşi, Editura Alfa, 2017.

[9] Alexandru Mitru, *Politicile educaționale preuniversitare în România interbelică*, Târgoviște, Editura Cetatea de Scaun, 2024, p.183

epocă. În acelaşi timp educaţia trebuia să fie naţională. Până în 1908, Codreanu îşi câştigase o frumoasă notorietate în cadrul evenimentelor organizate de Liga Culturală condusă de Nicolae Iorga. Profesorul Codreanu percepea şcoala ca pe un spaţiu al mântuirii naţionale. El definea între adversarii românismului: cosmopolitismul, „pătura diriguitoare" şi emigranţii care distrug clasa de mijloc românească![10]. În acelaşi timp, nu se considera un emigrant, conform accepţiunii epocii. Asta dacă ţinem cont nu de obârşia sa, ci de originea românească pe care o apăra vehement. Educaţia trebuia impregnată de sentimente naţionale, trebuia eliberată de politicile seculariste, iar şcoala transformată într-o „Biserică seculară", catedra profesorului devenind altarul în care se plămădeau viitoarele generaţii de luptători pentru cauza naţională[11].

Ion Zelea Codreanu a fost influenţat în prima fază a carierei sale şi de mişcarea haretistă. Cu un discurs apropiat de mişcarea haretistă, profesorul a fost implicat în diverse proiecte, nu întotdeauna încununate de reuşită. O iniţiativă încununată de succes avea să fie crearea societăţii „Munca", devenită tribuna care îi va aduce celebritatea în plan local[12]. Ulterior, el avea să continue, în calitate de conducător al societăţii" Munca" cu alte iniţiative, între care deschiderea unei tipografii, a unei librării şi a unei brutării. Seria conferinţelor organizate sub egida asociaţiei sale culturale au adus la Huşi nume importante, aici conferenţiind, alături de reprezentanţi ai elitelor locale, şi Nicolae Iorga, A.C. Cuza, D.A. Teodoru, I.G. Duca[13]. Toate aceste succese, deşi însoţite de numeroase controverse locale, l-ua propulsat la 1908 în fruntea Gimnaziului „Anastasie Panu".

Există şi o altă realitate care l-ar fi putut propulsa pe Codreanu în fruntea şcolii. Începuturile au fost marcate de dificultăţile inerente epocii, conducerea şcolii fiind captivă conflictului dintre Prefectura judeţului şi Episcopia Huşilor. În primii ani ai activităţii lui Zelea Codreanu la Huşi a fost martor al conflictului dintre Episcopia Huşilor, prefectul judeţului şi conducerea şcolii. Implicarea directă a ministrului conservator Mihail Vlădescu, care a dus la înlocuirea directorului Gh. Săvescu, la 1906, cu puternice conotaţii electorale[14], l-ar fi putut determina pe Codreanu să îşi susţină propria cadidatură la funcţia de conducere a şcolii. Următorii directori, I. Arnăutu şi Panait Sufleţel şi I. Baiulescu, susţinuţi de clubul conservator, n-au rezistat decât scurt timp. Venit ca urmare a schimbării guvernamentale de la 1907, Neculai Neştian s-a transferat un an mai târziu, oferindu-i lui Zelea Codreanu şansă să acceadă în fotoliul de director al aşezământului huşean la 1908[15].

Ion Zelea Codreanu a profitat de poziția pe care o avea de director al Gimnaziului din Huși pentru a „confisca" anuarul școlii pentru propriul scop. Astfel, sub titlul *Spre altă școală*, numărul din 1909 a devenit o tribună de lansare a ideilor sale naționale. Autorul explica decizia prin faptul că anuarul, devenit o broșură politică sub masca unui manifest educațional, urmărea să atragă atenția asupra problemelor școlii românești din ultimele decenii. Codreanu deplângea situația școlii românești care ar fi ajuns o rampă de lansare spre o carieră profesională a neromânilor, în vreme ce autohtonii își pierdeau identitatea în sistemul de învățământ românesc. El nu ataca haretismul direct, arătând chiar că în ultimul deceniu acesta avusese rezultate meritorii în lumea rurală. În schimb, critica decăderea clasei de mijloc românești: „zi cu zi, autohtonii, în timp de pace, se sting de mizerie fiziologică, cedând pământul lor străinoșesc, străinilor cari se înmulțesc în mod spăimântător, colonizând țara în massă"[16]. O altă tară atacată în preambulul ediției din 1909 era părăsirea de către locuitori a orașelor mici, care optau pentru „mocirla altui oraș mai mare", unde găseau „cel puțin un

[10] Ion Zelea Codreanu, *Spre altă școală*, Huși, Librăria Națională, 1909, p. 8

[11] Oliver Jens Schmitt, *Corneliu Zelea Codreanu. Ascensiunea și căderea „Căpitanului"*, traducere de Wilhelm Tauwinkl, București, Editura Humanitas, 2017, p. 25.

[12] O corespondență de la Huși, din decembrie 1906 a gazetei „Neamul românesc", amintea de situația generală a județului Fălciu, în care ar fi fost „cei mai mulți neștiutori de carte din țara toată". În același timp, orașul Huși ar fi rămas în urmă la toate inițiativele haretiste. Dar interpretarea dată de corespondent era una naționalistă, acesta plângându-se de faptul că sectorul economic era dominat de străini, la fel ca și terenurile agricole, arendate de alogeni, fără să se amintească etnia acestora. „Vestea bună" era că, în urma unui apel cei „cari simt cu adevărat românește", pe 3 decembrie 1906, în sala Teatrului din Huși, urma să se întrunească o adunare a românilor, pentru a se lua măsuri în vederea îmbunătățirii situației economice și culturale a județului. „Neamul Românesc", An I, nr. 60, 3 decembrie 1906, p.100.

[13] Vezi, spre exemplificare, „Neamul Românesc", An IV, nr. 25, 15 martie 1909, p.405

[14] Costin Clit, *op. cit.*, p.60-61.

[15] Idem, *Liceul teoretic „Cuza Vodă" din Huşi – Studiu monografic –* , Vaslui, Editura Thalia, 2003, p.26.

[16] Ion Zelea Codreanu, *op. cit*, p.2.

birt cum se cade". Acest exod, considera Codreanu, ducea la ruptura dintre cei rămași în micile localități urbane și cei care optau pentru lumea mult mai cosmopolită a orașelor mari unde își pierdeau identitatea[17]. Pentru autorul broșurii, munca trebuia îndreptată spre construirea statului etnic prin eliminarea tuturor celor care nu cadrau ca „buni români". În fruntea listei erau evreii, stereotipiile legate de aceştia devenind pregnante. Ion Zelea Codreanu vorbea de pericolul evreiesc, care ameninţa dezvoltarea naţiunii române. O serie de tare ale lumii româneşti de la începutul veacului trecut, despre care atrăsese atenţia faimosul şi popularul ministru liberal al Educaţiei, Spiru Haret, cum erau frecventele epidemii, mortalitatea infantilă sau alcoolismul, erau puse de naţionalistul Codreanu tot pe seama evreilor. Acest tip de discurs va fi lesne de regăsit nu doar la Corneliu Zelea Codreanu, ci la întreaga generaţie formată în deceniile doi-trei ale secolului trecut. Profesorul I.Z. Codreanu mergea mai departe, avertizând că mediul urban, „cucerit de omida jidovească", trebuia reformat în întregime[18].

În raportul său de evaluare a situației școlare pentru anul 1908/1909, Ion Zelea Codreanu, în calitate de director al Gimnaziului „Anastasie Panu", semnala o serie de aspecte care deveniseră simptomatice pentru școală. Broşura sa a atras atenţia colegilor din învăţământ şi a indignat. Fiind o personalitatre conflictuală, a intrat în colimatorul gazetarilor de la „Opinia", care luau în derâdere conferințele sale despre pericolul extincției neamului românesc. Take Ionescu era un adversar redutabil al lui Spiru Haret, ale cărui măsuri şi legislaţie produseseră efecte în lumea rurală sau în micile oraşe ale ţării. Haretismul atacase baza socială şi economică a Partidului Conservator, învăţătorii fiind implicaţi în activităţi care deranjau marii proprietari funciari. De multe ori, activitatea extracuriculară a profesorilor din mediul rural sau din micile oraşe moldave în special intrau în conflict cu interesele unor negustori sau arendaşi evrei. Antisemitismul se răspândise printre micii dascăli care îmbrăţişaseră iniţiativele haretiste, iar reacţia guvernelor conservatoare fusese dură. Evenimentele din 1907 au înăsprit conflictul, învăţătorii şi profesorii fiind acuzaţi că au instigat. La acel moment, notorietatea lui Ion Zelea Codreanu, datorată discursului politic şi antisemit, şi viaţa sa tumultuoasă, depăşise frontierele oraşului Huşi şi ale judeţului Fălciu. Diferitele scandaluri în care a intrat, numeroasele procese în care a fost implicat şi acţiunile sale directe, au alterat atmosfera din micul oraş moldav, fiind aspecte care i-au influenţat imaginea.

Alături de performaţele didactice criticate de elevi şi părinţi, activitatea sa în fruntea gimnaziului l-au transformat într-unul din cei mai contestaţi profesori din şcoala huşeană. Orice iniţiativă publică era disecată de presa vremii. „Opinia" amintea că, Spiru Haret îi recomandase să nu participe la evenimentele publice şi să nu iasă în evidenţă prin discursurile sale. Spre exemplu, Spiru Haret îi sugerase „să nu se deplaseze" cu ocazia serbării de 10 Mai 1909 la Iaşi unde era invitat să ţină un discurs public[19]. S-a remarcat totuși la Huși, unde a pus doi elevi să prezinte două poezii ale lui Octavian Goga, considerate „revoluționare" și „nepotrivite cu serbarea zilei"[20]. Adversarii săi îl acuzau că era lipsit de merite şi suprapunea problemele politice şi naţionale peste cele ale şcolii, transformându-l într-un veritabil „trăsnit" în comunitatea huşeană[21].

Scandalul

Pentru Codreanu problema cea mai gravă era atitudinea profesorilor din şcoală. Relaţia sa dificilă cu unii colegi era cunoscută în oraş. Fără să nominalizeze, el nota că „unul obicinuia să plece din oraş fără concediu, era suplinit de formă de cine nu trebuia, şi când se înturna iscălia în condica de prezenţă ca şi cum ar fi fost la şcoală"[22]. Indiferent dacă exemplul dat de Zelea Codreanu era adevărat sau nu, astfel de cazuri erau frecvente în şcoala românească la începutul secolului XX. Adversarii săi au lansat o adevărată ofensivă media pentru a-l discredita, calomniile însoţind articolele de presă. Gazetele „Opinia" și „Acțiunea" au dus o campanie împotriva directorului Zelea Codreanu

[17] *Ibidem*, p.3-5.
[18] *Ibidem*, p. 26.
[19] „Opinia", An VI. Nr. 772, 10 mai 1909, p.3.
[20] „Opinia", An VI. Nr. 725, 14 mai 1909, p.2.
[21] Gheorghe Chiper conchidea că Zelea Codreanu „a dispus de o trăzneală cu totul deosebită şi superioară contemporanilor săi", Gheorghe Chiper, *op. cit.*, p.18.
[22] Ion Zelea Codreanu, *op. cit.*, p.82.

pe parcursul întregului an în care a condus Gimnaziul de la Huși. „Opinia” îl avea în colimator pe Zelea Codreanu, fiind considerat un apropiat al dr. N. Lupu, adversar al mișcării conservator-democrate[23]. Nici după ce Zelea Codreanu şi-a pierdut funcţia, atacurile nu au încetat, calomniile fiind la ordinea zilei în presa politică a epocii. Astfel, într-un articol din „Opinia” era numit „ilustrul bastard al seminției polone”, „renegatul polonez, bastardul seminției românești, rușinea rasei omenești”[24], „maimuță corpută”, „om secătuit de patimi veninoase”, „Jelea Codreanu”, „neaoșul Zdrelea Codreanu”, fiind atacat chiar și pe cunoștințele de limbă germană „pe care o cunoaște mai puțin decît un indian”. Articolul aducea în vedere că Zelea Codreanu ar fi primit bani de la bancherul evreu Heim-Schorr. În fapt, gazetarii de la „Opinia” îl acuzau că făcea pe antisemitul, având relații apropiate cu diferiți evrei din Huși[25].

Ofensiva pentru îndepărtarea sa din fotoliul de director a început devreme. El fusese avertizat încă din momentul în care a fost numit director al școlii, de un funcționar religios şi coleg de şcoală, Gh. C. Vântu, că situția sa „deja era grea” și va face tot ceea ce va putea pentru a-l înlocui. Zelea Codreanu a încercat să se apere, folosind paginile „Neamului Românesc” în acest scop. Justificarea sa era legată de faptul că tocmai cel acre avea să fie numit director, Constantin Al. Holban, ar fi fost lezat în broșura *Spre altă școală*, dar că adevăratul motiv era altul: „Și, dacă Ministerul va recunoaște că, în afară de munca cinstită din școală și pentru scopurile școlii, în afară de munca extra-școlară în vederea nevoilor neamului nostru, în afară de capacitatea și rîvna dovedită a cuiva, mai e nevoie de <<drepturi cîștigate în partid>>, atunci – dar numai atunci – eu sunt gata să recunosc că situația mea <<deja era grea>>, nu numai înainte de publicarea broșurii mele *Spre altă școală*, ci chiar înainte de numirea mea în situația de director al Gimnasiului din Huși!”. Ion Zelea Codreanu mai preciza că „ordinul d-voastră referindu-se însă la raportul domnilor inspectori ai învățământului secundar lasă a se înțelege că broșura mea – chiar dacă aș avea dreptate în cele ce susțin în ea – ar fi iritat corpul dăscălesc din țară și că ar fi iritat în genere opinia publică”[26].

Presiunile erau foarte variate, I.Z. Codreanu amintind de o notă a Ministerului Instrucției Publice din mai 1909 în care se spunea că „Ministeriul fiind informat că d-voastră voiți să demisionați, este hotărât să primească demisia”. Încă de atunci, gazeta ieșeană „Opinia” vorbea de înlocuirea lui Zelea Codreanu cu Constantin Al. Holban, de la Gimnaziul din Fălticeni, iar în august 1909 se zvonea prin Huși că urma să fie transferat la un liceu din Iași. Aceasta ar fi fost doar o stratagemă pentru a-l determina să demisioneze, înainte ca eventualul transfer să fie invalidat. Alte tertipuri invocate de profesorul hușean erau legate de o serie de cărți poștale venite pe adresa lui Holban, trecut cu titulatura de director al Gimnaziului. La acestea el răspundea „Nu voi nega că întrebuințarea unor asemenea arme de luptă constituie un <<tact>> și o <<măsură>> în grad superior, voi refuza însă întotdeauna cu încăpățînare a deprinde acest tact, care în limbagiul de toate zilele se înseamnă de regulă cu un cuvânt tare, pe care eu însă – pentru respectul ce îl doresc autorității școlare – nu-l voi scrie aici”. Autorul articoului amintea și de calomniile privind viața sa de familie, care „trăiește rău cu soția sa”, considerând că doar un răuvoitor ar fi putut aduce astfel de argumente în această speță. „Că samănă copiii cu d. Zelea-Codreanu, dar foarte puțin; că d-na îngrijește de gospodărie, dar a lăsat în părăsire straturile din grădină!” erau comentate pe larg în presă[27]. Atacurile şi calomniile din presă arată nu doar la cel nivel era înţeleasă libertatea cuvântului în epocă, dar şi atmosfera viciată în care s-a creionat personalitatea unui ilustru precursor al fascismului românesc.

În fapt, scandalul se limita la un conflict din interiorul şcolii. Directorul Codreanu intrase în colimatorul adversarilor din şcoală şi din afara ei după ce a obținut acordul consiliului școlii pentru exmatricularea unui elev evreu acuzat că se „obrăznicise prea mult față de unul dintre profesori”. Ancheta făcută de responsabilii Ministerului au găsit actul directorului ca fiind unul abuziv, dar

[23] Codreanu era amintit într-un comitet de inițiativă creat pentru a-l serba pe N. Lupu, demis din funcția de prefect la județului Fălciu, „Opinia”, An VI. Nr. 660, 21 februarie 1909, p.2.

[24] Aluziile erau la schimbarea numelui şi la originile sale presupus poloneze. În realitate, el şi înaintaşii săi nu avuseseră origini poloneze, Vezi detalii în Radu Florian Bruja, *A avut familia Zelea Codreanu origini poloneze?* în *Calea spre solidaritate. Relaţii polono-române de-a lungul secolelor,* Suceava, Uniunea Polonezilor din România, 2025, p.179-195.

[25] „Opinia”, An VII, nr. 1004, 1 mai 1910, p.2.

[26] „Neamul Românesc”, An V, nr. 28, 2 martie 1910, p.444-447.

[27] „Neamul Românesc”, An V, no.44, din 6 aprilie 1910, p.690-694.

redactorii de la „Neamul Românesc” considerau că intervenția tatălui elevului direct la București ar fi cauza destituirii lui Zelea Codreanu[28]. Presa naționalistă a reacționat, învinuindu-l chiar și pe ministrul Spiru Haret, etichetat drept „cel mai pătimaș dintre toți vrăjmașii curentului naționalist”. Asta după ce, inițial, Ion Zelea Codreanu îl lăudase pe Haret pentru modul cum a condus Ministerul, pentru măsurile sale și pentru lucrarea *Școala naționalistă*[29].

Anul şcolar 19109/1910 începuse cu el în fruntea gimnaziului, dar în scurt timp presiunile s-au intensificat. Între ultimele activităţi pe care le-a făcut în calitate de director se număra participarea la Congresul băncilor populare de la Galaţi, care începea la 12 octombrie 1909, fapt pentru care solicita un concediu, asigurându-se că Ioan I. David, un coleg cu care colabora bine la acel moment[30], îl suplinea pentru a putea participa la eveniment[31]. Ulterior, în luna noiembrie, documentele privind concediile nu mai erau semnate de Ion Zelea Codreanu, ci doar de solicitanţi, fiind înlocuită şi cerneala verde pe care o introdusese[32]. Nu apare însă nici un nume de director[33].

El mai amintea de o carte poștală primită la 4 noiembrie 1909, exact a doua zi după ce fusese demis. Ilustrația prezenta imaginea unui om legat în lanț și cu botniță de câine, cu un text în germană: „Gratuliere, Graf von Lausleben. Guck mihr an! Wenn um Frühjahr das grüne Gras wächst, kann Euer Wohlgeboren drein bissen. Es soll uns freuen sie im Irrenhaus zu wissen. Űbrigens können sie zu Weinachten am Bratspies schmoren. In dankbaren Zuneigung enere besten Freunde”. Lăsăm traducerea și comentariul în seama profesorului de germană Ion Zelea Codreanu, așa cum apare în articolul său: „Te felicit, conte de păd...i. Ia ascultă. Cînd o crește în primăvară iarbă verde, poți s-o pești. Ne-ar bucura să te știm în casa de nebuni. De altminterea, ai putea să te frigi în frigare, de Crăciun. În aplecare recunoscătoare, cei mai buni prieteni ai d-tale”. Și tot el continua: „Pentru a ști cine sunt acești prieteni, voi adăugi o singură lămurire: nici un romîn din oraș și împrejurimi nu e așa de stăpân pe fraseologia germană, încât să fi putut scrie conținutul de mai sus”[34]. Codreanu a trimis aceste probe la Minister, solicitând să se revină asupra deciziei demiterii sale. Și gazetarii de la „Opinia” au reacționat, amintind că profesorul Holban „l-a exoflist” pe Codreanu. Motivația demiterii era, conform gazetei conservator-democrate: „de cînd este el director anchetele se țin lanț. Proces la tribunal, la consiliul permanent; dări afară de elevi, asmuțiri de uri și patimi naționale; era un visepar viața la gimnaziu și d. Haret s-a hotărît să-l scoată. Îl știu toți ca pe un cal breaz, s-a convins și secretarul general de zăticneala lui Codreanu”[35].

Radicalizarea.

În replică, în martie 1910, el deschidea o serie de articole intitulate *Școala partidelor și a cahalului* în care critica faptul că măsurile lui Haret nu și-au atins scopul, școala devenind prea dependentă de factorul politic. Încă din titlu se poate observa obsesia pentru o conspirație ocultă orchestrată de evrei. Codreanu atrăgea atenția în articolele sale că nu făcuse parte din niciun partid și că numirea sa în fruntea școlii hușene fusese făcută pe criteriul meritocrației. El considera că lucrarea sa *Spre altă școală* fusese una din cauzele care duseseră la înlăturarea sa deoarece o serie de personalități locale s-ar fi regăsit în paginile cărții, fiind criticate de el[36]. „Neamul Românesc”, devenit tribuna ideilor lui Iorga, l-a captat de la început pe Ion Zelea Codreanu care şi-a făcut debutul în paginile gazetei iorghiste. Devenit „un canal a unui antisemitism tot mai vehement” şi un soi de

[28] „Neamul Românesc”, An V, nr. 18, 9 februarie 1910, p.280,282.

[29] Este vorba despre un articol amplu publicat de Spiru Haret în Revista generală a învăţământului la 1907 în care susţinea caracterul naţional al şcolii româneşti, *Operele lui Spiru C. Haret*. Volumul VIII, *Polemice şi politice 1905-1907*, ediţie îngrijită şi note de Constantin Schifirneţ, Bucureşti, comunicare.ro, 2010, pp. 267-275.

[30] Costin Clit, *Începuturile învăţământului huşean: documente inedite* în *Alma Mater Hussensis: Liceul „Cuza Vodă” din Huşi la cea de a XC-a aniversare*, coord. Th. Codreanu, Iaşi, Editura „Ştefan Lupaşcu”, 2008, p.27-28.

[31] SANIC, Fond Ministerul Cultelor şi Instrucţiunii Publice, 1842/1909, f.26.

[32] Poate surprinde faptul că directorul Zelea Codreanu a schimbat culoarea cernelei cu care se semna şi ştampila actele şcolare şi cataloagele. Contrar uzanţelor, el se semna pe fiecare filă a catalogului folosind cerneală de culoare verde, cerneală folosită şi pentru ştampila şcolii, Vezi cataloagele din acel an, Serviciul Arhivelor Naţionale Vaslui, Fond Liceul Cuza Vodă din Huşi, 1908-1909.

[33] Vezi spre exemplu, cererea din 24 noiembrie 1909, SANIC, Fond Ministerul Cultelor şi Instrucţiunii Publice, 1842/1909, f.30

[34] „Neamul Românesc”, An V, nr. 30, 8 martie 1910, p.474-477.

[35] „Opinia”, An VI. Nr. 725, 14 mai 1909, p.2.

[36] „Neamul Românesc”, An V, nr. 27, 1 martie 1910, p.427-430.

„instituţionalizare a mesianismului”[37] lui Nicolae Iorga, ziarul ieşean a marcat momentul radicalizării profesorului de la Huși. În articolul din martie 1910, Zelea Codreanu amintea că fusese destituit din cauza măsurilor arbitrare, din cauza „lipsei de tact și măsură”. În același număr din „Neamul Românesc”, Ion Zelea Codreanu semna și un articol referitor la *Inamovibilitatea inspectorilor și directorilor școlari*[38]. Articolul nu era întâmplător, deoarece Zelea Codreanu fusese destituit în baza unui raport al inspectoratului școlar. Nu întâmplător Iorga va amenda modalitatea de numire a directorilor care devenise o formă de recompensare „pentru servicii politice” PND propunând ca aceştia să fie numiți de colegii lor, fără amestecul politicului[39].

Următorul articol din seria *Școala partidelor și a cahalului* apărea în aprilie, sub semnătura N.N. de Tigheciu. El relua cazul Zelea Codreanu luând apărarea profesorului hușean în fața calomniilor apărute. Autorul pretindea că primise detalii și documente despre acest caz chiar de la Zelea Codreanu, folosind același tip de limbaj în încercarea de arăta că școala devenise victima politicianismului: „zugrumată de politicieni și înveninată de Jidani, la dispoziția tuturor samavolniciilor unui politician sectar sau la dispoziția altui politician hazliu, în micimea lui, din toate punctele de vedere, cum sînt mulți, în sfîrșit la cheremul celui mai nul dintre politicianii din provincie, la cheremul orcărui salariat al Jidanilor!”[40].

Momentul coincidea cu apariţia Partidului Naţionalist-Democrat care a marcat intrarea în politică a lui Ion Zelea Codreanu. Aceasta ar putea fi determinată și de înlocuirea sa, după doar un an, din funcția de director al Gimnaziului din Huși. Vina pentru înlocuirea sa din funcție era pusă pe seama politicienilor liberali din judeţul Fălciu, care ar fi fost cumpărați de evrei. Devenit, din aprilie 1910, membru fondator şi liderul local al Partidului Național Democrat, Ion Zelea Codreanu îi identifica pe aleșii judeţeni în legislativul României. Îl atacă pe deputatul Alecu Răşcanu, care s-ar fi ocupat de cu totul alte probleme în Parlament, între care obținerea cetățeniei bancherului Heim Schorr. Anterior, chiar Zelea Codreanu fusese acuzat că avea legături cu acesta. Îl avea în vedere și pe N.A. Teodoru, ales local, ajuns într-o poziție înaltă în Ministerul Instrucțiunii și pe care l-a învinovățit de demiterea sa din fruntea gimaziului. Același N.N. de Tigheci revenea cu o completare a articolului, la începutul lui mai 1910. El amintea de problema portului național în școli care să înlocuiască „postavurile proste și citurile cu care se îmbracă sătenii noștrii”, considerând că problema era una de identitate etnică. Autorul îl acuza direct pe Haret pentru că s-ar fi opus introducerii uniformei, susținând că refuzul „ar fi ieșit din cancelariile lui Appony – colegul lui Haret din Budapesta”[41]. Cum problema portului naţional în şcoală era o obsesie mai veche a lui Zelea Codreanu iar articolele din „Neamul Românesc” au acelaşi stil este foarte posibil ca N.N. de Tigheci să fie chiar Zelea Codreanu. Imaginea sa în costum popular avea să devină foarte cunoscută în Huşi înainte de a intra în politică.

La un an de la schimbarea sa din funcția de director Ion Zelea Codreanu a scris pentru „Neamul Românesc” două articole *Gimnasiul din Huși ajunge o primejdie publică* în octombrie și noiembrie 1910 în care se arată neîndurător cu imobilul în care își făcea meseria și în care funcționa școala pe care a păstorit-o timp de un an. Schimbarea de atitudine era evident influențată de intrarea sa în politică și de scandalurile în care fusese implicat odată cu demiterea sa de la cârma școlii secundare hușene. El atrăgea atenția că imobilul era prea vechi pentru a mai funcționa ca școală și că după 1858 funcționase ca dormitor al elevilor seminarului de la Huși[42]. Gimnaziul se instalase în această clădire abia la 1892, dar profesorul hușean conchidea că nu era un spațiu corespunzător. Nici încercarea din 1907 de reparare a edificiului nu s-a bucurat de succes. Ironiile lui Zelea Codreanu la adresa clădirii pot fi ilustrate pe fiecare clasă, el amintind că imobilul nu avea decât patru camere pentru elevi, o cancelarie și un birou al directorului. Clasa I-a „are multe calități pedagogice importante; unele dintre ele ar fi: din subsol unde locuiește servitorul cu familia (...) străbate în clasă

[37] Georgiana Ţăranu, *Nicolae Iorga şi seducţia fascismului italian*, Bucureşti, Editura Humanitas, 2025, p.50.
[38] „Neamul Românesc”, An V, nr. 28, 2 martie 1910, p.443-447.
[39] Alexandru Mitru, *op. cit.*, p.143.
[40] „Neamul Românesc”, An V, no.44, din 6 aprilie 1910, p.690-694.
[41] Neamul Românesc”, An V, no.53, din 3 mai 1910, p.837-841.
[42] Ion Zelea Codreanu exagera lucrurile. Pentru istoricul imobilului vezi Costin Clit, *Colegiul Național „Cuza Vodă” din Huși* în *Colegiul Național „Cuza Vodă” din Huși...* p.59-60.

încontinuu miros de bucate și alte mirosuri; acesta desigur pentru ca țincanii cei mici venind în clasa întâia să nu-și ieie nasul la purtare, umflîndu-şi-l cu aier curat[43]. Autorul articolului nu spunea nimic cititorilor gazetei iorghiste despre inițiativele sale din timpul mandantului de director de reparare a edificiului. Cel de-al doilea articol aducea la lumină alte aspecte, etichetate ca „urmările acestei realități". Din cauza frigului sau a aerului închis din clădire, ne spune polemistul dascăl, toți profesorii ar fi avut probleme de sănătate. „Cîțiva au dureri reumatice, alții au catar, alții dureri nevralgice, unul a răcit la șele, pe altul îl dor la infinit măselele și în sfîrșit, altul se ține numai cu oblojeli, cu cataplasme aplicate în fiecare noapte pe piept". Nu ne precizează nimic despre propria sa stare de sănătate și cât a fost ea afectată deși preda în acest imobil din 1901, având o vechime de nouă ani la momentul în care și-a redactat materialele. Descrierea acestor realități nu era adevăratul scop al articolelor sale. Zelea Codreanu urmărea să identifice vinovații pentru starea de fapt, începând cu diriguitorii Ministerului Instrucțiunii. El nu ezită să arată că în perioada mandatalui a trimis înștiințări la Minister asupra stării imbolilului din Huși dar nu a primit niciun răspuns[44].

Concluzii.

Format la școala ideilor naționale de la cumpăna secolelor al XIX-lea și al XX-lea, prins între Bucovina multietnică şi regiunea moldavă din Vechiul Regat, cu situația sa specifică, Ion Zelea Codreanu visa la crearea unui stat naţional al tuturor românilor. Profesorul I.Z. Codreanu a fost un „trăsnit" controversat încă din acei ani. Concepţiile sale erau etnocratice, vizând eliminarea alogenilor din structurile statului român, din mediul economic şi din şcoală. Mesajul său, promovat încă din perioada haretistă aveau să influenţeze generaţii de elevi, atât înainte, cât şi după Primul Război Mondial. Apartenenţa sa la mişcările politice radicale şi antisemite se explică prin faptul că se vedea în fruntea acestor „salvatori" care militau pentru îndepărtarea elementelor străine din trupul naţiunii române. De pe băncile şcolii la pupitrul Camerei Deputaţilor, Codreanu a pozat într-un politician care dădea naţionalismului propria interpretare; termenul „mântuire" reprezentând eradicarea tuturor elementelor neromâneşti, chiar cu sacrificiul suprem. Profund religios, crezul lui Codreanu îi limita concepţiile la o dimensiune transcedentală care o dubla pe cea pământească. Cum un astfel de discurs a fost introdus în şcoala unde activa, nu este de mirare că a intrat repede în atenţia elitelor intelectuale şi politice locale. Influenţa politicului în şcoală şi luptele intestine dintre profesori pentru putere aveau să îl capteze. De aceea, directoratul său nu avea să dureze decât un an, deşi Codreanu vorbise în broşura *Spre altă şcoală* de dificilele sarcini pe care le avusese de surmontat. Broşura, apărută la jumătatea lunii septembrie 1909, era corolarul activității sale, dar și un motiv de scandal, care a însoțit înlăturarea sa din funcția de director al aşezământului educațional huşean. Prins în războiul de presă dintre „Opinia" lui Take Ionescu şi „Neamul românesc" patronat de Nicolae Iorga, Ion Zelea Codreanu se definea ca un luptător la cauzei iorghiste folosind şcoala pentru a-şi promova imaginea proprie. Antisemitismul pe care îl propaga tot mai vehement, indiferent de natura scandalului din consiliul şcolar, l-au definit ca personalitate şi l-au compromis ca pedagog. De aceea, îndepărtarea sa de la conducerea aşezământului huşean nu putea fi decât una dublată de un astfel de scandal, care avea să îl radicalizeze şi să îi aştearnă drumul spre viaţa politică.

[43] Neamul Românesc", An V, no.126, din 25 octombrie 1910, p.2007-2009.
[44] Neamul Românesc", An V, no.130, din 2 noiembrie 1910, p.2069-2071.

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JEWISH FUNERARY HERITAGE: MEANINGS, SYMBOLS, AND TRADITIONS

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***Abstract**: This study examines the Jewish funerary heritage as a complex cultural, religious, and historical repository that preserves the memory and identity of Jewish communities in Central and Eastern Europe. Focusing on the cemeteries of Sălaj County, the paper analyses epitaphs, symbolic motifs, and funerary traditions as primary sources for understanding communal organization, socio-religious structures, and linguistic evolution. The research highlights the interdisciplinary value of funerary sites, which function simultaneously as spiritual spaces, historical archives, and vulnerable cultural landscapes requiring preservation. Through the analysis of acronyms, iconography, and regional typologies, the study emphasizes the continuity of Jewish sacred language and artistic symbolism, as well as the effects of historical ruptures such as the Holocaust. Ultimately, it argues for the necessity of safeguarding Jewish cemeteries as essential components of European cultural memory and educational heritage.*

Keywords: Jewish cemeteries; funerary heritage; epitaphs; symbolism; cultural memory.

Lucrarea explorează semnificațiile religioase, culturale și educaționale ale vizitării cimitirelor evreiești, precum și importanța interpretării textelor funerare ca surse istorice și spirituale. Cimitirul evreiesc este prezentat ca un loc sacru, destinat rugăciunii și reflecției asupra trecutului.Vizita la un astfel de spațiu presupune respectarea unor reguli tradiționale: acoperirea capului, separarea zonelor pentru bărbați și femei, evitarea profanării locului.

Moștenirea patrimoniului sacru în România

Cimitirele evreiești din România sunt locuri sacre conform Legii 489/2006, art.27/2, dar și instituții de igienă publică, având ca scop principal înhumarea decedaților de religie mozaică.Cimirirele evreiești trebuie să funcționeze ca zone de liniște și respect pentru cei ce se odihnesc acolo. Cimitirele evreiești sunt organizate după un regulament strict care are la bază prescripțiile religioase mozaice și sunt în conformitate cu prevederile Legii nr.102/2014 privind libertatea religioasă și regimul general al cultelor, Legii nr.102/2014 privind cimitirele, crematoriile umane și serviciile funerare și Legii nr.598/2002 pentru aprobarea Ordonanței de Urgență a Guvernului nr.36/2002 privind reglementarea dreptului de proprietate al Federației Comunităților Evreiești din România-Cultul Mozaic asupra lăcașilor de cult , cimitirelor și altor bunuri destinate cultului mozaic.

Cimitirele evreiești din România se administrează conform prescripțiilor Legii Mozaice și a cutumelor locale sub îndrumarea Cancelariei Rabinice a F.C.E.R. Identitatea confesională a cimitirelor este protejată de către Legea nr.489/2006, Art.28/3. Cimitirele evreiești din România sunt bunuri comunitar-religioase , ca parte a patrimoniului sacru-mozaic , sunt proprietatea F.C.E.R.-CM, conform Legii nr.598/2002 și au fost sacralizate în acest scop . Cimitirele evreiești , atât cele în funcțiune , cât și cele închise sunt arondate Comunităților Evreiești din România , pe criterii teritoriale. Cimitirele nearondate niciunei comunități sunt arondate Federației Comunităților Evreiești din România - Cultul Mozaic. Modificarea arondării se realizează numai ptin decizia conducerii F.C.E.R.- Cultul Mozaic. Dreptul de administrare a cimitirelor, supravegherea lor , atribuirea locurilor de veci, înhumarea, oficierea serviciilor religioase , executarea de monumente funerare, îngrijirea mormintelor, deshumarea sau orice altă acțiune care se desfășoară în incinta cimitirelor, precum și acțiuni legate de cimitire care se desfășoară în afara lor , constituie un drept al F.C.E.R. din România, prin comunitatea locală căreia îi este arondat cimitirul, sau, în cazul cimitirelor arondate la F.C.E.R., prin Departamentul de Administarare a Patrimoniului Imobiliar , care exercită atribuții în acest sens prin membri de conducere, președinți de comunități , obști , angajați delegați .

În cimitirele evreiești pot fi înhumați numai decedați evrei, cu excepția membrilor și descendenților din căsătorii mixte , care pot fi înhumați numai conform regulamentului și numai în parcelele special amenajate în acest scop. Președintele de comunitate răspunde în aria sa de competență pentru înhumarea evreilor, precum și a membrilor de comunitate elegibili pentru zona mixtă . De asemenea răspunde de administrarea cimitirelor arondate comunității.

Serviciul SACRA din cadrul Comunității Evreilor din București răspunde pentru desfășurarea exhumărilor și transportul osemintelor pe tot teritoriul României. Cancelaria Rabinică a F.C.E.R. stabilește prevederile ritual referitoare la administrarea cimitirelor și la desfășurarea înhumărilor și a deshumărilor, îndrumează personalul de cult și urmărește respectarea prevederilor pe tot teritoriul României. Luarea de decizii halahice în cazul în care se ivesc situații speciale.

Nu sunt premise înmormântări de *Șabat* și de *Yom Kipur* . În zilele de sărbătoare înhumarea este permisă numai cu condiția ca toate muncile , atât fizice cât și cele administrative , să fie efectuate de personal neevreu și fără a aduna un *Minian* . De *Hol Hamoed* (zile intermediare între sărbători) înhumarea este permisă. Fiind un cimitir de cult, înhumarea este permisă numai cu îndeplinirea ritualului prevăzut de prescripțiile religiei mozaice și stabilit prin procedură de Cancelaria Rabinică a F.C.E.R.. Pentru înhumarea în zona mixtă a membrilor și descendenților din căsătorii mixte se va proceda conform procedurii stabilite de Cancelaria Rabinică a F.C.E.R. pentru înhumarea în zona mixtă membrilor și descendenților din căsătorii mixte. Giulgiurile (*tahrihim)* se vor confecționa din pânză simplă , conform modelului avizat de Cancelaria Rabinică a F.C.E.R . Comunitățile vor deține o rezervă suficientă de giulgiuri. Sicriul va fi confecționat din scânduri , conform modelului avizat de cancelaria Rabinică a F.C.E.R. Spălarea rituală va fi făcută de preferință de o persoană de religie mozaică . De regulă bărbații nu vor fi spălați de femei , iar o femeie nu va fi spălată de către un bărbat. Înhumarea va fi oficiată de un bărbat evreu halahic desemnat de președintele de comunitate și cu acordul Cancelariei Rabinice a F.C.E.R. Comunitățile vor face face toate diligențile pentru asigurarea unui *Minian* . În cazul în care nu este prezent un *Minian ,* nu se va rosti *Kadiș* în cimitir , ci în sinagogă , cu prima ocazie când se adună un *Minian.*

Monumentele funerare se execută numai cu respectarea modelelor tradiționale. Destinația unui cimitir nu poate fi schimbată , în sensul că nu este permisă dezafectarea lui prin deshumarea tuturor osemintelor. Comportamentul în incinta cimitirului va fi respectos, ținuta sobră , iar capul bărbaților va fi acoperit. În cimitir nu se mănâncă , nu se bea și sunt interzise orice activități care nu sunt legate direct de înhumări și de întreținerea cimitirelor. Cimitirele sunt închise vizitatorilor în zilele de Șabat, sărbători mozaice inclusiv *Hol Hamoed , Roș Hodeș* și în toată luna *Nisan.*

Semnificația ritualului de înhumare : ” Și se va întoarce țărâna în țărână precum a fost iar sufletul se va întoarce la Dumnezeu care l-a dat” (Kohelet/Ecclesiastul 12:7) . Omul este o îmbinare dintre trup și suflet. Sufletul este cel care dă viață trupului.Trupul este ca o îmbrăcăminte a sufletului prin care el are puterea de a acționa.Trupul se trage din țărână . Sufletul vine de la Dumnezeu. Când sufletul se desparte de trup acesta este momentul amar al morții. Sufletul se întoarce la Dumnezeu care l-a dat, iar trupul ne rămâne nouă pentru a-i asigura somnul liniștit în țărâna din care a fost luat. Fiecare din ei urmează să primească răsplata faptelor de o viață. Unul din fundamentele credinței mozaice este că va reveni timpul când cei adormiți în țărână se vor trezi. După o despărțire grea , cei doi tovarăși de o viață vor fi din nou împreună.

Trupul, ca fost lăcaș al sufletului , este demn de tot respectul. El trebuie tratat cu grijă , spălat și îmbrăcat în haine simple dar curate.Tot timpul el trebuie să stea acoperit. Autopsia este considerată mare necinstire și trebuie evitată atât cât permite legea. Trupul neînsuflețit este considerat impur. Astfel, orice apropiere de el , în afara celei necesare pentru a-l cinsti , este de evitat. Ceremonia de înhumare nu se desfășoară în sinagogă ci în capela din incinta cimitirului . Cohenilor le este interzis să se apropie de un trup neînsuflețit sau de un mormânt.

Momentul cel mai semnificativ al ritualului de înhumare este sfâșierea hainelor - *keriah* קריעה . Pe de o parte, ea este o expresie a durerii , a pierderii . Oricât ar încuraja societatea noastră compotamentul reținut , sunt momente în care exprimarea ei este absolut necesară. Reținerea în momente de doliu lasă durerea înăuntru , mocnită și devastatoare.

Pe de altă parte, ea este o expresie a durerii mărginite. Haina trupului este un simbol al hainei sufletului , adică trupul. Doar trupul s-a pierdut. Sufletul a rămas pentru veșnicie. Conform tradiției iudaice , despărțirea sufletului de trup este treptată. În timpul ceremoniei de înhumare sufletul încă plutește deasupra trupului. Sufletul aude elogiile și se bucură. Sufletului îi cerem iertare pe care care nu am avut ocazia să o cerem în timpul vieții precum și pentru eventuala lipsă de respect față de trupul neînsuflețit. Pentru suflet, înhumarea este un moment de mare încordare. În curând urmează judecata..

Pietrele funerare evreiești est-europene urmează modelul aşkenaz, dezvoltat în Europa Centrală între secolele al XI-lea și al XIV-lea. Trăsăturile lor cele mai tipice includ poziția verticală (spre deosebire de pietrele funerare sefarde, care sunt de obicei așezate orizontal), forma dreptunghiulară și proeminența câmpurilor de inscripție. Pe lângă plăcile verticale simple, pseudosarcofagele erau populare în unele localități în secolele al XVI-lea până al XVIII-lea. Începând cu secolul al XVIII-lea, unele morminte ale unor cărturari, rabini sau oameni sfinți excepționali au fost construite cu un ohel (lierar, cort), o structură simplă care acoperea mormântul . Inscripțiile ebraice erau scrise în scriere pătrată. Scrierea cursivă și semicursivă au început să apară sporadic abia în secolele al XVI-lea și al XVII-lea și au fost folosite pentru formula de încheiere (sau o parte a acesteia) a epitafului. De-a lungul întregii perioade, și mai ales până în secolul al XIX-lea, cel mai comun material pentru pietrele funerare a fost, fără îndoială, lemnul. Pietrele funerare erau simple scânduri cu inscripții pictate sau imagini ale unor pietre funerare de dimensiuni naturale, sculptate în lemn. Având în vedere lipsa de permanență a materialului, foarte puține dintre acestea au supraviețuit (câteva se află în Belarus. Dintre pietrele funerare care au supraviețuit, marea majoritate sunt sculptate în piatră, deși au dăinuit și câteva exemple din secolul al XIX-lea și începutul secolului al XX-lea, realizate din fontă, precum și unele din secolul al XX-lea, compuse din piatră artificială (terrazzo, beton). Prin urmare, cele mai frecvent conservate pietre funerare nu sunt reprezentative pentru arta sepulcrală evreiască est-europeană în ansamblul ei; mai degrabă, ele sunt mai tipice pentru arta sepulcrală a claselor mai bogate, deoarece prelucrarea pietrei era scumpă până în secolul al XIX-lea. Cele mai vechi pietre funerare evreiești din ținuturile cunoscute mai târziu sub numele de Europa de Est provin din Pannonia romană din secolele al III-lea și al IV-lea, din așezările Solva (Esztergom, Ungaria de astăzi), Aquincum (Buda, Ungaria), Intercisa (Dunaújváros, Ungaria), Siklós (Ungaria), Mursa (Osijek, Croația), Ciglana (Čelarevo lângă Novi Sad, Iugoslavia) și Oescus (Gigen, Bulgaria). Zece pietre funerare au supraviețuit din aceste localități, presupunând că toate au fost identificate corect ca fiind evreiești. Acestea aveau epitafe tipic romane, scrise în latină și greacă (piatra funerară de la Ciglan. Pietrele funerare rămase sunt realizate în stilul deja tipic formelor sepulcrale aşkenazice medievale târzii: sunt plăci dreptunghiulare verticale, plane, singurele elemente decorative fiind fascia plată care mărginește câmpul inscripției. care avea o cultură artistică extrem de dezvoltată — întruchipa o estetică renascentistă (și mai târziu barocă), încorporând motive arhitecturale clasice pentru a îmbogăți compoziția feței pietrei funerare. La mijlocul secolului al XVII-lea, acest tip de piatră funerară s-a răspândit în întreaga regiune, suferind în același timp o „primitivizare” și o evoluție rapidă către forme de artă populară. Versiunea populară a acestui tip de piatră funerară, uneori denumită baroc evreiesc, a devenit cel mai cunoscut tip în rândul comunităților evreiești din Europa de Est; a predominat până la mijlocul secolului al XIX-lea și - în multe localități din Ucraina, estul Poloniei și Belarus - până la Holocaust. Câmpul de inscripție a continuat să fie elementul cel mai proeminent într-o piatră funerară de acest stil, dar compoziția părții frontale a stelei s-a schimbat sub influența modelelor arhitecturale contemporane - așa cum se vede, de exemplu, în motivul arcadei, ediculei și, de la începutul secolului al XVII-lea, o tendință notabilă de a împărți partea frontală a stelei în părți clar diferențiate: un fronton, un câmp de inscripție înrămat și o bază. Inițial, frontonul conținea formula de deschidere a inscripției (sau cel puțin o parte din aceasta), dar de la sfârșitul secolului al XVII-lea a fost din ce în ce mai des umplut cu imagini ornamentale și simbolice. În același timp, frontonul în sine a crescut. Un exemplu extrem al acestei tendințe poate fi observat în pietrele funerare din sud-estul Poloniei, Ucrainei și Moldovei din secolul al XVIII-lea și începutul secolului al XIX-lea, unde frontonul, bogat ornamentat și plin de motive simbolice, constituia aproape jumătate din piatra funerară .

Repertoriul de motive folosite pentru decorarea pietrelor funerare includea elemente arhitecturale ornamentale, precum și poate 100 de motive figurative simbolice, adesea legate între ele în compoziții stilizate, complexe și foarte specializate . Exemple ale acestor scheme hieratice specializate includ coroane flancate de lei heraldici sau cerbi, ulciorul și bolul cu pietre funerare levitice, Datarea cu pietre funerare poate oferi dovezi pentru perioada în care a existat o comunitate evreiască. Pietrele funerare tradiționale evreiești indică data morții folosind alfabetul ebraic. De la această dată poate fi stabilită și perioada de timp în care cimitirul a fost folosit de comunitatea evreiască. Cea mai veche piatră funerară este adesea cea mai veche dovadă documentată fizic a existenței unei comunități evreiești. Acesta este în special cazul cimitirelor mici, uitate, a căror comunitate evreiască a fost complet distrusă în timpul Holocaustului. Cimitirele evreiești din județul Sălaj constituie un segment fundamental al patrimoniului cultural al regiunii, reprezentând, totodată, ultimele urme materiale ale unei prezențe comunitare active până la mijlocul secolului al XX-lea. În lipsa comunităților evreiești contemporane semnificative, aceste cimitire funcționează astăzi ca spații ale memoriei, ca arhive epigrafice și ca situri de patrimoniu vulnerabil. Analiza acestora oferă perspective multiple – istorice, epigrafice, arheologice și antropologice – care permit reconstituirea aspectelor privind organizarea comunitară, practicile funerare, structura demografică și relațiile interculturale locale. În Sălaj, densitatea ridicată a cimitirelor evreiești raportat la numărul mic al centrelor urbane atestă extinderea și diversitatea rețelei comunităților evreiești din secolele XVIII–XX. În timp ce multe cimitire evreiești au dovezi documentate ale existenței comunităților evreiești, există câteva cazuri în care cimitirele evreiești sunt singurele dovezi păstrate sau cunoscute. Prin urmare, este important să protejăm aceste urme ale trecutului pentru a ne asigura că aceste cimitire evreiești din județul Sălaj constituie un ansamblu unic de mărturii istorice, artistice și lingvistice, ilustrând o identitate comunitară dispărută, dar încă prezentă prin urmele sale materiale. Analiza epigrafică și tipologică demonstrează că aceste situri pot fi tratate ca surse primare de cercetare – comparabile cu arhivele documentare – capabile să ofere date despre structura socială, demografia și cultura evreiască transilvăneană. Restaurarea și valorificarea acestor spații funerare necesită o colaborare interdisciplinară între istorici, arheologi, conservatori, rabini și autorități locale, pentru a transforma cimitirele evreiești din Sălaj din „locuri uitate” în situri active de memorie și educație.

Limbajul sacru utilizat în tradiția iudaică reprezintă una dintre cele mai vechi și persistente forme de codificare culturală și religioasă. Cu mult înainte de apariția abrevierilor moderne asociate comunicării digitale, comunitățile evreiești utilizau sistematic acronime și formule prescurtate în ebraică și aramaică. Acestea se regăsesc în texte religioase, corespondență, discursuri rabinice, documente istorice și, în mod particular, în inscripțiile funerare. Acronimele simplifică transmiterea mesajelor, dar, mai important, concentrează conținut teologic și simbolic, facilitând fixarea unor concepte fundamentale ale tradiției iudaice.

Acronim	**Scriere ebraică**	**Semnificație**
AH	**ע״ה**	*Alav hashalom* („Pacea fie asupra lui/ei”). Se folosește după numele unei persoane decedate.
BD”E	**בד״א**	*Baruch dayan emet* („Binecuvântat fie Judecătorul adevărului”). Expresie adresată unui îndoliat.
B”H	**ב״ה**	*B’ezrat Hashem* sau *Baruch Hashem* („Cu ajutorul lui Dumnezeu” / „Binecuvântat fie Dumnezeu”). Se scrie frecvent în colțul paginii.
BS”D	**בס״ד**	*B’siyata dishmaya* („Cu ajutorul Cerului”). Se notează în scrisori sau documente.
IY”H	**אי״ה**	*Im yirtzeh Hashem* („Dacă va fi voia lui Dumnezeu”). Echivalentul ebraic al expresiei „Deo volente”.
LI”N	**לע״נ**	*L’iluy neshamah* („Pentru ridicarea sufletului”). Indică o faptă bună făcută în memoria unui decedat.
N”Y	**נ״י**	*Nehro/nehrah yair* („Lumina lui/ei să ardă puternic”). Folosit când scrii unei persoane vii.

Shlita	**שליט״א**	*Sheyichyeh l'orekh yamim tovim amen* („Fie ca el/ea să trăiască multe zile bune"). Apare după numele rabinilor în viață.
Shotz	**ש״צ**	*Shaliach tzibur* („Emisar public"). Persoana care conduce rugăciunea în sinagogă.
Tanach	**תנ״ך**	*Torah, Nevi'im, Ketuvim* – Tora, Profeți și Scrieri. Biblia ebraică (Vechiul Testament).
Z"L	**ז״ל**	*Zichrono/Zichrona livracha* („Fie ca amintirea lui/ei să fie o binecuvântare"). Folosit după numele persoanelor decedate.

Acronime funerare și epigrafice**.** În cimitirele evreiești și pe pietrele funerare, acronimele sunt o parte esențială a limbajului vizual și spiritual. Ele concentrează credința, respectul și speranța într-o formulă scurtă, adesea gravată artistic.

Acronim		
N"E	**נ״ע**	*Nucho/Nucha Eden* („Odihna lui/ei să fie în Eden"). Apare frecvent pe pietre funerare.
P"N	**פ״נ**	*Po nikhbar* („Aici zace"). Variante: *Po tamun* („Aici este ascuns").
TNZBH	**תנצב״ה**	*Tehi nishmato tzrurah b'tzror hachayim* („Fie ca sufletul lui/ei să fie legat în legătura vieții"). Formulă sacră standard în epitaful evreiesc.

De mai bine de două milenii, acronimele fac parte din structura limbii ebraice. Ele apar în comentariile rabinice, în texte sacre și în limbajul zilnic. Cele mai cunoscute exemple includ: Rashi – *Rabi Shlomo Yitzhaki* și Rambam – *Rabi Moshe ben Maimon* (Maimonide)

Literatura rabinică abundă în acronime pentru expresii uzuale, precum „dacă este posibil", „este interzis", „așa cum este scris". Prin acestea, studiul voluminoaselor tratate de Talmud devine mai accesibil și mai sistematic. Acronimele au facilitat nu doar scrierea și lectura, ci și memoria colectivă – comprimând teologia și tradiția în forme ușor de recunoscut.Cercetarea analizează simbolistica și ornamentica pietrelor funerare evreiești, evidențiind rolul acestor reprezentări vizuale în transmiterea valorilor spirituale, identitare și culturale ale comunităților evreiești. Studiul explorează ritualurile funerare evreiești, accentuând conceptele de puritate, respect față de defuncți și semnificația simbolurilor de pe pietrele funerare. Aceste elemente nu doar reflectă credințele religioase, ci și transmit informații sociologice și culturale despre comunitățile care le-au creat. Prin urmare, studiul cimitirelor evreiești oferă o perspectivă interdisciplinară, unind domeniile istoriei, religiei, artei și antropologiei Tranziția de la vechile restricții corporative la un regim de drepturi civile generalizate redefinește poziția evreilor în societatea transilvăneană: acces la proprietate, mobilitate profesională, instituționalizare comunitară, participare la economia modernă. Efectele se reflectă în dinamica demografică, în diversificarea profesională și în producția culturală, marcând întreaga evoluție a comunităților evreiești până la Primul Război Mondial. Materialul reafirmă importanța cercetării și conservării patrimoniului evreiesc ca parte integrantă a memoriei și identității europene. Cimitirele evreiești, prin valoarea lor istorică și educațională, sunt esențiale pentru înțelegerea relației dintre trecut și prezent, servind ca punți de legătură între generații și culturi.

Simbolistica funerară evreiască .Pe lângă acronime, pietrele funerare includ o simbolistică bogată care exprimă statutul religios, ocupația, virtuțile și identitatea familială a defunctului. Printre cele mai răspândite simboluri se numără:

- Menora – simbol al luminii divine și al templului;
- Mâinile de kohen – indică descendența sacerdotală;
- Ulciorul leviților – simbol asociat celor din tribul Levi;
- Lumânările de Șabat – utilizate pentru mormintele femeilor;
- Steaua lui David – devenită, începând cu sec. XIX, marcă identitară;
- Simboluri animale – leul (putere), cerbul (grație), pasărea (libertatea sufletului), himerele (protecție spirituală).

În perioada secolului al XVIII–XIX-lea se observă o prezență a formelor stelare din calcar/marnă, cu reliefuri bogate (lei, coroane, ulcioare, copaci rupți), frontoane semicirculare și motive vegetale.

În perioada secolului al XIX-lea târziu – XX, are loc o transformare spre forme neoclasice; apar epitafe bilingve/trilingve (ebraică + maghiară/germană/română), cu mai multă sobrietate la comunitățile neologe. Steaua lui David devine frecventă abia din a doua jumătate a secolului al XIX-lea – XX, reprezentând un marcaj al identității iudaice, nu un simbol „al morții".

În Transilvania – Sălaj, Cluj, Oradea, Satu Mare, Sighet, Mediaș – se constată tiparele de mai sus. La mormintele femeilor observăm prezența candelabrelor, la rabini/învățați – suluri, coroane, cărți, la kohanim/leviți – mâini și ulcioare.

Un aspect interesant în tradiția evreiască este faptul că mormintele nu sunt împodobite cu flori, ci cu pietre. Această tradiție este una veche, iar originile sale sunt neclare. Este mai degrabă un obicei sau o tradiție decât o poruncă, iar de-a lungul timpului au fost oferite multe interpretări pentru această practică. Pentru a păstra sufletul în această lume: Talmudul menționează că, după moarte, sufletul continuă să locuiască pentru o vreme în mormântul său. Punerea de pietre menține sufletul jos în această lume, ceea ce aduce consolare. Mulți oameni aleg o piatră cu semnificație personală – dintr-un loc drag celui decedat sau asociată unui moment de comemorare. Pe lângă acestea, piatra este folosită frecvent în Tora ca metaforă pentru Dumnezeu. Cel mai comun material a fost lemnul, simplu pictat sau sculptat – de aceea, puține exemple au supraviețuit. Pietrele funerare din piatră naturală s-au generalizat abia în secolul al XIX-lea, fiind rezervate familiilor mai înstărite. În perioada modernă apar și exemplare dinfontă sau piatră artificială (terrazzo, beton). În vestul Poloniei, Silezia și Boemia, pietrele funerare capătă influențe baroce, rococo și clasiciste; în estul Poloniei, Ucraina, Moldova și Belarus, se păstrează forme populare, hieratice, încărcate de simbolism religios. În vest, se observă apropierea de estetica creștină, în timp ce în est se dezvoltă oartă sepulcrală unică evreiască, cuo identitate spirituală inconfundabilă.

Tipologic, se observă o evoluție de la pietre funerare verticale simple (secolul XIX) la monumente mai elaborate, uneori cu influențe neoclasice (columne, obeliscuri, frontoane), caracteristice epocii moderne. Ornamentele cele mai frecvente includ Menorah-ul, Steaua lui David, cărțile deschise (pentru rabini), mâinile binecuvântării (pentru cohanim) și ulciorul (pentru leviți). Aceste simboluri, alături de variațiile lingvistice și grafice, oferă indicii asupra diversității profesionale și religioase a comunităților, precum și asupra gradului lor de integrare în societatea majoritară.

Studiul patrimoniului funerar evreiesc presupune abordarea concomitentă a trei dimensiuni fundamentale: documentară, tehnică și etico-religioasă. Întrucât cimitirele evreiești reprezintă spații sacre, protejate de normele halahice, orice intervenție trebuie să îmbine cercetarea științifică cu respectul pentru valorile spirituale și memoria colectivă. În județul Sălaj, unde numeroase cimitire evreiești se află într-o stare avansată de degradare, este necesară elaborarea unui model metodologic integrat, bazat pe principii interdisciplinare și pe colaborare interinstituțională, care să asigure atât conservarea materială a pietrelor funerare, cât și valorizarea educațională și culturală a siturilor. Prin studierea tipologiilor funerare, a evoluției simbolisticii și a limbilor utilizate în epigrafie, se conturează un tablou complex al continuităților culturale și religioase evreiești. Astfel, cimitirele evreiești din Sălaj trebuie înțelese nu doar ca locuri de înhumare, ci ca martori ai unei identități comunitare dispărute, ale cărei urme persistă în aceste repere culturale fragile.

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THE ROLE OF JOURNALISM AND WRITTEN PRESS IN THE PROCESS OF ASSIMILATING ANGLICISMS AND THE ANGLICIZATION OF THE ROMANIAN DISCOURSE

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Abstract: *The hypothesis of this study is that the integration of Anglicisms into the Romanian language is significantly influenced by journalism and the written press, which play a crucial role in shaping public perception, acceptance, and the overall process of Anglicization in Romanian. This process reflects broader trends of globalization and language evolution.*

The present study explores how modern journalism and the written press significantly influence the integration of English words and phrases into the Romanian language. It also examines the historical context of Anglicisms and their growing prevalence in various fields, including technology, business, and popular culture. Through analyzing media content, the article highlights the ways in which journalists and publications not only introduce new terms but also shape public perception and acceptance of these linguistic changes. The study concludes that the written press plays a crucial role in both the spread of Anglicisms and the overall Anglicization process of Romanian, reflecting broader trends of globalization and language evolution.

Keywords: *Anglicism; journalism; assimilations; language evolution; discourse*

The present paper comes to expand and explore other facets that I have previously approached in a previous thesis, entitled *Translation Studies and the Influence of Anglicization and Calque on the Restructuring of Other Languages.* As stated previously, language is a living entity, dynamically evolving under the influence of social, cultural, and technological changes. In recent decades, the Romanian language has experienced a significant influx of English lexical elements, particularly through mass media, technological innovations, and globalization. This influence manifests significantly through the influx of English lexical items, including anglicisms and calques, which are increasingly integrated into Romanian discourse across various domains. However, it is not fully explored the extent to which these linguistic influences affect the linguistic identity, language wholeness, and communicative practices of Romanian speakers. Specifically, there is a need to analyze how translation practices contribute to the enrichment of Romanian vocabulary and how media, especially magazines and digital platforms, serve as means for this linguistic evolution. Therefore, this study aims to investigate the mechanisms, scope, and implications of English influence on Romanian language and discourse, considering both the enriching potential and the challenges it presents. The discussion aims to shed light on the mechanisms through which Romanian integrates English vocabulary, the role of translation practices in this integration, and the implications for the language's identity and expressive capacity.

What is a text*?*

According to the Explanatory Dictionary of the Romanian Language, the term means *A sequence of sentences or words, that make up a (written) communication, built according to the rules of a given language* (our tr.), and it derives from the lat. textum, fr. texte, germ. Text.[1]

The term *text* is known by most of us and we can all recognize different types of texts that we come across in our daily activities. A text is an accurate succession of words, sentences, phrases through which we are communicated different ideas. There is a rich diversity of texts, literature texts, mathematical, newspaper editorials, news, slogans, recipes, calendars, lists of names, law texts and

[1] DEX online: http://dex-online.ro/

many others. There are texts written down in books, newspapers, notes and there are also oral texts, either on video or audio tapes, or uttered directly in front of us by the people we interact with every day. We are also able to recognize texts belonging to different types of writings, we know that their size is directly connected to their characteristics, that there are differences between texts found in schoolbooks and those printed in newspapers, we can state whether a text is complete or if there are parts of it missing. We can see the differences between texts belonging to different authors, according to their styles, and we can write texts ourselves, we can make changes when we want to, we can resume them, write them by hand, type them or edit them directly on the computer. Some of use write easily, some not, we use drafts or not. We all produce texts in different situations, either at home or at school, at the office, on the street, at an examination etc.

There are some aspects to be considered whenever we talk about a text. Somebody produces a text having in mind a certain cause and a defined purpose. The given text is produced for an audience, it communicates ideas in a certain language and these ideas are transmitted in a certain form. Any text is produced in a given context, in a time and space very well defined, alongside other texts of the same type or different ones.

The written text, as well as the oral one, is a form of communication, meaning that somebody intends to share thoughts and feelings with other members of a society. When somebody communicates, that they have the possibility of expressing their own personality, of exploring ideas and gaining power by interacting with the readers through words. To produce a text, means to give sense and to find the most efficient means of communicating with others. And communication is both a social and an individual act.

Any text takes form after following certain rules, that most times are beyond correctness or grammaticality. A good text, from a grammatical point of view, is not necessarily a good text, or even interesting or convincing. To write a text means to take decisions regarding the ideas that are about to be expressed, the form in which they are about to be presented and the strategies used in order to convince the readers. In order to ensure the efficient sending of information, the author must seek to find the coincidence between his mental state of mind, and that of the readers. The author must transform the reader from an outsider into an insider, as concerns the text.

Writing a text involves a continuous process of thinking, acting and examining, since it is a dynamic and ongoing process that involves more than simply putting words on paper or screen. It requires a continuous cycle of thinking, acting, and examining, each phase building upon and informing the others.

The general rules that are to be considered when writing a text always change from one type of text to another: there are administrative texts that must follow certain rules, while literature, for instance, seems to disobey all rules. The predilection for one type of text or the other depends upon our own tastes in different domains.[2] (our tr.)

However, regardless of the type of text or the domain it belongs to, or even our own tastes, a good text must fulfill a series of demands. First of all, it must have a good chosen theme, function of the context of communication, it must have a unitary content, leading to a conclusion. The author must be an authority in the given matter, so that the text may offer the reader a qualitative information. The author must be involved in the subject that he writes about, by means of his attitude towards the theme, to share his feelings and thoughts to the readers. The text must have a clear scope, it must satisfy the expectations of the readers, it should be elegantly built both in content and shape, it must be a single whole. It must be concise, so that the message may reach the readers in a given form and convince them. And last, but not least, the author must be fully aware of the consequences that his text may have on the audience.

[2] Şerbănescu Andra, *Cum se scrie un text*, Ediţia aIIa, Editura Polirom, Colecţia "Collegium.Practic", Iaşi, 2001

Some distinctions between literary and journalistic

In order to understand what exactly is the journalistic text, we must clarify to which domain it belongs: either literature or communication. Although the works of various linguists offer a variety of useful suggestions, it is difficult to find a particular and comprehensive analysis of the journalistic language. We may accept the fact that journalism is a specialized extension of literature, considering thus the pragmatic literature or the frontier literature.

According to Heinrich F. Plett, "literature has three constitutive levels: syntactical, semantic and pragmatic", thus, journalism belongs to the pragmatic level.[3](our tr.) By pragmatism we understand "the study of language, considering the context of the characteristics of its usage: the psychosocial motivations of the transmitter, the reactions of the interlocutor, the object of the discourse, the social context of the discourse etc."[4] (our tr.) Therefore, since the media discourse is fundamentally dependent on the reader, on the targeted audience, the pragmatic approach may be considered the most appropriate means of underlining the characteristics and basic features of a journalistic text. Taking into consideration the lack of an elementary definition and some clear criteria for distinguishing between poetry, prose, theatre, pamphlet, we can only state that any text written in a book is literature, and what is published in a newspaper belongs to journalism.

These two types of writing, literature and journalism, both resemble and separate from one another in extremely important points: the management of information, the degree of topicality, the simplicity, the concision, the credibility etc. There is, also, another important aspect that separate the two writings, literature seeks the aesthetic effect, while journalism wants to communicate, to say directly what it has to say. As D. Husson states, "Regardless of its qualities, the article has no other reason to survive its mission. We could say that the article dies in the very instant when it is read. It is not the case of the literary text, which claims for finality the eternity itself. "[5] (our tr.) Literature creates, while journalism only registers, the distinction takes into consideration the way in which each of the two representatives use time, thus the writer uses eternity, and the journalist uses the day or even the moment.

It seems that the main criterion for distinguishing between literary and journalistic is that of fiction. Thus, the press language refuses to validate the imaginary, the fantasy. The journalistic text is an account of events "from the spot", therefore it has to accede to certain accuracies, it must be clear, concise, believable. Another aspect to be considered is the degree of freedom of the writer, because, while in literature this type of freedom seems to be limitless, in journalism it is often limited by some specific rigours: the event must be recent, real, new, and to be the subject of interest of as many people as possible. In other words, the journalistic text cannot use most of the aesthetic categories, the bizarre, the unusual, the grotesque, the macabre etc., while the author has the freedom of making use of as many techniques he pleases: he may invent situations and characters, change the narrative voices, use several means of expressing his intentions etc.

Considered from a pragmatic point of view, the journalistic text is a discourse marked by all concrete conditions of communication. Being totally dependent upon the reader, the basis of a journalistic text is, in fact, a text with a clear and distinct finality of communication. The journalistic text has a distinct discursive dynamism that reflects both the immediacy of the information it conveys and the evolving nature of public discourse. Unlike other forms of communication, journalistic language operates within specific constraints and expectations—such as clarity, conciseness, objectivity, and engagement—that shape its structure and stylistic features. This discursive dynamism results from the constant negotiation between these norms and the contemporary socio-cultural context, which includes prevailing linguistic trends, technological influences, and audience preferences.

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[3] Plett Heinrich F., *Ştiinţa textului şi analiză de text*, Editura Univers, Bucureşti, 1983

[4] Preda Sorin, *Tehnici de redactare în presa scrisă*, Editura Polirom, Colecţia „Collegium. Media", Iaşi, 2006, page 16

[5] Husson Didier, Robert Olivier, *Profession Journaliste*, Eyrolles Techniques de Communication Ecrites, Paris, 1991, page 92 [in Preda Sorin, *Tehnici de redactare în presa scrisă*, Editura Polirom, Colecţia „Collegium. Media", Iaşi, 2006, page 16]

Journalism and journalistic discourse in written press

The first thing that comes to one's mind when thinking of journalism, is something connected to *mass media*.

The expression *means of mass information* denotes either a sector of social communication, such as written press or radio-television, a sub-sector, such as periodicals, magazines, FM radio, cable television or a certain organ: a newspaper, a magazine, a radio or television programme. A means of mass information is, in this view, an institution that, by using specific technical means, broadcasts, simultaneously or almost simultaneously, a given product, informative or entertaining, to an assembly of individuals spread in different areas.

Regardless of the geographical area, political form of government and economical development of the country it operates in, a means of mass information has several constants in its evolution, structure end tendencies. These resemblances are due mainly to technology and partly to tradition.

There is no place in the world where, besides local weeklies or associative radio programmes, mass media have the possibility of producing all of their contents. In order to gather the information published, they use agencies, that can be either worldwide, such as France Press, the first one in the world of the kind, national, such as Press Association, in Great Britain, or specific ones, such as Dow Jones, a financial agency in the US. Mass media also have many collaborators, that are Paid for each article they write and permanent or occasional correspondents. For the entertainment sections, mass media use comic producers, film producers etc., and they have to call on foreign producers, especially Hollywood, as well as Televisa, in Mexic and Globo, in Brasil.

As concerns the audience, we can distinguish at least between three categories, with extremely different tastes in media. These are:

- people with a high cultural level, highly educated, which are usually rich people, but small in number
- opposite to them are the poor people, undereducated
- between these two extremes, there are the middle classes, which are important both in number, as well as incomes.

Mass media function mostly for the latter category, thus in the countries where this category is poorly represented, mass media are also rare.[6] (our tr.)

Journalism is the practice of investigation and reporting of events, issues, and trends to a broad audience. Although there is much variation within journalism, the ideal is to inform the citizenry.[7]

Journalism has certainly built a strong tradition in all countries, over time. It is the one that offers the greatest richness of styles and it serves as an inspiration source for the broadcasted journalism. Philippe Gaillard defines journalism as "The profession of those who, either as employees or collaborators, carry out an informative function, that is (a function) of searching or presenting news, being in the service of a written newspaper, of audio-visual media or a press agency."[8] (our tr.)

The study aims to analyze the processes through which English anglicisms and calques are introduced into Romanian vocabulary, highlighting at the same time the dynamic interaction between media, language evolution, and cultural exchange. The key concepts of this process are anglicization, the phenomenon which allows for the introduction and assimilation of English words and expressions into Romanian and, at the same time, the calques that adapt foreign idioms into our native structures.

The Concept of Anglicisms and Calques

Defining Anglicisms

Anglicisms refer to words, phrases, or stylistic features borrowed from English into other languages. They often emerge due to cultural influence, technological innovations, or social trends propagated through mass media, advertising, and digital communication. For example, Romanian has

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[6] Bertrand Claude-Jean, *O introducere în presa scrisă şi vorbită*, trad. coord. de Mirela Lazăr, Ediţia aIIa, revizuită, Editura Polirom, Iaşi, 2001

[7] Internet source : http://en.wikipedia.org/wiki/Journalism

[8] Gaillard Philippe, *Tehnica jurnalismului*, Editura Ştiinţifică, Bucureşti, 2000, page 55

incorporated terms such as *email*, *click*, *review*, and *feedback* into its vocabulary, often used in both colloquial and formal contexts.

In Romanian, anglicization manifests in various aspects:

- Lexical Borrowing: Incorporation of English terms into Romanian vocabulary.
- Semantic Shift: Extension or alteration of meanings of native words under English influence.
- Stylistic Borrowing: Use of English idioms, expressions, or stylistic devices in writing and speech.

Calques and Their Role

Calques, also known as loan translations, involve translating the constituent parts of a foreign expression into native words. For example, the English phrase "brainwash" becomes Romanian *spălare pe creier*, literally "washing on the brain." These translations serve to adapt foreign concepts within the native linguistic framework, fostering a sense of familiarity and linguistic coherence.

Translation is not merely a linguistic transfer but a cultural act that mediates ideas, values, and linguistic innovations. It introduces new concepts, terminologies, and stylistic features from source languages (primarily English in recent decades) into Romanian. This influence of English on Romanian language has been facilitated over the years, but especially in recent ones, by a series of social and cultural factors, among which it is worth mentioning the globalization, as a primary one, through the interconnectedness of education and mass media, which also affects the economy as well.

English also dominates fields like IT, science, and business, and therefore the technological advances are domains which are almost entirely operated in English, making this a domain of continuous development influenced by this language. Going again back to media, be it written press or not, it is closely connected to the internet, which again is highly dominated by English and since these are the domains that most interest the young generations, it is obvious that exposure to English content through movies, music and social networks is present in the lexicon of youth, often incorporating trendy English words. Not to mention politics, which also tends to align people's views on important matters, again, through the use of the same language.

We can conclude that the overall cultural perception is intensely influenced by English, since it has become a symbol of modernity in all important aspects of life, and translation is not merely a linguistic transfer but has come to be regarded as a cultural act that mediates ideas, values, and linguistic innovations.

Trying to detail the domain of media, which is accessible to everyone nowadays, the translation of journalistic discourse introduces new concepts, terminologies, and stylistic features from source languages, since this field of communication presents a unique set of challenges due to its genre-specific features, dynamic nature, and the influence of social, cultural, and political contexts.

Mass media play a pivotal role in the dissemination of new vocabulary and stylistic features from English into Romanian. Media outlets, being one of the most influential channels of communication, represented by television, newspapers, online platforms, and social media, actively introduce anglicisms and calques, shaping contemporary discourses.

The Role of Mass Media in Spreading Anglicisms and Calques

The present paper aims to examine the contribution of mass media, especially magazines, online content, and social media platforms, in propagating and normalizing English lexical and stylistic features within Romanian discourse.

In Romanian mass media, especially in news reportage, entertainment, and online content, English expressions are often adopted because they evoke modernity, immediacy, or a cosmopolitan image. The terms that are specific to the domain come to be so frequently used, that their presence in speech reflects their functional utility. The integration of English expressions in Romanian mass media exemplifies how language functions as a reflection of societal values and aspirations.

One of the key ways the mass media facilitates this spread is through the rapid dissemination of neologisms associated with technology, business, and popular culture. As audiences become accustomed to encountering these terms in media content, they start to adopt them in their everyday

conversations and written communication. This process accelerates their integration into the Romanian language and normalizes their use in various social contexts.

The media also acts as an educational space by shaping language norms. For many readers and viewers, the way terms are presented in headlines and reports directly influences their perception of what is considered "correct" or "modern" language. Consequently, the repeated exposure to anglicisms and calques in the media helps normalize their usage and speeds up their acceptance into everyday language.

Magazine articles often employ stylistic devices borrowed from English, such as punchy slogans, catchy headlines, and informal expressions, which appeal particularly to younger audiences seeking a connection with global culture. These stylistic features create a linguistic environment where English expressions are seen as more fashionable, trendy, or impactful. Over time, repeated exposure to such language use helps these anglicisms become ingrained in the readers' vocabulary, reducing resistance to foreign terms and fostering their naturalization

Calques frequently serve as crucial linguistic tools for adapting foreign concepts and expressions within Romanian discourse. By translating the structural and semantic components of English idioms, phrases, or terminologies into native Romanian forms, calques facilitate a smoother integration of international ideas into the local language. This process of domestication preserves the familiarity and cultural resonance of the language, while at the same time enhancing comprehension among speakers who may find direct borrowings or untranslated foreign terms less accessible or less aligned with their linguistic norms. Magazines play a significant role in translating or creating calques based on English idioms, further contributing to language naturalization. These calques help maintain cultural relevance and comprehension, making foreign concepts more accessible and less foreign.

We can clearly state that magazines influence the broader discourse by setting stylistic standards. When they adopt a language rich in anglicisms, they encourage their readership to mirror this language style, creating a cycle of influence that extends beyond the printed page into everyday conversations and online platforms. Moreover, they serve as dynamic platforms that shape cultural trends, stylistic norms, and language use, especially among urban, educated, and youth audiences who are often at the forefront of linguistic innovation.

Magazines, and especially those oriented toward fashion, entertainment, lifestyle, and celebrity culture, are powerful agents of linguistic influence. Their language often adopts a high density of English words, idioms, and stylistic features borrowed directly from English-speaking media. These publications serve as gateways through which anglicisms enter and affect everyday discourse, particularly among younger audiences.

One of the primary functions of magazines is to introduce and normalize anglicisms that align with contemporary lifestyle, fashion, entertainment, and technological trends. Popular fashion magazines like *Vogue* or *Elle*, as well as entertainment magazines such as *Ok!*, frequently incorporate English terminology, such as *trendy*, *street style*, *look*, *famous*, and *celebrity* in order to evoke sophistication, international appeal, and modernity.

Thus journalism, through the existence of magazines, acts as both a facilitator and an agent of linguistic hybridization, since it integrates English elements into the Romanian lexicon and idiomatic repertoire.

In conclusion, mass media significantly contribute to the spread of anglicisms and calques in Romanian by providing a constant stream of new terminology, stylistic innovations, and idiomatic expressions. It acts as a powerful agent of linguistic change, fostering a hybrid language that blends native elements with internationally recognized terms. Through its influence, the media helps embed English lexicon into the fabric of Romanian discourse, shaping public language use and reinforcing the broader process of anglicization in society.

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NEGATIVITY WITHIN THE NEWS A FRAMING-BASED INQUIRY INTO ROMANIAN NEWS DISCOURSE

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Abstract: *In an era when propaganda, disinformation, and fake news place increasing pressure on the reliability of journalism, viewing news discourse as part of a broader process of production and consumption allows for more realistic expectations and encourages the development of critical thinking in news consumption. This perspective follows a Discourse Analysis theoretical framework, particularly Teun A. van Dijk's (1988) work on news discourse, where "news is not characterized as a picture of reality, which may be correct or biased, but as a frame through which the social world is routinely constructed" (p. 7). Within media research, this analysis follows David L. Altheide's work, particularly his characterization of media—especially electronic media—as "part of a 'problem-generating machine' geared to entertainment, voyeurism, and the 'quick fix' rather than to understanding and social change." Building on this perspective, we argue that the fragmentation of media platforms over the past two decades has contributed to an intensification of negativity within news discourse. We approach our research inquiry from a diachronic perspective through a qualitative analysis, aiming to identify the changes in Romanian news discourse at the beginning of the transition to the digital environment. To illustrate these developments, we examine a sample of texts published in the Romanian news outlet Adevărul between 2000 and 2010, in both print and electronic formats.*

Keywords: *news; negative framing; discourse; Romanian media discourse; platforms*

News as discourse

Following the sociocognitive approach of Teun van Dijk, we address discourse as „not just text, but also a form of interaction" (van Dijk, 1988: 29) . Hence, any analysis of a text should take into account the broader social context in which it is produced, distributed, and consumed. The Dutch scholar argues that discourse analysis should not engage in an in-depth examination of the cognitive processes or social situations that also fall within the domains of psychology and sociology, but should instead focus on "the systematic relationships between text and context" (van Dijk, 1988, p. 30). In analyzing this relationship, the interaction between cognitive processes and social situations should be understood as bidirectional: cognitive processes shape the production and reception of discourse structures, and, in turn, discourse structures influence social situations. From a sociocognitive perspective, news is understood as incorporating norms, values, and goals that are socially shared by both news producers and consumers: "people usually do not read news just to update their personal models of the world but also because such models may be relevant for further social interaction" (van Dijk, 1988, p. 140). Thus, the present article conceptualizes news as an influential process that shapes and constructs social comprehension.

A New Emerging Space: The Fifth Estate

During the industrial era, the media functioned as a central meeting point between journalists and their audiences, with professional journalists serving as the primary gatekeepers of information. In communicative terms, news could be understood as an exchange between experts and laypeople. As Bill Kovach and Tom Rosenstiel (2021) note in the introduction to the fourth edition of *The Elements of Journalism*, "in the new open ecosystem of news and information, the role of professional journalists is smaller" (p. xxviii). In the current digital context, however, the roles of journalist and reader have become increasingly blurred, and the production and dissemination of news is no longer the exclusive domain of professionals—a development that does not necessarily enhance the quality

of journalism. As Kovach and Rosenstiel emphasize, "It is an oversimplification to imagine that more sources of information mean more truth" (p. xxix). Social media platforms have become primary sources of information, and news is increasingly disseminated by public figures and ordinary citizens, often without the mediation of professional journalists. Individuals frequently act as news producers by sharing information through their personal social media accounts. Kovach and Rosenstiel (2021) refer to this emerging space, where citizens function as both producers and witnesses, as "the fifth estate." This estate includes individuals and institutions, "as well as state-run ministries of misinformation, all of whom want to influence the public for commercial and political purposes" (p. xxix).

Avoidance of news

These merged roles of producer and consumer of the news do not benefit either news production or consumption, as studies on news consumption consistently indicate a decline in public interest. As Banks et al. (2020) point out, "news consumption becomes more closely associated with network behavior." Moreover, research on media consumption indicates that the digital environment—particularly social media—encourages a tendency toward passive news engagement, described as the "news finds me" perception (de Zúñiga & Cheng, 2021).

The latest report issued by the Reuters Institute for the Study of Journalism, *Reuters Digital News Report 2025*, indicates that 40% of respondents across 48 markets say they sometimes or often avoid the news—an increase of 11 percentage points since 2017. The findings of the report show that "low trust and low engagement in the news are closely connected with 'avoidance', an increasing challenge in a high-choice news environment, where news is often upsetting in different ways" (*Reuters Digital News Report 2025*, 2025, p. 27). Among the listed reasons for news avoidance, the top three are: the news has a negative effect on mood, feeling worn out by the amount of news, and too much coverage of conflict and war (*Reuters Digital News Report 2025*, 2025, p. 27). However, negative framing remains the predominant approach in news reporting.

News Framing: Theories and Typology

Following the approach initiated by Pan and Kosicki (1993), we view framing analysis as a means of connecting news with both its production and consumption—"to view news texts as a system of organized signifying elements that both indicate the advocacy of certain ideas and provide devices to encourage certain kinds of audience processing of the text" (p. 56). The literature on news framing is extensive and multidisciplinary, attracting interest from various branches of the social sciences. However, this abundance of research has resulted in a lack of methodological and conceptual homogeneity across different approaches.

In an effort to consolidate and define the theory and typology of news framing, Claes H. de Vreese (2005) describes framing as "a tool to study media content" (p. 51). He mentions three stages of the framing process: "frame-building, frame-setting, and individual and societal level consequences of framing" (p. 52). Frame-building indicates „structural qualities of news frames" (de Vreese, 2005, p. 52), including framing in the newsroom as an interaction between the newsrooms/ news producers as internal factors (news values, editorial policies, and norms) and external factors (political factors, social movements, policy advocates). Frame-setting consists of the "interaction between media frames and individuals' prior knowledge and predispositions" (de Vreese, 2005, p. 52). In terms of its effects, de Vreese identifies both individual-level and societal-level impacts: at the individual level, exposure to certain frames may generate new attitudes and behaviors; at the societal level, frames can influence policy decisions and collective action. The scholar (2005) identifies two types of frames in news texts: issue-specific frames and generic frames. "Certain frames are pertinent only to specific topics or events. Such frames may be labelled issue-specific frames" (p.

54). In contrast, generic frames have broader applicability, producing effects that extend beyond a particular topic or moment in time.

Although both types of frames encompass a wide range of subcategories, generic frames can be broadly divided into positive frames and negative frames. As previously noted, a brief review of contemporary news content reveals that negative frames tend to predominate. Most of the research we have on negative framing is related to political news, as exposure to certain "frame types (e.g. conflict, valenced, episodic) in particular is seen as highly effective in sparking emotions" (Corbu et al. 2021), which influence political attitudes and options.

Another framing categorization comes from Pan and Kosicki, who classify framing devices in news discourse into four groups that represent "four structural dimensions of news discourse: syntactical structure, script structure, thematic structure, and rhetorical structure" (Pan & Kosicki, 1993, p. 59). The syntactical structure, commonly associated with the inverted pyramid model in journalism, "refers to a sequential organization of structural elements (i.e., headline, lead, episodes, background, and closure)" (Pan & Kosicki, 1993, p. 59).

Human tendency toward negativity bias

"*If it bleeds, it leads*," a phrase commonly attributed to 19th-century media magnate William Randolph Hearst Jr., originated as a guiding principle of tabloid journalism but has increasingly permeated mainstream news coverage over the past century. This media principle is closely aligned with audience preferences, driven by the human tendency toward negativity bias. The public preference for negative news has received extensive scholarly attention, not only within media and communication studies but also across a wide range of social science approaches. A study conducted by Soroka et al. (2019), based on cross-national evidence from 17 countries, showed that "there is, on average, a negativity bias in psychological reactions to video news content." These findings align with earlier work by Trussler and Soroka (2013), which demonstrated that participants were more likely to select negative news content even when they expressed a preference for more positive coverage. Such ambiguous attitudes toward negativity in the news complicate efforts to identify its primary source: do readers consume negative news because journalists present it that way, or do journalists frame events negatively in order to remain competitive in an increasingly saturated media market?

We consider this ambiguity to have been further accentuated by the platform fragmentation brought about by the digital revolution. This observation is consistent with the work on news framing in U.S. media developed by David L. Altheide (1997), who argued that "the majority of topics, problems, and issues presented as 'news' involve those framed as 'problems.'" He describes the "problem frame" as a characteristic of the new media news format, functioning as part of the production processes that shifted news from an informative to an entertainment-oriented format. In his view, news is organized "around a narrative that begins with a general conclusion that 'something is wrong' and we know what it is." Similar observations have been made in analyses of European media. James Curran and Jean Seaton (2010) note in the seventh edition of *Power Without Responsibility: Press, Broadcasting and the Internet in Britain* that "the technical transformation of the press never produced a corresponding editorial revolution" (p. 95). They observe that a tabloid approach has continued to prevail in British journalism, which has "led to ever more inventive ways for arousing indignation" (Curran & Seaton, 2010, p. 96). Keeping readers angry or frightened has become a strategic method for maintaining audience engagement in the UK media landscape. Available research in the field of media studies shows that the tendency toward tabloidization is present across much of the European media landscape.

Romanian Media and Its Historical Legacy

While the digital revolution significantly impacted traditional media markets in Western Europe and the United States—where media outlets already had a consolidated editorial style—the transformations brought about by digital migration have been no less pronounced in Eastern European media markets. The Romanian news market reflects this trend as well.

Following the sociocognitive approach, we assert that the analysis of news framing must take into account the sociocultural context in which news is produced. In the case of Romania, a former communist country, the history of democratic media begins in 1990, following the revolution. From its inception, Romanian democratic media adopted a polemical approach, marked by tendencies toward tabloidization and partisan discourse. In the early 1990s, Romanian media remained "highly political and partisan" (Gross, 1999, p. 173). Scholars observing Romanian media over the years (Gross, 1996; Coman, 2003; Petre, 2012) have pointed out that Romanian news has rarely been strictly factual, with polemical framing consistently present throughout its evolution. As Petre (2012) observes, "a diachronic look into the praxis of Romanian journalism shows that objectivity has never been a main value in the Romanian understanding of doing journalism" (p. 169). Research on news framing in Romanian media is still limited.

Hanna Orsolya Vincze, in a study published in 2014, examines crisis as a frame in Romanian news. Drawing on a sample corpus from 2008 and 2009 that includes two Romanian quality newspapers and two online news portals, she observes that "in 2008–2009, 'crisis' became a major theme of Romanian news media, becoming a journalistic frame employed both in a generic and issue-specific manner" (Vincze, 2014). She concludes that a content analysis of the selected corpus reveals that the crisis frame encompassed a range of approaches—from highlighting the negative effects of the crisis and proposing solutions, to examining its impact on the media and employing polemical narratives about governmental efficiency. Focusing on Romanian online media, Simona Bader and Corina Sîrb (2021) described the Romanian online narrative style as *post-sensationalist*, characterized by dominant frames such as catastrophes and conflict. Their observations are based on an analysis of Romanian online news content from 2018 and 2019. As they note, "our data show that Romanian online media appeal more to a rhetoric of fear, conflict, and panic" (Bader & Sîrb, 2021, p. 72, author's translation). As previously noted about British media, fear remains a commonly used frame to maintain audience engagement in Romanian media as well.

Bader and Sîrb noted that fear, as a frame in the Romanian online news analysed, operates in two ways to persuade the public: either as a promise of safety through avoiding conflict, or as a warning of potential harm when facing it (Bader & Sîrb, 2021, p. 81). The two Romanian scholars emphasized that catastrophic framing often follows a clickbait logic, with many articles failing to deliver on the negative tone set by their headlines or leads. "Most of it represents a catastrophic manner of presenting trivial facts from the social, political, or lifestyle fields regarding sensitive topics for the public, such as health, standard of living, or education" (Bader & Sîrb, 2021, p. 80, authors' translation).

The News Framing in the Digital Era: Examples from Romanian News

The hypothesis we advance within the present article is that the transition to the digital environment has enhanced the tabloidization and polemical tendencies of Romanian media, with negative news framing becoming more salient than in print. To test this hypothesis, we conducted a qualitative comparative analysis of a sample of news articles published in *Adevărul* (The Truth), one of the oldest Romanian newspapers and among the few consistently classified as a quality outlet over the years. These articles are drawn from the corpus compiled for our doctoral research, consisting of pieces published in the print editions of *Adevărul* during the month of January over a 20-year period. For this comparative approach, we analyzed the print and digital versions of the same articles,

published in both formats over a ten-year period between 2000 and 2010. We compiled a selection of 34 texts—print and digital—covering 17 different topics. Of the 17 topics analyzed, only three had identical titles across both digital and print formats. For the remaining topics, we observed a strengthened negative framing in the digital versions, with greater emphasis on institutional dysfunctions, conflicts, or potential dangers. The selected articles adhere to the conventions of hard news reporting, covering events related to politics, economics, and other current affairs, and are concise in length in accordance with standard journalistic practices.

Following Pan and Kosicki's (1993) classification of framing analysis devices, this analysis involves a comparison of the headlines of the selected articles, considering them "the most salient cue to activate certain semantically related concepts in readers' minds; it is thus the most powerful framing device of the syntactical structure" (p. 59).

Negative Framing: Emphasis on Systemic Failures

The selected articles indicate that the online headlines shift the emphasis from the reported event to the actors involved, thereby amplifying the negative framing. For example, on January 30, 2020, the print version of *Adevărul* included an article titled *Lipsa parteneriatului civil în România, în discuția CEDO* [*The lack of civil partnership in Romania, in the ECHR discussion*]. The same article was published online on January 29, 2020, under the title *România, audiată de CEDO din cauză că nu are legislaţie privind parteneriatul civil* [*Romania, heard by ECHR, because it does not have legislation on civil partnership*]. It can be observed that in the online headline, the focus shifts to "Romania" in contrast to the print version, which centers on "civil partnership," and the description of the action is intensified from "discussion" to "heard by ECHR".

Following the same pattern, an article published in the print version on January 21, 2015, under the title *BCR: Unele impozite ar putea crește în 2015* [*BCR: Some taxes could increase in 2015*], appeared in the online version on January 20, 2015, with the title *A promis Guvernul că nu va creşte nicio taxă în 2015? Experţii şi analiştii BCR cred altceva* [*Did the Government promise not to increase any taxes in 2015? Experts and analysts from BCR believe otherwise*]. A comparison of the two headlines reveals that the digital version explicitly mentions the government, establishing a link between public authorities and the analysis of a private institution, a connection that is absent in the print version. Structured as a rhetorical question followed by an implicit answer, the online headline suggests that the government is likely to fail in keeping its promise regarding the tax increase.

An article titled *Anchetă: analize HIV falsificate la Spitalul din Târgu Jiu* [*Investigation: falsified HIV tests at the Târgu Jiu Hospital*], printed on January 16, 2014, was published online on January 15, 2014, under the headline *Neregulile din Sănătate se ţin lanţ. Ministerul ia la puricat Spitalul din Gorj, unde au fost eliberate analize HIV false* [*Ongoing Public Health Irregularities: The Ministry has taken action against the Gorj Hospital, where fake HIV tests were issued*]. The digital version of the article includes an explicit reference to the government, whereas in the print version, this involvement is only implied through the noun *investigation*. Additionally, the first sentence of the online headline alludes to broader systemic issues in the Romanian health system—an element that is absent from the print version.

Another example illustrating the online headlines' emphasis on a negative aspect is the article published on January 9, 2017, under the title *Turcii cu bani încep să cumpere locuințe în România* [*Turks with money start buying houses in Romania*], which appears online with the headline *Tot mai mulţi turci cumpără locuinţe în România, speriaţi de atacurile din ţara lor* [*More and more Turks are buying houses in Romania, scared by the attacks in their country*]. The online title links the action described in the article—namely, the purchase of homes in Romania by Turkish citizens—to a threatening situation in their home country, whereas the print version connects the same action to their financial means, in a more neutral tone.

News Framing – To Elicit Indignation

While comparing print and digital headlines, another notable difference is the tendency of digital titles to include additional information that aligns more closely with commentary than with factual reporting—a stylistic feature more characteristic of tabloid and soft news than of traditional hard news. An example illustrating this observation is the article published on January 8, 2019, with the title *Poliția, amendată pentru lipsa rovinietei* [*Police fined for lack of Romanian vignette*] in the print version, which bears the following headline online: *Poliţia, amendată pentru lipsa rovinietei la o maşină scutită de la plata taxei. Cum s-a ajuns în această situaţie absurdă* [*Police fined for missing Romanian vignette on tax-exempt car. How this absurd situation came about*]. The second sentence of the online headline, which is missing in the print version, does not provide any additional information but emphasizes the negative aspect. By labeling the situation as "absurd" and posing a rhetorical question, the title reinforces a negative and interpretive framing.

A similar approach can be observed on January 9, 2019, in the print headline *Și-a angajat fiica în baza unei diplome false* [*He hired his daughter based on a fake diploma*], which in the digital version—published one day earlier, on January 8, 2019—appears as *Primar acuzat că şi-a angajat fiica în baza unei diplome false, achitat de instanţă. Fata nu absolvise nici liceul, fiind exmatriculată de la o şcoală de meserii* [*Mayor accused of hiring his daughter with a fake diploma, acquitted by court. The girl had not even graduated from high school, having been expelled from a vocational school*]. Although the first sentence of the online headline includes information that attenuates the accusation—namely, that the mayor was acquitted by the court—the second sentence introduces information that is not directly related to the central subject of the article. The focus of the article should be the actions of the father, not the educational background of the daughter. However, this additional detail contributes to framing the story in a way that elicits public indignation.

The examples presented illustrate significant differences in the way news headlines frame information, supporting our initial hypothesis that the digital environment contributes to the amplification of negative framing. The remaining texts in the corpus follow similar patterns in constructing negative framing, further reinforcing this observation.

Conclusions

Due to the limited corpus available, the present article offers only preliminary observations that may contribute to a broader analysis of news framing in Romanian media discourse following the critique approach of discourse analysis. The value of this inquiry lies in the comparative analysis of the print and digital versions of the same articles, viewed from a diachronic perspective and based on examples published over a decade, which demonstrate consistency in this framing practice. As most Romanian collections of print newspapers are not available in digital format, compiling a corpus requires direct access to print archives, the selection of relevant articles, and their subsequent comparison with the corresponding versions available in the publication's online archive. This process makes it difficult to compile a large and fully representative corpus. However, considering several characteristics of the Romanian media market—as a former communist country with a limited history of democratic press and relatively scarce research on news discourse—we argue that, in a context where journalistic roles and audience profiles are increasingly heterogeneous, even a small-scale diachronic analysis can help establish a baseline for future research.

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JOURNALISM IN ROMANAȚI / OLT DURING THE COMMUNIST PERIOD. TEXT AND SUBTEXT IN THE PAGES OF THE *OLTUL* NEWSPAPER (1968)

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Abstract: *The administrative-territorial reorganization of 1968 created the conditions for the emergence of new local institutions, intended to consolidate the identity and cohesion of the newly formed communities. In this context, the Oltul newspaper was established in Olt County as the main instrument of propaganda and reflection of economic, social, and cultural transformations. Claiming the role of informing and affirming regional values, the publication quickly became a platform for promoting party policies and influencing the thinking and opinions of the population during a period of rapid transformation in the structure of society. This article aims to analyse the conditions surrounding the newspaper's emergence and the recurring themes in its pages during its first year of publication.*

Keywords: *Oltul newspaper; Olt County; county party newspapers; communism; Oltenia*

Introducere

Analiza presei postbelice în județul Romanați, respectiv Olt, arată că prima parte a acestei perioade este marcată de o diminuare drastică a publicațiilor, ca efect al instaurării treptate a controlului comunist asupra mijloacelor de comunicare. Numeroase ziare locale și regionale au fost suprimate sub pretextul „defascizării", proces ce maschează de fapt eliminarea celor nealiniate noii orientări ideologice. În acest context, presa își pierde treptat rolul de mijloc de informare și devine instrument de transmitere sistematică a doctrinei comuniste, integrându-se aparatului politico-propagandistic al statului.

În urma reformei administrativ-teritoriale s-a produs și reorganizarea presei locale, prin înființarea cotidienelor județene de partid, *Oltul* fiind unul dintre acestea. Ziarele și revistele de partid erau considerate cele mai importante mijloace de comunicare cu masele, având în vedere răspândirea la nivelul întregii țări și costul lor redus. Prin urmare, *Oltul* va fi folosit și el ca un puternic instrument de propagare a ideilor și doctrinelor comuniste în nou înființatul județ Olt, dar și de influențare a gândirii și opiniilor populației, alături de alte suporturi și căi prin care se puteau transmite mesaje, precum sistemul educațional, cultura și arta.

Cercetători precum Peter Gross caracterizează etapa în care este plasată apariția ziarului *Oltul* ca fiind una de „încercări de îmblânzire a feței comunismului, o oarecare deschidere față de cărți și alte forme de comunicare de masă din Occident"[1]. Însă, așa cum semnalează Emilia Șercan, controlul exercitat asupra presei rămâne strict. Libertatea cuvântului nu mai poate fi folosită „în scopuri potrivnice orânduirii socialiste și intereselor celor ce muncesc", potrivit art. 29 din Constituția R.S.R. adoptată în 1965, iar reorganizarea presei locale este dublată de extinderea instituțională a cenzurii la nivel local[2].

Contextul socio-politic în care apare *Oltul* este, așadar, cel în care se renunță la organizarea administrativă tipic sovietică în regiuni și raioane și se reînființează județul. Între 14-18 mai are loc vizita oficială a președintelui francez Charles de Gaulle – inclusiv la Craiova și Slatina – și se inaugurează prima uzină de autoturisme din țară, la Pitești (20 august), și primul autoturism românesc, Dacia 1100. Pe plan internațional, invadarea Cehoslovaciei de trupele Pactului de la Varșovia determină România să adopte o poziție de distanțare față de U.R.S.S., fapt exploatat propagandistic de întreaga presă comunistă, inclusiv de ziarul *Oltul*.

[1] Peter Gross, „Întoarcere în laboratorul românesc. Mass-media după 1989", Ed. Nemira, București, 2015, p. 34
[2] Emilia Șercan, „Cultul secretului. Mecanismele cenzurii în presa comunistă", Ed. Polirom, Iași, 2015, p. 71

Cadrul politic, social și economic în noul județ Olt

Apariția ziarului *Oltul* urmează măsurilor adoptate în sesiunea extraordinară a Marii Adunări Naționale din 15-17 februarie 1968, elaborate pe baza hotărârilor luate la Conferința Națională a Partidului Comunist Român (6-8 decembrie 1967). Măsuri care – afirmă politicienii comuniști – reieșeau din necesitatea punerii de acord a organizării administrative a țării cu sarcinile pe care și le propuseseră în vederea îmbunătățirii planificării economice. Iar acestea vizaseră, între altele, prin Legea nr. 2 privind organizarea administrativă a teritoriului Republicii Socialiste România, și desființarea județului Romanați. Cea mai mare parte din teritoriul său a fost trecută la Olt, peste partea de sud-vest s-a întins Doljul, iar o mică porțiune din sud-est (comuna Islaz) a revenit județului Teleorman.

Cu justificări și explicații ample îndeosebi în ceea ce privește recent înființatul județ Olt venea Virgil Trofin – membru supleant al Comitetului Executiv al C.C. al P.C.R., secretar al C.C. al P.C.R. Acesta argumenta impunerea noii organizări administrativ-teritoriale prin faptul că județele și municipiile vor dispune astfel „de răspunderi sporite, de atribuții și posibilități mult mai largi, vor putea să asigure o mai bună dezvoltare a economiei locale și vieții social-culturale, a gospodăririi raționale a orașelor și comunelor și soluționarea în condiții tot mai bune a cerințelor populației”[3]. Cuvântarea sa avea loc în contextul în care la Slatina s-au desfășurat „lucrările adunării activului de partid al organizației județene de partid Olt, convocată de Comitetul Central al P.C.R. în vederea constituirii organizației județene de partid, alegerii organelor provizorii de conducere pe linie de partid și de stat și stabilirii măsurilor necesare pentru înfăptuirea obiectivelor ce stau în fața locuitorilor județului Olt, pentru sporirea contribuției lor la opera de dezvoltare și înflorire continuă a patriei socialiste”.

Ziarul *Oltul* apărea la o zi după ce la Slatina avea loc această adunare a activului de partid din județul Olt, iar „Cuvîntarea tovarășului Virgil Trofin”, inserată pe prima pagină a nr. 1 al publicației, face referire la noua structură administrativ-teritorială – strâns legată de planificări în principal de ordin economic și, desigur, de viața de partid. Secretarul C.C. al P.C.R. menționează că „în organizarea județului Olt s-a avut în vedere faptul că el trebuie să fie o unitate teritorială complexă din punct de vedere economic și social-cultural, bine echilibrat ca suprafață, număr de locuitori și potențial economic, s-a ținut seama de tradițiile istorice locale, de relațiile dintre localități, statornicite în anii construcției socialiste”.

În discursul său, Virgil Trofin a prezentat un „tablou edificator al puterii industriale a județului Olt, al bazei economice care va sta la temelia înfăptuirilor viitoare”. Astfel, aflăm că la data respectivă județul Olt avea: o suprafață de peste 5500 kmp, cu 4 orașe, 136 comune și 475 sate; aproape o jumătate de milion de locuitori, din care peste 14% în mediul urban; peste 57.000 de salariați, din care 9.000 în industrie; 85.000 de elevi, 383 școli de cultură generală, 12 licee teoretice, 4 licee de specialitate, 9 școli profesionale; 10 spitale și 106 dispensare; 13 întreprinderi industriale, din care 4 republicane, care realizau o producție globală de aproape 1300 milioane lei; peste 440.000 ha suprafață agricolă; 158 cooperative agricole de producție, 12 stațiuni de mașini și tractoare și 9 întreprinderi agricole de stat.

Contextul presei naționale și locale

În 1965, anul în care Nicolae Ceaușescu a preluat funcția de secretar general al PCR, în România existau 25 de ziare regionale, cu un tiraj zilnic total de 912.000 de exemplare, și 8 ziare raionale, cu un tiraj zilnic total de 65.000 de exemplare. Presa locală de partid era formată din 20 de cotidiene locale, 4 cotidiene regionale, 2 ziare cu apariție săptămânală, 1 bisăptămânal regional, 1 săptămânal regional și 4 bisăptămânale raionale. Cele 20 de cotidiene locale erau: *Secera și Ciocanul* (Pitești), *Steagul roșu* (Bacău), *Drapelul roșu* și *Szabad Szó* (Timișoara), *Drum nou* (Brașov), *Făclia* și *Igazság* (Cluj), *Crișana* și *Fáklya* (Oradea), *Dobogea nouă* (Constanța), *Viață nouă* (Galați), *Drumul socialismului* (Deva), *Flacăra Iașului*, *Pentru*

[3] „Cuvîntarea tovarășului Virgil Trofin”, în *Oltul* nr. 1 din 18 februarie 1968, p. 1, cu continuare în p. 3

socialism și *Bányavidéki Fáklya* (Baia Mare), *Steaua roșie* și *Vörös Zaszló* (Târgu Mureș), *Înainte* (Craiova), *Flamura Prahovei* (Ploiești) și *Zori noi* (Suceava).

În 1967, cu un an înainte de reforma teritorial-administrativă, principalele 18 ziare centrale aveau un tiraj zilnic cumulat de 3.969.000 de exemplare[4]. Temele articolelor erau, în principal, legate de activitățile muncitorești din fabrici și uzine, de munca țăranilor în cooperativele agricole de producție, și aveau limbajul unor ședințe de partid. În 1968, numărul publicațiilor autorizate să apară era de 593[5], însă au fost tipărite efectiv doar 576 de publicații, într-un tiraj general de 915 milioane de exemplare. Veniturile totale înregistrate în primele luni ale anului au fost de 356 milioane lei – din vânzarea publicațiilor fiind realizate 308 milioane lei, iar din publicitate, restul de 48 milioane lei, adică 13,4%. În 1969, numărul publicațiilor ajunsese la 609 titluri, tipărite într-un tiraj de 1.311.400.000 de exemplare, profitul obținut fiind de 65.800.000 de lei, cu peste 15 milioane de lei mai mult decât în 1968[6].

În urma reformei administrativ-teritoriale s-a produs și reorganizarea presei locale, prin înființarea cotidienelor județene de partid, între anii 1968-1970. *Oltul* este unul dintre acestea, așa cum în Gorj va apărea, tot în 1968, *Gazeta Gorjului*, care va ființa până în 1989. Rolul lor era, desigur, popularizarea platformei politice comuniste și difuzarea de mesaje propagandistice, menite să servească sistemul politico-ideologic. Jurnalista Emilia Șercan mai notează că, în urma reformei teritorial-administrative, „presa județeană de partid a avut o creștere a numărului de titluri de la 33 la 54 de unități, tirajul general rămânând la același nivel". Între cele mai însemnate titluri din județul Romanați, respectiv Olt, care își încetează apariția după instaurarea regimului comunist, se regăsesc *Romanațul*, „ziar de cultură și informațiuni pentru județele Romanați și Olt", care a apărut la Caracal (pare-se săptămânal), în 1936, existența sa prelungindu-se până cel puțin în anul 1945. De asemenea, *Zorile Romanaților* – „revistă de cultură generală", cu primul număr în anul 1927, publicația continuându-și neîntrerupt apariția timp de 19 ani, până în 1945, cu o frecvență de obicei lunară. Mai sunt semnalate apariția ziarului *Oltul*, la 17 ianuarie 1928, la Slatina[7], și a *Gazetei Oltului*, cu unele întreruperi, până în anii 1947-1948.

Datorită descentralizării presei, s-a impus imediat sporirea vigilenței, în consecință și a cenzurii. În toate orașele reședință de județ, în care se aflau noile redacții, conținutul publicațiilor era supravegheat de cenzori, subordonați Direcției Generale a Presei și Tipăriturilor, înființată încă din 1949, când a avut loc instituționalizarea controlului informațional din România[8]. DGPT era un organism cu multiple funcții de cenzură și control, care autoriza apariția tipăriturilor, difuzarea, importul și exportul de ziare, cărți, obiecte de artă, reglementa regulile de funcționare a librăriilor, anticariatelor, bibliotecilor, depozitelor, dădea instrucțiuni cu privire la organizarea birourilor de cenzură din capitală și din provincie, stabilea condițiile în care se ștampilau șpalturile sau manuscrisele cu mențiunea „Bun de tipar" sau „Cenzurat".

Primul număr al ziarului *Oltul* și structura conținutului publicației

Primul număr al ziarului *Oltul* apare duminică, 18 februarie 1968, în patru pagini, ca organ al Comitetului județean Olt al P.C.R. și al Consiliului popular județean provizoriu. Tiparul este executat la Întreprinderea Poligrafică „Argeș" – Pitești, mențiune care se regăsește în josul ultimei pagini și care este singura făcută, neexistând casetă redacțională cu alte

[4] Emilia Șercan, op. cit., p. 73

[5] În această cifră nu au fost incluse publicațiile Ministerului Administrației Interne, ale Ministerului Forțelor Armate, revistele școlare, studențești și publicațiile litografiate

[6] Emilia Șercan, op. cit., p. 214

[7] „Memoria Oltului", an. III, nr. 1 (23), ianuarie 2014, p. 3, disponibil la https://www.cesianu-racovitza.ro/wp-content/uploads/2018/04/revista_31.pdf, accesat online la 5 decembrie 2025

[8] Decretul nr. 214/20 mai 1949 prevedea transformarea Direcției Presei din Ministerul Artelor și Informațiilor în Direcția Generală a Presei și Tipăriturilor de pe lângă Consiliul de Miniștri – căruia i se subordona ierarhic, căci ideologic stătea sub tutela Secției de Agitație și Propagandă a Comitetului Central al Partidului Muncitoresc Român

informații. Începând cu numărul 16, din data de 7 martie 1968, în același loc va apărea precizarea că redacția și administrația se află la Slatina, strada Filimon Sîrbu nr. 2.

De la început are pe frontispiciu faimosul slogan „Proletari din toate țările, uniți-vă!". Literei *O* din sigla *Oltul* îi sunt suprapuse grafic conturul din spice al stemei R.S.R. și însemnele secera și ciocanul – folosite pentru reprezentarea comunismului, cele două unelte simbolizând alianța politică dintre țărănime și proletariatul industrial.

Pe prima pagină a primului număr este enunțat scopul publicației în comunitate – în principal acela de informare –, într-un text scurt, de numai trei paragrafe, adresat Colectivului redacțional și semnat de Comitetul Județean Olt al P.C.R.:

„Ziarului Oltul, organ al Comitetului județean Olt al P.C.R. și al Consiliului popular județean provizoriu, îi revine misiunea de a asigura informarea populației din județul nostru, oferindu-i posibilitatea să-și spună cuvîntul în problemele economice, cetățenești și culturale, pentru cunoașterea realizărilor și experienței pozitive dobîndite în diferite domenii de activitate.

Militînd cu fermitate și cu înaltă conștiință patriotică pentru traducerea în viață, pe plan local, a măsurilor de partid și de stat, ziarul Oltul trebuie să devină o tribună a tuturor oamenilor muncii de pe aceste locuri, supunînd dezbaterii largi toate problemele legate de propășirea economică, socială și culturală a județului nostru. El va trebui să aducă o contribuție de seamă la sporirea activității politico-educative în rîndul maselor, cultivînd dragostea fierbinte față de patrie și oglindind profundul atașament al locuitorilor orașelor și satelor oltene față de politica Partidului Comunist Român.

Urăm succes deplin colectivului redacțional, în îndeplinirea acestei misiuni de cinste și de răspundere".[9]

Textul de fond al primei pagini se referă la *Constituirea Comitetului județean Olt al P.C.R. și a Consiliului popular județean provizoriu*, care avusese loc în ziua precedentă, succedat de „Cuvîntarea tovarășului Virgil Trofin" – om politic apropiat al lui Nicolae Ceaușescu, în perioada 1968-1969 fiind a doua personalitate a P.C.R. Ambele texte au dimensiuni însemnate și continuă în pagina a treia.

Faptul că la 16 februarie Marea Adunare Națională adoptă Legea nr. 2 privind organizarea administrativă a teritoriului Republicii Socialiste România, iar la 17 februarie aveau loc lucrările adunării activului de partid al organizației județene Olt explică de ce tipărirea acestui prim număr la data de 18 februarie 1968, într-o zi de duminică, nu este întâmplătoare. Numărul 2 al ziarului va apărea marți, 20 februarie 1968, iar distribuirea publicației șase zile pe săptămână, cu excepția celei de luni, devine regulă.

Apariția cotidianului, ca și regionalizarea și descentralizarea sunt salutate într-un text elogios publicat în pagina a treia din numărul 4 / 22 februarie 1968, cu titlul „Orație pentru *Oltul*", de scriitorul Petre Pandrea[10], simpatizant comunist, iar mai apoi acuzat de denigrare a regimului și de colaborare împotriva lui, și care se va și stinge din viață în același an 1968. „În coloanele cu principii comuniste ale *Oltului* nostru se va reflecta, zi de zi, în efemeride, zidirea socialismului din Republica Socialistă România, cu țelul viitor al comunismului pretutindenesc"[11], scrie acesta.

Numărul de patru pagini și prețul de 30 de bani ale ziarului vor fi păstrate și ele în următorii ani. În mare măsură și structura conținutului se va menține, singurele care perturbă aritmia spațiului fiind, de obicei, textele cuvântărilor – cele ale lui Nicolae Ceaușescu fiind integral preluate, uneori acoperind mai mult de jumătate din suprafața tipărită.

[9] „Colectivului redacțional al ziarului *Oltul*", în *Oltul*, nr. 1 din 18 februarie 1968, p. 1
[10] Petre Pandrea (26 iunie 1904, Balș – 8 iulie 1968, București), pe numele său real Petre Ioan Marcu
[11] „Orație pentru *Oltul*", autor Petre Pandrea, în *Oltul* nr. 4 din 22 februarie 1968, p. 3

Din pagina întâi nu vor lipsi cuvântări și informații despre deplasări ale liderului comunist al țării, nici despre obiective industriale ale Oltului ori ale sectorului agricol. Pagina a doua este rezervată informațiilor privind educația, istoria, tradițiile, cultura. Din martie, ediția de duminică va edita pagina a doua, alternativ, sub titlurile generice „Literatură și artă" (include poeme, proză, articole de Petre Pandrea – care devine colaborator al ziarului) și „Magazin" (cu epigrame, umor, rebus, informații de cultură generală ori despre personalități și obiective din Olt). Pagina a treia vizează în general actualitatea internă a județului, cu accent pe domeniile agriculturii și meșteșugurilor, și conține de cele mai multe ori continuări ale articolelor din prima pagină. Treptat, începe să includă mai multe subiecte din sport și anunțuri de mică publicitate. Pagina a patra, încă de la primul număr tipărit al ziarului sub genericul „Lumea în 24 de ore", reflectă – în note informative scurte – actualitatea politică și socială internațională.

Teme recurente în paginile cotidianului

Numerele de început ale ziarului popularizează noile schimbări administrativ-teritoriale, în primul rând, și caută să facă cunoscut cât mai bine orașul Slatina și mai ales recent înființatul județ Olt. O fac prin reportaje, inițierea unor rubrici tematice ori articole pe teme de istorie-arheologie, care prezintă descoperiri ce atestă vechimea așezării. Împlinirea a 600 de ani existență documentară a orașului Slatina, în ianuarie 1968, va fi prilej de publicare a numeroase articole în acest scop, pe tot parcursul anului.

Tema privind noua organizare este, desigur, strâns legată de viața de partid și de planificările în principal de ordin economic, industrializarea fiind printre cele mai importante obiective. Fiecare număr al ziarului va prezenta chiar pe prima pagină unul dintre obiectivele industriale ale Oltului. De asemenea, activitatea cooperativelor agricole (C.A.P.-urilor) și a cooperativelor de consum, campaniile agricole și recoltele, realizarea producției, activitatea unităților comerciale din județ (texte inclusiv despre parametrii cerințelor și ritmul aprovizionării) etc.

Educația, în general, dar îndeosebi învățământul începând cu grădinița până la școala profesională (în perspectiva adoptării Legii nr. 11/ 13 mai 1968 privind învățământul în R.S.R.), ca și tineretul și preocupările lui reprezintă teme predilecte, abordate în texte ample ca întindere. În fine, activitatea bibliotecilor și căminelor culturale, a brigăzilor artistice, artiștilor amatori și formațiilor de teatru popular, de dansuri și cântece folclorice, cu contextele de performare este vizată aproape în fiecare număr al ziarului, pentru popularizare și încurajare, sub pretextul ridicării la un nivel superior a activității cultural-științifice.

Prin mesajul pe care transmit, articolele din cuprinsul publicației nu pot fi neglijabile din punct de vedere ideologic, fiind eficiente în atingerea unor obiective de propagandă. Așadar, este necesar ca ele să fie lecturate în subtext. Se constată înlocuirea rolului informativ cu cel educativ, cu scopul vădit al propagării mesajelor ideologice și politice. Textele privind mișcarea artistică de amatori și, în general, manifestările din sfera cultural-artistică, inclusiv cea a culturii tradiționale, iau forma unui îndrumar, cu norme și reguli de respectat. De multe ori, reliefarea aspectelor/consecințelor pozitive se face prin comparație cu exemple negative, pentru un impact sporit asupra cititorului. Articolele comunică multe idei și mai puține informații, într-un limbaj accesibil – pe alocuri intenționat adaptat și devenit chiar colocvial, încărcat de sintagme și clișee, ca în toată presa comunistă.

- ***Industrializarea și agricultura, cuvântările și viața de partid – subiecte care înlocuiesc articolul de fond***

În cuprinsul niciunuia din cele 271 de numere ale ziarului *Oltul* tipărite în decursul anului 1968 nu se regăsește un editorial în adevăratul sens al cuvântului. Respectiv un articol care să prezinte poziția oficială a publicației față de un subiect de actualitate și important pentru public,

care să dezbată probleme de interes general, să exprime atitudini personale ale autorului, să îi îndemne pe cititori la reflecție.

Dacă în presa liberă acesta indică „direcția" publicației, în *Oltul* deocamdată lipsește sub această formă, însă sub o alta el glorifică „faptele mărețe" ale partidului și pe „conducătorul iubit". O face într-un limbaj de lemn, plin de clișee. Editorialul este suplinit în *Oltul* anului 1968 de texte despre obiectivele industriale și agricole din județ, cuvântări și activitatea lui Nicolae Ceaușescu (deplasări, primiri de delegații), viața de partid (întruniri, decizii).

- ***Promovarea județului Olt după noua organizare administrativ-teritorială: istorie, obiective cultural-istorice și turistice***

Prezentarea orașului Slatina, ca și a județului Olt cu obiectivele lui cultural-istorice și turistice, descoperirile de vestigii arheologice ce atestă vechimea așezării, este constantă – de la primele numere, pe întreg parcursul anului 1968.

Justificarea o dau noua organizare administrativ-teritorială și aniversarea împlinirii a 600 de ani de existență documentară a orașului.

„Slatina este unul din cele mai vechi centre economice de la sud de Carpați, menționat încă din secolul al XIV-lea (1368), odată cu primele capitale ale Țării Românești: Cîmpulung (1300) și Curtea de Argeș (1330). (...) Rămas în general slab dezvoltat economic în întreaga orînduire capitalistă, orașul Slatina se va trezi din lunga amorțire abia în anii construcției socialiste, ca urmare a înțeleptei politici a partidului nostru de industrializare socialistă și de dezvoltare armonioasă a întregii țării"

– scrie Mihai Butoi[12], directorul Muzeului Județean Olt. Pe de altă parte însă, educarea tinerei generații „în spiritul patriotismului revoluționar socialist" se face și prin această formă de „cultivare a respectului față de tot ce însemna trecut, istorie, moștenire culturală ca o formă de consolidare a apartenenței la o comunitate politică, culturală"[13].

- ***Învățământul și educația: textele-preambul la adoptarea Legii nr. 11/ 13 mai 1968 privind învățământul în R.S.R.***

Preocuparea pentru educația la toate nivelurile, reflectată constant în paginile ziarului din primul trimestru al anului 1968, este explicabilă mai întâi în perspectiva adoptării, la data de 13 mai, a Legii nr. 11 privind învățământul în Republica Socialistă România. Apariția legii este pregătită temeinic prin publicarea de articole favorabile care vizează punctual noile ei norme, lăsându-se însă impresia că acestea sunt puse în dezbatere publică. Chiar sub acest generic sunt publicate numeroase articole care aduc în atenție aspecte privind necesitatea pregătirii corespunzătoare atât a elevilor, cât și a cadrelor didactice, baza materială, vârsta potrivită pentru începerea școlii etc. Se acordă atenție sporită educației tehnice și profesionale, elevii fiind îndrumați să își aleagă cariere care să contribuie la dezvoltarea economică a țării. Pentru Olt, se face corelație între rețeaua de școli profesionale și dezvoltarea economiei județului

Elevul nu este, așadar, doar un simplu participant la procesul de învățare, ci și un potențial agent al schimbării sociale. În procesul de învățământ, „elevii își însușesc un bagaj bogat de cunoștințe din cele mai diferite domenii și în același timp își dezvoltă capacitățile intelectuale, trăsăturile cele mai bune ale personalității lor în formare, capătă deprinderi și convingeri trainice, formîndu-se ca cetățeni demni ai patriei", se subliniază în articolul intitulat „Corelația instruire – educație"[14].

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[12] „Slatina – vechi centru economic al Țării Românești", autor Mihai Butoi, în *Oltul* nr. 10 din 29 feb. 1968, p. 2

[13] Manuela Marin, „Tineret și socializare politică în România anilor 1970 și 1980" în „Tineri și tineret în România socialistă. Identitate, ideologie și dinamici socio-culturale", Editura Cetatea de Scaun, Târgoviște, 2022, p. 175

[14] „Corelația instruire – educație" în *Oltul* nr. 7 din 25 februarie 1968, p. 1, cu continuare în p. 3

Textul cu titlul „Criterii științifice în orientarea profesională a elevilor” reiterează ideea:

„Învățământul de cultură generală, în anii puterii populare, s-a dezvoltat și perfecționat necontenit, mergînd în pas cu adîncite prefaceri ce au avut loc în toate domeniile de activitate din țara noastră. Partidul și statul au depus susținute eforturi pentru dezvoltarea învățămîntului, întrucît el constituie mijlocul principal de pregătire pentru viață, pentru societate a tineretului patriei”.[15]

Cu câteva zile înainte de aprobarea de către Plenara Comitetului Central al PCR a studiilor elaborate de Ministerul Învățământului cu privire la dezvoltarea învățământului de cultură generală, superior, profesional și tehnic, care urma să fie legiferate de Marea Adunare Națională, *Oltul* publică articolul cu titlul „Crește rolul social al școlii”, cu scopul de a oferi cititorilor posibilitatea să își formeze o idee completă asupra ansamblului de măsuri propuse pentru dezvoltarea învățământului de toate gradele:

„Coborîrea limitei de școlarizare de la 7 la 6 ani asigură încheierea ciclului obligatoriu de 10 clase la vîrsta de 16 ani, vîrstă la care tinerii sînt suficient de dezvoltați și pregătiți pentru a fi angajați în producție. Absolvenții școlii generale de 10 ani vor putea să-și însușească mai ușor o meserie, fie urmînd o școală profesională, fie încadrîndu-se direct în producție. Școala generală de 10 ani asigură noi dimensiuni împlinirii aspirațiilor spre cultură ale poporului nostru. Ea va da oameni mai culți, care vor putea să-și însușească mai repede și mai bine o calificare, ceea ce va grăbi progresul material și spiritual al societății noastre”.[16]

Legea adoptată pe 13 mai 1968 precizează că „învățământul are drept scop însușirea, de către cetățeni, a culturii generale și a cunoștințelor necesare exercitării unor profesiuni utile societății, formarea concepției lor materialist-dialectice despre natură și societate, educarea intelectuală, morală, estetică și fizică, cultivarea dragostei lor față de patrie și popor, față de idealurile de pace și progres social”[17].

- ***Tineretul, între „educația prin muncă și pentru muncă” și timpul liber***

Tineretul reprezenta pentru partid o categorie specială, interesul pe care i-l arată fiind explicabil din perspectiva rolului atribuit în planul de transformare socialistă a țării. Tinerii erau viitorul națiunii, așadar acea forță socială care putea contribui la materializarea viitorului comunist. Erau „materialul” cel mai maleabil pentru făurirea „omului nou” pe care partidul și-l dorea – însă văzut nu doar ca „un simplu executant al planurilor naționale de dezvoltare, cât mai ales un participant activ, conștient de valoarea contribuției sale creatoare la dezvoltarea socialistă a României”, scrie cercet. Manuela Marin. Iar acest lucru implica un proces continuu de dezvoltare a conștiinței prin intermediul socializării politice.

Una dintre dimensiunile socializării politice era, spre exemplu, participarea tinerilor la munca patriotică. „Semnificația prestării muncii patriotice mergea dincolo de necesitatea asigurării unei specializări sau experiențe practice valoroase pentru tânărul muncitor. Astfel, ea căpăta însemnătatea unei experiențe formative subsumate obiectivului educației prin muncă și

[15] „Criterii științifice în orientarea profesională a elevilor”, autor prof. emerit Pătru Crăciun, directorul Liceului nr. 1 din Caracal, în *Oltul* nr. 8 din 27 februarie 1968, p. 2

[16] „Crește rolul social al școlii”, autor prof. Elena Achimescu, director-adjunct al Liceului nr. 2 Slatina, în *Oltul* nr. 64 din 4 mai 1968, p. 1

[17] Legea nr. 11 din 13 mai 1968 privind învățământul în Republica Socialistă România. Emitent: Marea Adunare Națională. Publicată în Buletinul Oficial nr. 62 din 13 mai 1968. Document disponibil online la https://legislatie.just.ro/Public/DetaliiDocument/46715, accesat la 19 septembrie 2025

pentru muncă. (...) Prin munca depusă, tinerii s-ar fi creat sau recreat pe sine în postura de «oameni noi pentru o nouă Românie»", mai scrie Manuela Marin[18].
Un adevărat elogiu face *Oltul* tinerilor și muncii patriotice chiar în primele numere:

„(...) Animați de dragoste nemărginită față de patrie și partid, în uzine și pe ogoare, pe băncile școlilor și în marile amfiteatre, tinerii zilelor noastre continuă la cu totul alte dimensiuni bogatele tradiții de luptă și muncă ale poporului, adăugînd noi valori materiale și spirituale economiei, științei și culturii românești, făcîndu-și din aceasta cauza muncii de fiecare zi, însăși rațiunea lor de a fi. (...) Participarea la acțiunile de înfrumusețare a orașelor și satelor, la strîngerea recoltelor, colectarea metalelor, împăduriri, strîngerea plantelor medicinale, oferă tineretului posibilități largi de manifestare a inițiativei, hărniciei și spiritului gospodăresc, îl ajută să îndrăgească munca, să înțeleagă semnificația ei socială, să fie conștient că cea mai înaltă expresie a dragostei de patrie o constituie munca plină de abnegație pentru sporirea valorilor ei materiale și spirituale.
Tinerii din orașele și comunele județului Olt, îndrumați cu competență și atenție de către Comitetul județean al U.T.C., vor fi în primele rînduri, alături de toți oamenii muncii, în vasta acțiune de transpunere în viață a hotărîrilor partidului nostru de dezvoltare a industriei, agriculturii, științei și culturii, vor fi la înălțimea încrederii pe care partidul și poporul o au în tînăra generație".[19]

„Împrejurimile a numeroase comune, zăvoiul Oltului și șantierele de irigații din sudul județului cunosc, începînd de duminică, freamătul adus de miile de tineri care, la chemarea comitetelor U.T.C., au deschis șantierele muncii patriotice".[20]

„Pretutindeni unde ai călători, de-a lungul și de-a latul țării, vei întîlni rezultate ale colaborării voluntare a tuturor vîrstelor la acțiuni de construire a unor obiective economice și sociale, de înfrumusețare și ornamentare a orașelor și satelor".[21]

Cercet. Manuela Marin accentuează nu doar diversitatea și complexitatea activităților de socializare politică destinate tinerilor, „dar mai ales modul în care ele monopolizau toate aspectele vieții cotidiene (publice și private) ale tinerilor". Așadar, accentul era pus pe participarea generației tinere și pe implicarea activă și continuă, pentru a ocupa cât mai mult din așa-zisul timp liber.

Timpul liber este subiect frecvent abordat în ziarul *Oltul*, de cele mai multe ori pus în corelație cu activități cultural-educative. Revigorarea culturii de masă și mișcării de amatori, în special din întreprinderi, ca și de la sate, se face și în scopul câștigării competiției cu noile forme de divertisment accesibil generației tinere. „Bătălia" pe care partidul o duce este, așadar, pentru conștiința tinerilor – pe terenul divertismentului. Sugestii și recomandări pentru „organizarea timpului liber într-un mod plăcut și instructiv" sunt făcute cu fiecare articol publicat:

„Timpul liber, dacă nu este folosit cum trebuie, devine o povară, încărcată de samarul plictisului".[22]

„(...) În statul nostru socialist dreptul la odihnă și distracție stă pe aceeași orizontală cu dreptul de muncă. Avem deplină libertate de a beneficia de aceste drepturi în funcție de necesitățile și posibilitățile fiecăruia. (...) Organizarea timpului liber într-un mod plăcut și

[18] Manuela Marin, op. cit, pp. 166-167
[19] „Noile dimensiuni ale tinereții", autor Victor Ursu, în *Oltul* nr. 4 din 22 feb. 1968, p. 1 cu continuare în p. 3
[20] „Tinerii au ieșit pe șantierele muncii patriotice", în *Oltul* nr. 28 din 21 martie 1968, p. 3
[21] „Valențele muncii patriotice", în *Oltul* nr. 51 din 17 aprilie 1968, p. 2
[22] „Timpul liber, o necunoscută?", în *Oltul* nr. 25 din 17 martie 1968, p. 1

instructiv constituie, de fapt, una din preocupările de seamă ale organizațiilor U.T.C. Am profitat de vibranta manifestare care, de altfel, este cunoscută în fiecare comună – hora care te smulge și te alătură cu o forță magnetică, dînd glas «zestrei spirituale a comunei». În acest sens am solicitat opiniile cîtorva tineri. Tema?! – manifestările ce au loc pentru îndeplinirea acestei cerințe supreme (organizarea timpului liber)".[23]

„Deunăzi, am avut o convorbire cu tovarășul Daniel Rotaru, vicepreședintele cooperativei «Arta meșteșugarilor» din Slatina despre activitatea cultural-artistică.
– Se poate vorbi despre timpul liber ca factor de cultură, capabil să-ți transmită și să-ți facă familiare valori indiscutabile de frumos?
– Fără îndoială că da. Deși limitat, timpul afectat formațiilor noastre cele mai active – orchestra de mandoline, brigada artistică de agitație, grupul vocal folcloric – are în vedere în primul rînd selectarea și afirmarea folclorului nostru tradițional, poetic și muzical, a formelor sale variate de expresie. În cultivarea lui intră nu numai respectul pentru marile sale comori de frumusețe ci și o legătură de sînge. Sîntem români nu numai prin nume, ci și prin afinitatea spirituală cu pămîntul pe care ne-am născut și am crescut".[24]

- ***Activitatea cultural-educativă și contextele de performare***

Socializarea politică a tinerilor are loc și prin educația cultural-artistică, cu participarea bibliotecilor, căminelor culturale în mediul rural, a caselor de cultură, cluburilor tineretului, muzeelor, teatrelor și instituțiilor muzicale, respectiv a școlilor populare de artă – în fapt, a tuturor instituțiilor implicate în desfășurarea unei activități cultural-educative.

Mișcarea artistică de amatori, ale cărei echipe erau organizate și îndrumate de căminele culturale, de casele de creație populară și de organizațiile sindicale, în întreprinderi, este în plin avânt în anul 1968. Există un număr mare manifestări cultural-artistice și de formații – grupuri vocale și coruri, tarafuri, ansambluri de cântece și de dansatori, orchestre de muzică ușoară și populară, ansambluri de obiceiuri populare, formații instrumentale, fanfare, brigăzi artistice, formații de teatru folcloric.

Toată această anvergură de forțe cultural-artistice este reflectată plenar în paginile ziarului *Oltul*, în articole care le potențează rolul. Participarea tinerilor la astfel de manifestări artistice girate oficial viza, pe lângă stabilirea unui control asupra timpului lor liber, și educarea printre forme atractive și mai ales ilustrative, în valorile socialist-naționaliste ale regimului[25].
Presa comunistă, în general, încearcă să redea idealurile de vitalitate, tinerețe, entuziasm personificate de tineretul implicat în astfel de manifestări mai ales prin strategii vizuale, iar evenimentele demonstrative, de tip paradă sau festival, le puneau cel mai bine în valoare. Aceste reprezentări ale tineretului erau cel mai bine exhibate în parade și „demonstrații" care puteau etala la scară largă tipologia „omului nou", afirmă cercet. Andrada Fătu-Tutoveanu[26].

„Noua formă de organizare administrativ-teritorială a țării – primită cu viu interes și cu o vădită satisfacție de toți locuitorii satelor și orașelor noastre – deschide activității cultural-artistice de masă perspective vaste în direcția valorificării la un nivel superior a resurselor materiale și umane din sfera mereu mai largă și cuprinzătoare a culturii. Constituit cu cîteva zile în urmă, Comitetul județean pentru cultură și artă are menirea de a coordona întreaga activitate cultural-artistică de pe cuprinsul județului, de a asigura condiții favorabile afirmării forțelor artistice, dezvoltării nestingherite a talentelor autentice, fructificării

[23] „Timpul liber al tineretului / Pe aceeași orizontală", în *Oltul* nr. 33 din 27 martie 1968, p. 2
[24] „Activitatea cultural-educativă strîns legată de viață", în *Oltul* nr. 36 din 30 martie, p. 2
[25] Manuela Marin, op. cit, pp. 180-181
[26] Andrada Fătu-Tutoveanu, „Presă, propagandă și construcție identitară", în volumul „Identități sociale, culturale, etnice și religioase în comunism" (coord.: Cosmin Budeancă, Florentin Olteanu), Ed. Polirom, 2015, pp. 207-208

tradițiilor și obiceiurilor locuitorilor de pe această uriașă vatră folclorică, care este județul Olt, de a ridica la un nivel superior activitatea așezămintelor culturale.
Dar obiectivul major, care trebuie să călăuzească în permanență de acum înainte munca tuturor celor ce lucrează în domeniul culturii de masă, este realizarea unui salt calitativ în activitatea cultural-artistică, printr-o receptivitate sporită la cererile și exigențele cetățenilor, printr-o mai pronunțată fundamentare științifică și artistică a acestei activități. (...) Adeseori la programele artistice prezentate de unele formații de amatori, prezența publicului e foarte slabă. Cauza nu e nevoie s-o căutăm prea departe, ea se găsește în însăși calitatea artistică a programelor prezentate, în sărăcia repertoriului".[27]

„Permanentizarea activității artistice de amatori reprezintă o necesitate în viața satului. Constituind o manifestare de optimism, ea este expresia vieții luminoase adusă pe scenă și exprimată prin cîntec și joc. Construirea căminelor culturale, procurarea celor necesare, toate celelalte condiții create fac dovada grijii permanente a partidului și statului pentru activitatea artistică de amatori. (...) Oamenii care dăruiesc timpul lor liber căminului cultural, care cu răbdare și pasiune săvîrșesc actul creației artistice îndeplinesc o misiune patriotică: păstrarea și transmiterea folclorului românesc. Ei ar trebui să se bucure pretutindeni de prețuirea celor din jurul lor, de sprijin pentru a-și realiza pe scenă chemarea artistică".[28]

„Purtătoare ale folclorului nostru poetic și muzical, tarafurile au conservat și vehiculat în timp și în spațiu neprețuitul tezaur al artei noastre populare, cale de secole. Transmițîndu-și-l o dată cu lăuta din tată în fiu, generații întregi de lăutari au fost sufletul petrecerilor noastre populare și păstrători ai unor datini străbune. Județul Olt are localități ca Iancu Jianu, Tomeni, adevărate centre, în care numărul lăutarilor trece deseori de cifra 100 – adevărate conservatoare de muzică populară. În mod frecvent grupați cîte 4-5, ei cîntă mai ales la nunți, pe un areal proporțional ca mărime cu faima ce o dețin. Alții cîntă în restaurantele de la oraș. Mulți dintre ei însă au fost sau sînt celebrități în arta lor. Sînt numeroase, am spus, căminele culturale care au posibilitatea să-și organizeze în bune condiții astfel de formații: Iancu Jianu, Drăgănești, Spineni, Brîncoveni, Valea Mare, Optași, Priseaca, Mogoșești, Coteana și multe altele. (...) Din păcate multe cămine culturale, care se bucură de avantajul unor astfel de posibilități, nu înțeleg ce aport și-ar aduce prin constituirea unui taraf. Nu înțeleg că muzica vocală, dansul, brigada artistică, montajul cer suportul unei formații de muzică instrumentală bine organizate".[29]

„Obiceiurile și tradițiile poporului nostru se păstrează intacte la țară. Acolo folclorul reînvie continuu. În satele noastre tinerii fredonează nu numai doinele învățate din bătrîni, ci și cîntece care vorbesc despre viața nouă, despre partid, despre oameni noi. Dansurile, motivele naționale de pe costume, cîntecele populare etc., se întîlnesc în orice sat al țării noastre la fel de frumoase, la fel de vii și noi, ca și acum două-trei sute de ani.
Educarea socialistă a oamenilor muncii se face nu numai prin muncă și învățătură, ci și prin artă. Dată fiind uriașa dezvoltare pe care au luat-o orașele noastre, tineretul din mediul urban își completează educația comunistă prin intermediul cinematografelor și al teatrelor moderne, al terenurilor de sport și parcurilor, al caselor de cultură și universităților populare. La educația tineretului sătesc contribuie, în primul rînd, căminul cultural. Dacă programele sale de activitate vor îmbina în mod armonios toate celelalte laturi ale educației

[27] „Primatul calității și al diversității / Valorificarea tradițiilor folclorice și ridicarea la un nivel superior a activității cultural-artistice", în *Oltul* nr. 9 din 28 februarie 1968, p. 1 cu continuare în p. 3
[28] „Pledoarie pentru permanentizarea activității artistice", în *Oltul* nr. 18 din 9 martie, p. 2
[29] „Cum păstrăm și cum valorificăm zestrea folclorică", în *Oltul* nr. 21 din 13 martie, p. 2

cu cea artistică, rezultatele vor fi la nivelul cerințelor. Pentru aceasta, însă, vor trebui găsite cele mai accesibile și potrivite forme, pentru a atrage cu mai mult tineret".[30]

Rolul educațional al activităților cultural-artistice era cel mai bine ilustrat de organizarea brigăzilor artistice, iar atenția pe care regimul comunist o acordă acestui tip de manifestări are legătură cu caracterul și conținutul programelor artistice prezentate.

Oltul publică nu puține articole despre rolul și responsabilitatea brigăzii artistice. Primul dintre ele – intitulat „În dezbatere: Actualitatea brigăzii artistice" și apărut în chiar în nr. 8 – este, înainte de toate, un îndrumar privind repertoriul. Nu lipsesc din cuprins exemplificările negative, critica „sărăciei evidente de inspirație", cu rol de a sublinia utilitatea normelor și regulilor propuse de autor, care este metodist al Casei de Cultură din Slatina:

„(...) Partea cea mai dificilă a unui spectacol de brigadă îl constituie de fapt textul, deoarece acesta trebuie elaborat de un așa-zis «colectiv de creație» și nu de scriitori consacrați, cum se-ntîmplă cu piesele de teatru. (...)
Scenetele, dialogurile, scheciurile, cupletele, strigăturile, etc. dau mai mare dinamism spectacolului decît «clasicul» vers-cîntec-joc, la care în majoritatea cazurilor nu poți să-i adaptezi altă mișcare scenică decît «celebrul» semicerc, care mai apoi a evoluat în «U» sau «V», cu vîrful sau baza spre public. (...)
Brigada nu trebuie să fie un arhivar care îndosariază realizările și lipsurile, ci un motor activ în mersul înainte al colectivității respective; ea trebuie să ia atitudine și să dea soluții pentru lichidarea unor rămîneri în urmă, să lupte pentru un trai mai bun. Bineînțeles, toate acestea transfigurate artistic, cu un înalt grad de exigență și după o foarte precisă documentare asupra stării de fapt a lucrurilor. Trebuie să scoatem odată din spectacolele de brigadă tabelul cifric cu oile și vacile existente și să ne ocupăm mai mult de oameni: cum gîndesc ei, ce năzuințe au, cum vorbesc, cum se poartă și ce vor ei de la viață. Textul de brigadă are obligația să dezbată o temă precisă, nu să ia în discuție un noian de probleme cărora să nu le dea în final nici o rezolvare, iar spectatorul să plece din sală cu «capul calendar», fără să fi învățat sau aflat nimic nou".[31]

„Practica de zi cu zi a dovedit că brigada artistică este o formă indispensabilă muncii politice, cultural-educative și artistice de masă. Ceea ce reușește să dea brigăzilor artistice plusul de interes este eficiența lor, caracterul lor de concretă și directă operativitate. Prin operativitate înțelegem capacitatea acestui gen de artă de a aduce în fața publicului prin uzine, de pe ogoare, ceea ce e de imediată actualitate, ceea ce angajează într-un efort comun, spre binele colectiv, inteligență și forță de creație".[32]

Concluzii

În concluzie, ziarul *Oltul* constituie un exemplu reprezentativ al presei de partid din România comunistă, într-o etapă de reorganizare administrativă și de repoziționare politică. Publicația integrează atât particularitățile locale ale județului Olt, cât și constrângerile ideologice ale respectivei perioade, configurând un discurs care, sub aparența informării, servește într-o manieră coerentă și sistematică obiectivele propagandistice ale regimului.

[30] „Educarea prin artă a tineretului sătesc", în *Oltul* nr. 49 din 14 aprilie, p. 2
[31] „În dezbatere: Actualitatea brigăzii artistice", autor G. Antonescu, metodist al Casei de Cultură Slatina, în *Oltul* nr. 8 din 27 februarie 1968, p. 2
[32] „Eficiența brigăzii artistice", autor Ștefan Enache, director al Casei de Cultură Slatina, în *Oltul* nr. 17 din 8 martie, p. 2

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ADVERTISING DISCOURSE FOR COSMETIC PRODUCTS. THE LEAFLET AND THE COMMERCIAL

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***Abstract*:** *The proposed paper shows a rhetorical and a pragmatic analysis of advertising discourse for cosmetic products. The work method is based on a corpus analysis formed with the examination of two complementary formats: first, the printed leaflet, and second, the audiovisual commercial. This article couldn't be made without a retrospective look at the advertising's foundational principles of rhetoric and pragmatics, as well as frameworks developed by their important contributors. The study aims to discuss some persuasive and argumentative strategies. Based on this dual perspective analysis, the paper highlights how verbal, visual and contextual elements interact at the same time to create a huge influence and to guide silently the consumer.*

***Keywords*:** *rhetoric, pragmatics; discourse; argumentation; implicature*

De-a lungul timpului, noțiunea generală de ***discurs*** a primit numeroase definiții. O primă modalitate de definire a acestuia o identificăm în lucrarea *Dicționar de analiză a discursului* (Nagy, 2015): „Termenul *discurs* trimite, în ultimele decenii, la realități lingvistice eterogene, uneori vagi, conceptualizate din perspective teoretice diferite, care au fost generate de necesitatea de a suprinde limbajul în acțiune, limba ca activitate, cu toate ipostazele sale, ignorate de viziunile mai vechi." (*Ibidem,* s.v. *discurs*)

În articolul de față, subiectul analizei va fi ***discursul publicitar***. Conform autoarei Adriana Maria Robu (2015), discursul publicitar, „văzut în complexitatea sa ca text, imagine, simbol și muzică totodată, este un tip de discurs construit pe baza interacțiunii discursive, a resurselor intertextuale și a sincretismului codurilor semiotice." (*Ibidem,* 387-388), urmând, ca mai apoi, să vedem cum se va realiza această unire.

Conform părerii lui Dumitru Irimia (1986), ***stilul publicistic*** specific acestui tip de discurs „apare și se dezvoltă în condițiile întemeierii și dezvoltării presei în limba română, ca expresie a «publicizării», a interpretării pentru public a vieții social-politice și cultural științifice, naționale și internaționale (*Ibidem*, 185) și se manifestă prin „împletirea funcției referențiale cu funcția conativă, cu intervenția, de ordin secundar, dar fără importanță, a funcției expresive." (*Ibidem*)

Tot acesta notează că acțiunea ***funcției referențiale*** se manifestă în discursul publicitar sub atenta dirijare a ***funcției conative*** și că referentul domină printr-un caracter dinamic, reprezentând o imagine (dominată de două componente: una ***informativă***, cealaltă ***propagandistică***) modelată în actul publicistic cu ajutorul ***funcției conative***. (*Ibidem,* 186)

Raportându-ne la *componenta informativă*, facem un pas către tărâmul ***retoricii***, „una dintre cele mai cultivate științe despre limbă în lumea antică greco-romană […] care îmbină arta construcției discursurilor cu o teorie a discursului, în special a celui cu funcție persuasivă, deoarece, prin discursul său, oratorul urmărea să impună un punct de vedere, un mod de exprimare sau orientarea către o activitate." (Nagy, 2015, s.v. *retorică*)

Componenta propagandistică ne îndreaptă către tărâmul ***pragmaticii***. În definirea conceptului s-a pornit chiar de la etimologia cuvântului, evidențiind că: „„*pragma* («acțiune») [-] am spune că *pragmatica este studiul modalităților în care limbajul este «pus în acțiune» de către utilizatori în vederea unui scop*." (Robu, 2015: 76)

Când vorbim despre retorică, avem neapărat în vedere și ***teoria argumentării***. O privire atentă în dicționarul retoric ne va duce către termenul de ***argument*** despre care suntem informați

că a fost „împrumutat în lingvistica modernă din logica formală, unde, în operația de reprezentare a propozițiilor, desemnează variabila independentă a funcției predicative sau, altfel spus, indică entitățile (obiectele și indivizii) de care depind proprietățile și relațiile, adică predicatele. […] În gramatica generativă, desemnează participanții minimum necesari, deci participanții implicați obligatoriu în activitatea sau starea exprimată de predicat, cărora predicatul le atribuie o funcție/ un rol tematic, extras(ă) din ansamblul de roluri: Temă, Agent, Pacient, Experimentator, Beneficiar/ Benefactiv, Sursă, Recipient/ Țintă, Locativ etc." (Pană Dindelegan, 2023, s.v. *argument*)

Pe lângă cele deja menționate, mai trebuie să cunoaștem și că prin argument „se înțelege mijlocul sau premisa pe care se sprijină sau cu care se respinge o idee, o atitudine sau o teorie, situație în care el se concretizează ca un enunț sau ca un șir de enunțuri conexate, ce pot intra în componența unui mare număr de discursuri, între care multe dintre speciile discursului științific, discursului oratoric, polemic și dialogic." (Nagy, 2015, s.v. *argument*)

Teoria argumentării reprezintă rezultatul cel mai de seamă al pragmaticii integrate, rezultat ce a fost dezvoltat de către J.-Cl. Anscombre și O Ducrot în lucrarea *L`argumentation dans la langue*. (1983)

Ideile centrale din cadrul acestei teorii sunt următoarele: „evidențierea elementelor și regulilor care determină organizarea externă și interpretarea argumentelor, fără a se opri și la teoretizarea aspectelor de natură contextuală a discursului" (Robu, 2015: 92) și „modalitățile formale care se articulează în limba vorbitorului pentru a da o orientare argumentativă enunțurilor sale și, totodată, vizează modalitățile formale care îi servesc destinatarului pentru a-și construi interpretarea." (*Ibidem*)

Teoria lor despre argumentare are în vedere și noțiunea aristotelică de *topos,* acesta desemnând, în cazul teoriei lor, „«principiile generale, admise în sânul unei comunități lingvistice, care servesc drept sprijin argumentației»". (*Ibidem*)

Toposul este clasificat în trei elemente: „cunoașterea admisă într-o comunitate din care fac parte locutorul și alocutorul, posibilitatea de a utiliza această cunoaștere în situații diferite și posibilitatea de a lega două proprietăți graduale sau scalare în baza principiului comun." (Robu, 2015: 92)

Aceștia fac o importantă distincție între două tipuri de argumentare: „*argumentarea în sens curent*, ca «ansamblu de dispozitive și strategii discursive utilizate de un locutor în scopul de a-și convinge auditoriul» și *argumentarea în sens tehnic* care «desemnează un tip specific de relații între conținuturi semantice, relații manifestate în discurs și înscrise în limbă»" (*Ibidem,* 215) Dintre cele două, cercetătorii consideră că al doilea tip de argumentare ar reprezenta obiectul pragmaticii integrate.

Pe cealaltă parte, când vorbim despre pragmatică, avem în vedere ***teoria relevanței/ a pertinenței***. Termenul de *pertinență* a fost impus în domeniul lingvisticii, „prin Școala de la Praga și ține de dezvoltarea teoriei fonologice structurale." (Nagy, 2015, s.v. *pertinență*).

Teoria pertinenței este considerată a fi teoria de bază a pragmaticii cognitive. Ea a fost propusă de autorii americani D. Sperber și D. Wilson, dorindu-și ca prin intermediul ei să explice „comportamentul comunicativ din punct de vedere cognitiv." (*Ibidem*)

Însă, pentru a ajunge să o analizăm, trebuie să amintim și să discutăm punctul acesteia de plecare, respectiv ***teoria conversației*** propusă de Herbert Paul Grice. Motivul este următorul: teoria pertinenței „concentrează toate maximele lui H. P. Grice într-un singur principiu și afirmă că pertinența trebuie căutată în interacțiunea comunicativă." (Nagy, 2015, s.v. *pertinență*).

Teoria conversației a fost propusă „în cadrul conferințelor din 1967 și publicată ulterior în lucrarea *Logic and Conversation* (1975)". (Robu, 2015: 79) Publicarea acestei teorii „a reprezentat un moment la fel de important ca și cel al publicării teoriei actelor de vorbire" (*Ibidem*), motivul fiind că „acestea două marchează detașarea de înțelegerea strict reprezentațională a limbajului sau a semanticii exclusive vericondiționale." (*Ibidem,* 79-80)

Grice este de părere că semnificația non-naturală din teoria lui Austin și Searle poate fi înțeleasă de interlocutor prin două tipuri de *implicaturi conversaționale*, identificabile prin anumite mărci lingvistice și *conversaționale*, care sunt inferențe bazate pe semnificație și nu pe formă.

Tipurile de implicaturi care ajută interlocutorul să înțeleagă acest tip de semnificație sunt în număr de două, respectiv: ***implicatura convențională*** și cea ***conversațională***.

Conform lingvistei Luminița Hoarță Cărăușu (2004), ***implicatura conversațională*** are o istorie relativ scurtă și, în esență, ea transmite „niște sfaturi despre cum ar trebui să folosească oamenii o anumită limbă, sfaturi relatate foarte pe scurt și schițate. (*Ibidem,* 95) Pentru a avea o comunicare care să fie corectă, dar și eficientă, autoarea observă că s-au identificat „ca linii directoare […] ***patru maxime conversaționale*** (maxime = imperative), care reprezintă principii generale, care conduc la o conversație eficientă și cooperantă, și care principii exprimă împreună un ***principiu general al comunicării***." (*Ibidem*)

Principiul cooperării vizează formularea contribuției aduse la conversație având în vedere ***scopul*** avut în momentul respectiv și ***direcția*** conversației. Despre acesta, Grice a susținut următoarele: „Am putea formula un principiu general relativ referitor la care participanții se vor aștepta (cu celelalte lucruri neschimbate) să îl respecte, și anume: Să vă aduceți contribuția la conversație așa cum este necesar, în stadiul în care aceasta are loc, cu scopul acceptat sau cu schimbul de opinii în care ești angajat. Unii ar putea numi acesta PRINCIPIUL COOPERĂRII." (t.n.)" (Grice, 1975: 45)

Prin intermediul ***maximei calității***, Grice susține că trebuie să aducem o ***contribuție adevărată*** conversației, iar acest lucru se poate realiza astfel: să nu spunem lucruri neadevărate și să nu susținem anumite fapte fără a avea dovezi concludente: „În categoria calității se încadrează supermaxima – „Încearcă să-ți faci din contribuția ta una care este adevărată." – și încă două maxime specifice: 1. Nu spune ceea ce crezi că e fals; 2. Nu susține anumite fapte pentru care nu ai dovezi concludente." (t.n.) (Grice, 1975: 46)

Cea de a doua maximă, a ***cantității***, aduce în prim plan ideea de a fi suficient de informativi, atât cât este necesar, pentru a se realiza scopul vorbirii, dar, totodată, conversația să nu fie informativă mai mult decât este necesar. „Cantitatea se referă la cantitatea de informații care trebuie furnizată și intră sub incidența următoarelor maxime: 1. Contribuția să fie atât de informativă pe cât este necesar (pentru scopurile actuale ale schimbului comunicativ); 2. Nu faceți informația mai informativă decât este necesar." (t.n.) (*Ibidem,* 45)

Maxima relevanței transmite că trebuie adusă o contribuție relevantă și persuasivă la conversație: „În categoria RELAȚIEI am plasat o singură maximă, anume: Fii relevant!" (t.n.) (*Ibidem,* 46)

Ultimul tip, ***maxima modalității***, evidențiază că este necesară claritatea, ordinea și exactitatea în conversație, evitând ambiguitatea. „În cele din urmă, în categoria MODALITĂȚII, pe care o înțeleg nu ca referindu-se (precum categoriile anterioare) la ceea ce se spune ci, mai degrabă, la ceea ce se spune a trebui spus, includ supermaxima „Fii perspicace" – și numeroase alte maxime precum: 1. Evitați obscuritatea exprimării; 2. Evitați ambiguitatea; 3. Fii succint (evită proxilitatea inutilă); 4. Fii ordonat." (t.n.) (*Ibidem*)

Autoarea amintită mai devreme, Luminița Hoarță Cărăușu (2004), evidențiază o serie de aspecte la fel de importante legate de teoria lui Grice. Prin aceasta, lingvistul „a inaugurat o viziune complet nouă asupra pragmaticii și asupra problemei comunicării. În plan teoretic, Grice a indus o nouă noțiune, aceea de *implicatură*, iar în privința comunicării, Grice a propus un principiu general, principiul de cooperare: pentru ca auditoriul să poată interpreta ce a vrut să spună vorbitorul, trebuie presupus că acesta din urmă a respectat principiul." (*Ibidem,* 96)

Concluzia autoarei referitoare la *implicatura conversațională* este următoarea: „este, deci, *rezultatul unei intenții precise prin care se nesocotește o regulă conversațională*." (*Ibidem,* 97)

Acestui aspect lingvistic de o importanță deosebită trebuie să i se mai adauge o clarificare suplimentară. Pentru o mai bună înțelegere, este necesară și amintirea principalelor ***șase caracteristici*** stabilite de către Grice implicaturii conversaționale. Astfel, trebuie să cunoaștem faptul că implicaturile conversaționale sunt: „*calculabile* […]; *neutralizabile* […]; *nondetașabile* […]; *nonconvenționale* […]; nu sunt implicitate în ceea ce este spus, ci *în spunere* […], *nedeterminate*" (t.n.) (Grice, 1975: 57-58)

Revenind la teoria pertinenței propusă de Sperber și Wilson, aceasta a reprezentat, deci, teoria fundamentală a pragmaticii cognitive, aceasta pornind de la una din maximele lui Grice. Ea datează din anul 1986, a fost publicată în lucrarea *Relevance. Communication and Cognition,* și are la bază principiul pertinenței care susține că: „Orice act de comunicare ostensivă comunică prezumția propriei sale pertinențe optimale". (Robu, 2015: 84)

Conform părerii celor doi autori americani, noțiunea de *pertinență* este dependentă de efortul cognitiv și cel contextual, astfel contribuindu-se la enunțarea a două ***maxime de relevanță***. (*Ibidem*, 84) Prima maximă exprimă ideea că: „o afirmație este relevantă într-un context în măsura în care efectele ei contextuale sunt majore" (t.n.) (Sperber, Wilson, 1995: 125), iar cea de a doua: „o afirmație este relevantă într-un context în măsura în care efortul pe care îl presupune procesarea acesteia este mic". (t.n.) (*Ibidem*)

Teoria celor doi a subsumat un concept de bază din sfera pragmaticii cognitive referitor la tipul de comunicare ostensiv-inferențială, referindu-se la două tipuri de intenție: una *informativă*, iar cealaltă *comunicativă*.

Cei doi pragmaticieni vorbesc despre mai multe tipuri de relație la nivelul unui act de comunicare. Un prim tip ar fi ***relația dintre efort și efect***. Aceștia sunt de părere că „toate actele ostensiv-inferețiale produc o așteptare de pertinență, în sensul că acestea au în mod cert o relevanață pentru emițător și receptor. Însă, pentru a înțelege pertinența/ relevanța unui enunț, este nevoie de un *efort* care va conduce către un *efect*." (*Ibidem,* 97)

Cel de al doilea tip de legătură discutată în teoria celor doi autori, Sperber și Wilson, vizează ***relația dintre context și concept***. Teoria celor doi prezintă ***contextul*** ca reprezentând „informațiile care se adaugă formei logice a enunțului în interpretarea proceselor inferențiale […] [și care este compus] „din cunoștințele enciclopedice accesibile prin forma logică, din circumstanțele fizice ale enunțării și din date care provin din enunțurile precedate." (t.n.) (Sperber, Wilson, 1995: 132)

Pentru cei doi pragmaticieni acest întreg ansamblu de elemente reprezintă „cadrul cognitiv al individului" (t.n.) (*Ibidem*) În cadrul acesta, ***conceptele*** care vizează memoria pe termen lung dețin rolul definitoriu, întrucât ele sunt înnăscute și nu dobândite de către om. (*Ibidem*) Această idee este argumentată de către cei doi astfel: „pentru existența unei abilități înnăscute a omului de a face operații de bază, iar existența unor concepte prototip face posibilă dobândirea altor concepte în mod deductiv." (t.n.) (*Ibidem*)

Discursul publicitar recurge frecvent la elementele de context pentru a putea transmite și decoda mesajul de catre receptor, iar interpretarea și analiza discursului sunt facilitate de cunoasterea acestor elemente contextuale.

După cum reiese din titlul articolului de față, partea practică vizează analiza pliantului și a filmului publicitar.

Discuția va debuta cu ***pliantul publicitar***. Nivelul lingvistic al acestuia va fi evidențiat și discutat având în vedere următoarea ilustrație:

Anexa 1, Dm-drogherie markt, campania octombrie-noiembrie 2023, vezi Anexa (1)

În categoria nivelului lingvistic, în publicitatea pentru produsele cosmetice putem întâlni trei constituenți majori: *marca/ brandul, sloganul* și *textul extins al reclamei*, care variază în funcție de canalul prin care este transmis (fie scris, sub formă de pliant, fie televizual, sub forma filmului publicitar). Toți aceștia pot fi identificați în *Anexa (1)*.

Textul reclamei publicitare propusă spre analiză este următorul: „Nuanțele calde ale toamnei îmi pun în evidență frumusețea!”. Despre el putem aminti că reprezintă, „ca element structural, […] partea lingvistică prin care se susține ideea de bază.” (Robu, 2015: 153):

Marca sau ***brandul***, în cazul de față „Dm”, pe care îl vedem în colțul din dreapta, jos, s-a impus în publicitate odată cu dorința „de a da nume produselor […] pentru a îl diferenția în mintea consumatorilor.” (Corbu, 2009: 58-59). S-a optat și pentru dubla numire a acestui constituent întrucât, în cele mai multe lucrări de specialitate, termenul de *marcă* a fost găsit sub denumirea englezească de *brand*. Putem să îl identificăm în dicționarul de specialitate sub forma: brand[2], *branduri*, s.n. Marcă de produs a unei firme renumite. [Pr. *brend*] – Cuv. engl. (DEX `09, s.v. *brand*[2]). O privire atentă ne arată că acesta este al doilea sens a cuvântului, în timp ce primul este: brand[1], *branduri*, s.n. (Mil.) Aruncător de mine; *p. ext.* proiectil aruncător de mine – Din n. p. **Brandt**. (DEX `09, s.v. *brand*[1]).

Sloganul „Aici mă regăsesc, aici cumpăr” poate fi definit drept o „formă concisă de transmitere a unui mesaj […] [care, în mod] corect trebuie să fie *coerent, diferit de mesajele altor companii, ușor de înțeles, vizibil, durabil și adaptabil*.” (Zbuchea, 2009: 21)

Ca o caracteristică de tip ***pragmatic***, putem identifica în pliantul propus spre analiză ***forța persuasivă a imperativului***. Această utilizare imperativă are, în fapt, valoarea semantică de îndemn adresat interlocutorului, deoarece îl îndeamnă să devină curios, să se uite la aceste produse și să le achiziționeze. Despre acest mod putem aminti părerea lingvistei Luminița Hoarță Cărăușu (2007) aceea că reprezintă „modul persoanei a doua, cu distribuție, din acest motiv, mult mai restrânsă comparativ cu celelalte moduri, fiind legat de adresarea directă la interlocutor.” (*Ibidem,* 151)

În pliantul publicitar ca strategie persuasivă întâlnim și ***interogația retorică***:

99Următoarea mea dorință?
Deja împlinită!66
Mai multe informații despre noul serviciu de plată în magazinul online, puteți afla urmând acest cod QR

Anexa 2, Dm-drogherie market, campania martie-aprilie 2024, **Anexa (2)**

Interogația retorică din *Anexa (2)* este adresată unui interlocutor absent, dar potențial viitor cumpărător, datorită acestui dialog fals cu un receptor imaginar. Despre ***interogația retorică*** putem spune că este, în cazul de față, folosită cu scopul de a capta atenția și de a sublinia ideea că magazinul cu produse cosmetice anticipează și are răspunsul fiecărei dorințe a oricărei persoane, oferind o gamă largă de produse care să se muleze pe fiecare consumator în parte, indiferent de vârstă.

Pentru o scurtă analiză a nivelului retoric, propunem spre analiză următorul pliant:

Anexa 3, Dm-drogherie markt, campania octombrie-noiembrie 2023, vezi **Anexa (3)**

Pentru început, în *Anexa (3)* iese în evidență chipul onest al fetei din imagine, care apare în două modalități: înainte și după ce a folosit produsul cosmetic. Modalitatea la care se recurge aici este ***comparația de tip vizual***, aceasta reprezentând „o altă figură […] prin care sunt puse în relație două concepte asociate printr-o relație de similitudine. (Robu, 2015: 427)

O privire scurtă, dar atentă, tot în josul paginii ne va scoate în evidență o reclamă pentru un produs cosmetic, mai exact pentru „un fond de ten legendar", epitet căruia îi este alăturată imaginea propriu-zisă a produsului.

Pe lângă epitet se mai poate identifica și enumerația. ***Enumerarea*** sau ***enumerația*** reprezintă o „figură retorică de construcție realizată prin coordonarea multiplă a unor constituenți sintactici care alcătuiesc o serie coerentă din punct de vedere semantic." (Pană Dindelegan, 2023, s.v. *enumerația*)

În ceea ce privește ***analiza filmelor publicitare***, se pot observa, cu precădere, dintre mărcile pragmatic-discursive, următoarele*: mărcile de inițiere* sub formă de *structuri imperative* (*Descoperă primul ruj lichid Avon*!) și *interogative* (*Cum îmi curăț și demachiez tenul*?), *mărcile de menținere,* de exemplu *așa că* (***Așa că*** *dacă ești make-up lover, în Bebe Tei te așteaptă standurile Maybelline și L'Oréal Paris cu multe produse pe care să le descoperi*.) și *mărcile de încheiere* sub formă de *slogan* (Recomandată de Lorena și mama ei, potrivită pentru tine.) sau *invitație* (Încearcă și tu noua infuzie de ulei de trandafir online și în magazinele Yve Rocher.)

Alături de mărci, un rol important joacă și prezența deixisului în reclame. Poate fi identificat **deixisul personal**: tenul ***tău*** („Cu noua infuzie de trandafir, tenul ***tău*** va fi hrănit"), apa mea („Cu apa mea micelară Garnier!"); **deixisul spațial** („vreau să vă arăt și preferatele mele pe care le puteți găsi ***în Bebe Tei Brașov***. Acum hai să vă arăt și preferatele mele ***de la raft***!") sau **temporal** („Rezistă ***ore întregi*** fără să usuce buzele!"). Acesta reprezintă „ansamblul modalităților de expresie care asigură ancorarea mesajului lingvistic (enunț) în situația de comunicare în care este produs." (GALR, vol. II, 2005: 635)

Toate aceste elemente care tocmai au fost discutate atât teoretic cât și practic reușesc să pună bazele discursului publicitar sub formă de pliant și de film publicitar, elemente pe care le întâlnim zilnic peste tot și care ne influențează fără a ne da seama.

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THE ROLE OF RELIGIOUS CIVIL ORGANIZATIONS IN SUPPORTING AGING COMMUNITIES IN MICRO-REGIONS

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Abstract: *According to demographic data and projections, Europe's population is experiencing a significant shift in its age structure, which is also evident in Romania. It is crucial to consider this trend when devising age-related policy measures. The concept of the silver economy is closely associated with the positive change in attitudes towards aging. It represents an economic paradigm that focuses on the active participation and economic activity of the elderly, as well as the unique needs and challenges of the aging population. The silver economy approach aims to encourage cooperation between age groups and promote the participation of the elderly in the labor market, as well as to ensure a sustainable and satisfactory quality of life for an aging society. This study seeks to explore the question of what type of public policy role civil society organizations assume concerning dimensions of the silver economy, such as employment, social care, and enhancing quality of life. We analyze the relationship between the indicators of the active aging index and the concept of silver economy. Our study employs a mixed-methods approach. Presently, we are developing a case study that explores the characteristics of Érmellék, a disadvantaged Romanian micro-region comprising 14 predominantly rural administrative units. To create this case study, we have conducted semi-structured interviews with ten key stakeholders in the region, including mayors, clerks, and social service specialists. Additionally, we have utilized secondary statistical analyses to present regional characteristics and the desk research method to investigate public policy elements. As a best practice, we focus attention on Caritas Catolica, the primary social service provider in the region. The importance of this study lies in the fact that it provides relevant and useful information about the situation and role of the elderly population in the economic and social life of the micro-region, as well as points out the opportunities for development inherent in the silver economy. The results of this study can inspire practical solutions and public policy measures through the involvement of civil organizations.*

Keywords: *silver economy; social welfare; micro-region; aging; civil organization.*

Introduction

The aging of societies presents a significant challenge to the global economy, as well as to health and social care systems. The concept of the "silver economy" pertains to the economic and social potential of older age groups, encompassing consumption patterns, labor market participation, and the demand for health and social services. The silver economy represents society's response to aging, with a focus on five key areas: policy reforms, technological development, sources of finance, the introduction of new career models (such as lifelong learning), and support for entrepreneurship. Policy reforms are crafted to address demographic changes and aging without bias (Jackson, 2014). In this context, the notion of active aging becomes prominent, as the quality of processes affecting the elderly is a crucial aspect to which relevant indicators should be assigned. The Active Aging Index endeavors to measure the effectiveness of economic and political measures impacting the elderly (Vajda, 2017). It is particularly important to investigate this issue in rural, disadvantaged areas, where demographic aging is accelerating, primarily due to youth migration, while care systems confront resource constraints and structural challenges.

The objective of this study is to examine local responses to the ageing process, with particular emphasis on the role of the civil sector, employing the silver economy and active

ageing approach, within a micro-region in Romania, specifically the Érmellék region of Bihor County.

This study investigates the role of active ageing and the involvement of civil society within the framework of the silver economy in a disadvantaged micro-region of Romania. The research is guided by the following core questions:

1. What roles do non-governmental organizations (NGOs) play in promoting active ageing and advancing the silver economy in rural settings?
2. How does the NGO sector—particularly faith-based entities such as Caritas Catolica—contribute to the social inclusion and quality of life of older adults in rural areas?
3. How are public policy interventions related to the development of the silver economy in these contexts?

By addressing these questions, the study aims to elucidate the specific challenges, structural limitations, and best practices encountered in ageing rural communities. The findings will contribute to the development of an empirically grounded conceptual framework to support localized ageing policy strategies in socioeconomically disadvantaged rural regions.

The Silver Economy and Active Ageing

The silver economy refers to economic opportunities arising from public and private expenditures linked to an ageing society and the specific needs of the population aged 50 and above. Its scope encompasses various sectors, including health, nutrition, leisure, housing, well-being, employment, and elder care. Through the promotion of conscious or active ageing, new economic processes, market opportunities, and structural models can emerge. Within the silver economy, older individuals are envisioned as capable of self-care, supported by evolving business and social infrastructures that facilitate this autonomy. Rather than viewing ageing as a disadvantage, the silver economy positions it as a potential asset. The ageing population can be broadly categorized into three groups—active, frail, and dependent—each characterized by distinct needs. While the silver economy intersects substantially with the broader consumer economy, it differs significantly in terms of spending priorities and consumption patterns due to the demographic diversity of older age groups (European Commission, 2015, p. 7).

The concept of the "silver economy", introduced in the early 2000s, can be interpreted as an elderly oriented economy, aiming to transform the globally pressing challenge of population ageing—particularly in Europe—into a valuable resource. The term was first referenced in European Parliament resolution in 2008, where emphasis was placed on encouraging the economic and social participation of older individuals.

The principal intervention areas of the silver economy include enhancing employment opportunities for older workers—for example through lifelong learning initiatives—adapting the built environment (homes, workplaces, and public spaces) and transportation systems to be age-friendly, increasing the number of healthy life years through health promotion and screening programs, and expanding telecare and monitoring systems. These domains contribute to improving the quality of life for ageing and elderly populations, fostering social inclusion, and maintaining economic activity (Eatock, 2015).

Bran, Popescu and Stanciu (2016) also highlights that the concept of the silver economy in the European Union (EU) pertains to economic opportunities linked to the aging population and the specific needs of individuals over 50. The aging population, a longstanding trend in industrialized nations, has recently led to the emergence of the silver economy. This demographic shift poses challenges for EU labor policies and healthcare systems, necessitating adaptations to accommodate the changing population dynamics. Defined as a component of the real economy, the silver economy capitalizes on the increasing demand from the aging population resulting from longer life expectancies and declining birth rates. To manage the

associated costs, the EU seeks to bolster sectors like independent living solutions, senior tourism, long-term care systems, and innovation for active aging. Challenges presented by the silver economy include the establishment of a new consumer market and ensuring the sustainability of state budgets to support this demographic shift. While the new consumer market is expected to drive growth in industries like healthcare, housing, transportation, banking, and tourism, integrating the silver economy into the broader economy requires thoughtful planning due to its consumption-focused nature.

The Active Ageing Index (AAI) originated in 2012, aligning with the European Year for Active Ageing and Solidarity between Generations, and is grounded in the World Health Organization's definition of active ageing. This concept emphasizes optimizing health, participation, and security to improve quality of life as individuals age. The AAI encompasses four domains: employment, societal participation, healthy and independent living, and the enabling environment for active ageing, utilizing 22 indicators. Initially calculated at the national scale, it has expanded to various subnational levels. Overall, the AAI serves as a crucial tool for assessing and promoting active ageing policies (UNECE, 2019).

Zaidi and Howse (2017) in an analysis reflecting on policy discourse of active ageing underline the fact that the reassessment of aging policies in the mid-twentieth century, European states established public pension schemes, taking responsibility for providing financial support to individuals unable to independently support themselves. Initially intended to reduce poverty risk in old age and promote savings, these schemes evolved post-World War II to improve pension systems and welfare provisions, including social care services, in response to increased affluence and government accountability. Measuring contributions of older adults as population aging due to declining fertility rates and longer life expectancies became prominent, governments reevaluated pension sustainability and recognized the necessity for comprehensive policies addressing aging. The perception of old age shifted from dependency to a stage of life offering opportunities. New frameworks like “active ageing”, “healthy ageing”, “successful ageing” and “productive ageing” emerged, emphasizing positive aging trajectories over elderly support. Promoting engagement through healthy ageing these frameworks vary in their objectives and criteria for favorable aging outcomes. For example, Healthy Ageing prioritizes health as crucial to well-being and societal welfare, while Successful Ageing examines how individuals navigate aging, comparing high-performing individuals with those encountering challenges.

Civic engagement is a dimension of active aging. In their 2022 study, Vega-Tinoco, Gil-Lacruz, and Gil-Lacruz investigated the extent to which civic participation facilitates active aging using the European Social Survey (ESS) data from 2002 to 2016. The focus was on individuals born before 1965 across 14 European countries. The study formulated specific hypotheses to examine whether civic engagement positively affects well-being, differentiated by age, gender, and generational influences. Analysis of the data yielded significant insights regarding civic participation. Approximately 50% of older adults reported engaging in some form of civic activity within the past year, with observed variations across genders and generations. Baby Boomers demonstrated higher levels of engagement compared to the Silent Generation, particularly in activities like signing petitions. Overall, findings emphasize that civic participation is crucial for fostering well-being, with notable correlations identified between happiness, life satisfaction, and health. Further exploration of these relationships revealed that past civic engagement had a strong effect on future health and happiness indicators, while the effect of prior well-being on subsequent civic participation was considerably weaker. Interestingly, while both genders reported similar levels of happiness and life satisfaction, men indicated better health outcomes. It is noteworthy that women’s civic engagement had a more pronounced positive effect on well-being across various measures. The authors underline, that empirical evidence shows a strong connection between prior civic

engagement and current well-being indicators, highlighting the need for renewed focus on fostering civic participation among older populations. Public policies should aim to establish frameworks that not only facilitate engagement but also enhance the well-being of older adults by recognizing their societal contributions (Vega-Tinoco, Gil-Lacruz & Gil-Lacruz, 2022).

The role of civil society organizations is important not only in civic engagement and participation in the context of aging. Civil society organizations hold a pivotal position in the sphere of active aging and the silver economy, extending their impact beyond simple civic involvement. The organization of public services for the elderly is managed by three principal entities: the state, the market, and civil society. In Romania, the majority of elderly services are delivered within the social sector, where civil society and church organizations frequently assume a complementary role to bridge service gaps. Chirugu (2023) in an analysis about social services for elderly people in Romania investigates the Romanian social services system for the elderly, focusing on the specific needs of seniors facing physiological limitations and social isolation. It underscores the critical need for these services to enhance the elderly's quality of life. The research methodology involves a comprehensive review of existing legal frameworks governing social services in Romania. The key findings denote that social services are integral to addressing social exclusion, poverty alleviation, and fostering social integration for the elderly. The legislative analysis shows that the framework categorizes social services as activities aimed at mitigating social needs and encouraging inclusion. The increasing aging population presents significant challenges, particularly as traditional familial support structures weaken due to socio-economic shifts and emigration trends. The mainstream care model shows that seniors often rely on informal care from family and volunteers, highlighting the social services paradigm's reliance on community involvement. However, the preference for residential care in Romania contrasts with the global trend towards home-based care, often regarded as a last resort. Institutional care facilities have proliferated, yet access remains inequitable, especially in rural areas where services are scarce. The study underscores the necessity of tailored services encompassing nursing, therapy, and psychological support, alongside community-based solutions. Research findings stress that seniors' socio-economic conditions, health, and living arrangements significantly affect their access to social services. The paper also discusses the dichotomy between public and private care providers in Romania, noting that while most elderly care is institutionalized, significant gaps remain in service coverage, particularly for lower-income groups. It highlights the need for sustainable service models that prioritize home-based solutions, which are preferred by the elderly but require a stable financial and social support framework. Moreover, the study emphasizes the importance of integrating health and social services to ensure a holistic approach to elderly care. Engaging informal caregivers, particularly women, who predominantly assume caregiving roles, is essential, thus addressing the economic and emotional burdens they face. In conclusion, the findings advocate for a systemic shift toward enhancing home care services, improving institutional quality, and fostering a supportive policy environment that recognizes and addresses the complexities of aging in Romania. Continuous adaptation to demographic changes and community needs is vital to developing an effective, sustainable elderly care framework (Chirugu, 2023).

Demographic and Social Context - Aspects of Active Ageing in Romania

Population ageing in Romania is a decades-long process that has accelerated significantly over the past 20 years. The median age has increased from 26.3 years in 1950 to 43.2 years in 2020, and is expected to reach 47.4 years in 2050. The proportion of the population aged 65 and over was 19.2% in 2020, rising to 27.7% in 2050. The proportion of people aged 80 and over will also increase, from 4.8% to 8.5%. The old-age dependency ratio (the proportion of older people in relation to the working-age population) is rising steadily and is projected by

the UN to reach 50% by 2050. While urban areas benefit from internal migration of young people, in some rural areas the number of elderly people can be up to 2.5 times higher than in urban areas (Guvernul României, 2022).

According to data from the Romanian Statistical Institute (2022), the demographic ageing process of the resident population has continued to accelerate, with the proportion of elderly people aged 65 and over exceeding the proportion of young people aged 0-14 by more than 20%. In some rural municipalities, the number of older people aged 65 and over can be 5-10 times higher than the number of people aged 0-14 (Guvernul României, 2022). As evidence of the increase in ageing, the EU's population aged 65 and over increased by 3% between 2013 and 2023, compared to 3.4% in Romania over the same period. In 2013, 16.3% of the population in Romania belonged to the age group 65 and over, in 2023 the figure will be 19.7% (Eurostat 2024). Table 1 below presents the population by age group.

Table 1. Population by Age Group in the EU and Romania in 2023 (Eurostat, 2024).

Area/Age group	0-14	15-64	65 and above
European Union	14.9	63.8	21.3
Romania	16.1	64.2	19.7

The older age group cannot be considered a homogeneous community. The needs of the over-80s are different as at this age the demand for formalised long-term care and professional support services is higher. The increase in this age group is also significant as life expectancy increases. In the EU, it was 5% in 2020 and is projected to rise to 9% in 2050 (ISSA, 2022). The demographic dependency ratio for the total population in the EU countries was 56.7% in 2023, of which the old-age dependency ratio was 33.4% (Eurostat, 2024).

In Romania, the dependency ratio is 55.8%, of which the old-age dependency ratio is 30.7% (ISSA, 2022). All these data illustrate the growth rate. It can be expected that this phenomenon will lead, among many other sectors, to an increase in demand for health and social services.

Let us now consider the evolution of the Active Ageing Index in Romania. The UNECE and European Commission Active Ageing Index at subnational level in Romania (2019) report indicates that Romania's AAI (Active Ageing Index) consistently scores below the EU average, with a widening gap over time. While the AAI score rose by 0.6 points in Romania from 2010 to 2016, the EU average rose by 2.3 points. Regional disparities exist, with certain areas outperforming the national average despite a higher poverty and emigration rate. Despite increased caregiving responsibilities, resource deficiencies hinder seniors' engagement in volunteering and political activities. Consequently, in Romania, the elderly allocate their time and resources primarily to familial support, reflecting limited participation in political and community life.

The domain of independent, healthy and secure living encompasses various aspects of active aging, such as physical exercise, healthcare access, and financial stability, highlighting significant disparities between Romania and other EU countries. Romania ranks second lowest in this domain among EU states. Poverty rates among seniors are notably higher in poorer regions, with severe material deprivation being prevalent. In Romania, men demonstrate higher AAI values than women, with a notable gender gap of 3.5 compared to the EU average of 3.1 in 2016. The gender gap in employment favors men, particularly in the 55-59 age group, though it diminishes among those aged 70-74 due to men retiring. Conversely, women are more engaged socially, though their participation rates remain below the European average. Political engagement shows a negative gap, with significant regional disparities. In terms of independent living, men lead in active lifestyles post-55. Yet, older women face increased poverty risk,

influenced by their employment history, particularly in rural areas, highlighting a feminization of poverty among the elderly (UNECE, 2019).

Addressing the challenges associated with Romania's ageing population necessitates not only the enhancement of care systems but also a paradigm shift towards acknowledging older adults as active contributors to society. The implementation of the national strategy could represent a foundational step towards establishing an inclusive framework that fosters dignity, autonomy, and intergenerational solidarity in the forthcoming year.

Methodological Aspects

Érmellék as a micro-region has been the site of several of our research projects in the past period, in which, in addition to the research field, the topic was also a common intersection, since the labour market, the elderly, businesses, i.e. the socio-economic environment that determines the lives of the people living here, were at the centre of attention. We have previously studied social enterprises in Bihor County (Pásztor & Gál, 2022a, 2022b), then analysed aspects of the silver economy with a specific focus on Érmellék (Gál & Pásztor, 2020, 2021), while we also designed a study to explore the labour market specificities in this disadvantaged sub-region (Gál & Pásztor, 2023). In this study, we adopted a mixed-methods research design, drawing upon both quantitative and qualitative approaches to provide a comprehensive analysis of the Érmellék micro-region. Initially, we contextualized the area under investigation by analyzing census data and other relevant statistical indicators to offer an overview of this socioeconomically disadvantaged sub-region. Subsequently, we examined the development strategies of the municipalities within the Érmellék micro-region (Gál & Pásztor, 2024), with particular attention to objectives and strategic visions concerning the elderly population. This was complemented by the collection of qualitative data through semi-structured interviews conducted with key stakeholders.

Empirical data collection occurred between 2021 and 2023, comprising 17 professional interviews with regional actors who possess in-depth knowledge of local economic and social processes. Participants included active workers, municipal officials and employees, educators, clergy, and representatives from both civil society and the business sector. The insights derived from these interviews were systematically integrated into the analysis and will inform a case study - the central focus of this research – focusing on Caritas Catolica, the principal social service provider in the region, as an example of best practice.

The aim of this study is to provide a comprehensive analysis of phenomena related to the silver economy and active ageing within a well-defined geographical area, using a case study approach. The research seeks to address the following questions:

1. What role do civil society organizations play in the development of the silver economy and active ageing in rural areas?
2. How does the civil sector - particularly the church-based Caritas Catolica - affect social inclusion and the quality of life of older people in rural environments?
3. What is the relationship between public policy roles and the development of the silver economy in rural regions?

The region under investigation is a relevant field for examining the silver economy and active ageing, given its rural character, ethnic composition (predominantly Hungarian, with a significant Hungarian Roma population), and socio-economic disadvantages. While the growth of the ageing population has wide-ranging impacts - including healthcare, the labor market, technological development, and consumption patterns - this study focuses primarily on demographic analysis, economic effects (especially social services), and local policy responses.

Results

An Analysis of the Érmellék Micro-region through the Lens of the Silver Economy

The focus of this study is Érmellék, located in the northern part of Bihor County, Romania, which is defined as an ethnographic rather than an administrative region. The micro-region consists of 14 settlements - three towns, one large commune, and ten smaller communes - which also include several additional small villages. The area is predominantly composed of small settlements, with a majority of Hungarian population and a significant Hungarian Roma community. In total, the settlement network encompasses 45 localities. The region's disadvantaged status stems from its rural character, ethnic composition, and economic features (Gál & Pásztor, 2023). The population of Érmellék represents 12% of Bihor County's inhabitants, amounting to 66,233 residents (Census, 2023).

The age structure of the Érmellék area - similarly to other rural, economically disadvantaged regions - presents significant demographic challenges. The proportion of older age groups in the region is steadily increasing, while the proportion of younger people is declining, a trend attributable to both natural population decrease and outmigration. This tendency is reflected, on the one hand, in the shrinking active-age population and, on the other, in the growing share of the elderly population. As a result, there is increasing pressure on the social and healthcare systems, which also affects local economic and social processes. Such an age structure typically shifts toward an ageing population, which requires special attention in local development strategies, particularly in the areas of social services and the social integration of older people.

Based on the qualitative interviews, the following conclusions were formulated in the context of the silver economy in the Érmellék region. Caring for the elderly is an important responsibility of local communities, but it is crucial that this takes place at the regional level as well. Good practices must be shared to ensure that accumulated professional knowledge can also benefit others. Another key aspect, also underlining the need for regionalization, is that "...village communities must be brought together..." and that cooperation at the community level is essential. This is a forward-looking perspective, and practices from organizations working with youth should be adapted to mobilize older adults. Participants in the interviews with stakeholders (professionals in elderly care, and also young public figures) reported these as very positive experiences. They emphasized the importance of a university - as a key regional institution - addressing this problem, and expressed a need for professional support, experts, and training opportunities. The digital environment might have also contributed to the openness in expressing the need for such discussions. The interviews also clearly revealed that in the Érmellék micro-region, there is no significant generational divide. Local interpretations, the attitudes of young people, and the openness of the older generation all suggest that their goals are not fundamentally different - even across generations. Our research shows that the region suffers from a care deficit, both in terms of institutional services and informal care. In many settlements, basic home care services, particularly personal care, are provided mainly by civil society actors. Two faith-based foundations - Caritas Catolica and the Diakonia Christian Foundation- have taken on identifiable roles in service provision. However, the number of professional caregivers is limited, and the extent of informal caregiving is insufficient. Other civil organizations, mainly youth-focused ones, participate in informal assistance, offering support services that fall within the category of basic care. Care needs are not matched by the range of available services. Factors specific to the 65+ age group - such as gender composition (higher proportion of women), health status, etc. - are not adequately addressed. The majority of interviewees highlighted loneliness among older people as a pressing issue, which could be alleviated through the development of social networks and the introduction of group activities. In rural areas, multidimensional care models are still missing. These models would involve sequential engagement of multiple fields tailored to individual life situations, guided by a

professional team. During the analysis, it became evident that in our selected micro-region, Érmellék, existing structural disadvantages are further amplified from the perspective of the silver economy. In terms of services targeting the elderly, the area does not provide an ideal setting for the practical implementation of various silver economy dimensions. In our study area, civil society organizations offer a potentially effective medium-term solution. Therefore, it is the task of public policy to support the establishment and operation of non-governmental organizations capable of alleviating the state's burden in elderly care. However, a paradigm shift in aging policy also requires a transformation in the perception of older people and the concept of work. The silver economy revives a new market sector focused on needs-based products and services designed for the target group. To develop an effective strategy, it is essential to understand these needs, needs assessment is the foundation of service delivery. By identifying care needs, the quality of services can be ensured and individual demands can be met (Gál - Pásztor, 2020,2021).

Caritas Catolica Case Study

Based on interviews conducted with stakeholders and professionals, it became apparent that among the various types of social services in Érmellék, two activities are predominant: home care for the sick and meal provision. These activities constitute part of the basic services, providing support that enables individuals to maintain independent living. Such services are primarily operated by church-affiliated or civil society organizations. In some cases, funding is shared between the organization and the local municipality.

Interviews and on-site observations indicate that civil society organizations maintained by churches play a significant role in the implementation of policies related to ageing. The Roman Catholic and Reformed churches are the main sponsors of these organizations, while the state is present as a cooperating partner. Local governments support these organizations to the extent possible, mainly by facilitating their operational activities, although direct financial assistance is less common.

In our case study, we aim to present the region's most prominent service provider, the Caritas Catolica organization. Caritas Catolica operates residential care homes for the elderly, provides home nursing care, manages a social kitchen, and is also involved in social assistance initiatives. Our case study focuses on the organizational unit of the Caritas Catolica Association within the Diocese of Oradea. This charitable organization is a member of the Caritas Confederation based in Bucharest and is actively engaged in social and healthcare activities within our research area. The case study synthesizes data from the organization's reports and interviews conducted with staff members.

Caritas Catolica was established in 1990, following the fall of the communist regime, as one of the first officially registered and state-recognized organizations. Its motto, "a helping hand for those in need," has guided its mission since its inception. The organization operates under the auspices of the Roman Catholic Church and is a key actor in providing dignified care and support for the elderly in the region (Caritas Catolica, 2024).

Caritas Catolica operates four residential care homes for the elderly, two social kitchens, and seven home care centers. In addition to these institutional forms of care, the organization also provides healthcare services and social assistance. Its target groups include large families, elderly individuals with health problems, living alone, people with disabilities, Roma communities, and the homeless. Caritas Catolica Oradea is active in ten localities across three counties (Satu Mare, Bihor, and Sălaj).

The residential care homes provide comprehensive services for elderly residents, including accommodation, daily meals, personal hygiene assistance, laundry, cleaning, recreational activities, and opportunities for religious practice. The social kitchens ensure the provision of hot meals to registered elderly and vulnerable individuals, with delivery available

for those with limited mobility. The home care centers offer medical and nursing care for patients in their own homes, currently serving hundreds of individuals across the region.

Funding for these services is typically shared between Caritas Catolica and local municipalities. The activities of the organization are supported primarily by the Roman Catholic Church, with local governments and the state acting as partners. Through this extensive network, Caritas Catolica plays a crucial role in addressing the social and healthcare needs of marginalized and vulnerable populations in the region (Caritas Catolica, 2024).

The organization allocates 45% of its budget to the maintenance of residential care homes for the elderly, 15% to social meal provision, 5% to home care services, and 9% to social assistance, while 26% is devoted to transportation, storage, and other operational costs. Regarding the sources of the annual budget, 51% comes from domestic sources and donations, 34% from foreign support, 11% from project funding, and only 4% from state subsidies(Caritas Catolica, 2023).

The paper provides a detailed account only of the services that are present within the micro-region under scrutiny.

In this region, residential institutional care is provided by two nursing homes operated by Caritas Catolica: Saint Anthony and Saint Margaret, both located in Marghita. Together, these facilities can accommodate up to 40 individuals. The Saint Margaret Home primarily serves individuals requiring specialized care. Elderly residents typically live in rooms designed for two or three people, each equipped with a private bathroom. In addition to receiving care, residents regularly participate in recreational and social activities, as well as religious programs.

Another significant service is home nursing care. There are three centers operating in the area: in Marghita, Sălacea, and Săcuieni. Home nursing care provides assistance to elderly individuals suffering from acute or chronic illnesses. These people receive both professional healthcare and basic care services. The costs are covered by the Bihor County Health Insurance Fund for up to 90 days per year, provided the individual has a specialist's referral. If the service is required for a longer period, or if the person in question does not have health insurance, the fee is calculated based on income. The home care centers are staffed by social workers and nurses with healthcare qualifications. Social workers also assist elderly people with advocacy and administrative matters. Carers provide regular monthly care to 30–40 individuals, whose ages range from 70 to 94 years (Tóth, 2022).

Social meal provision is also among the services offered. This service is also based in Marghita, where meals are prepared not only for the residents of the nursing homes but also for social beneficiaries; each day, 40 portions of lunch are distributed to those in need. Some of these meals are delivered to the homes of recipients who are homebound.

The most significant strength of Caritas Catolica lies in its continuity, as it has been providing services for 34 years. The organization is well known among those in need, and local governments support it to the extent they can afford. At the same time, the figures clearly indicate the limited capacity of the service network: despite being the most prominent provider in the region, Caritas Catolica manages to serve only a few dozen individuals at a time.

Based on the interviews, it is clear that service capacity falls far short of demand, as evidenced by lengthy waiting lists and the high number of daily requests, both of which underscore the necessity of expanding these services. At present, however, such expansion is primarily hindered by a lack of financial resources. This situation further highlights that supporting civil society organizations is crucial for future social security. The services operating within the micro-region are focused on providing basic care; specialized forms of care are scarcely present. Professionals working within what is perceived as a bureaucratic system are underpaid, overburdened, and face chronic resource shortages. Among actors in elderly policy, civil society organizations are the primary stakeholders, while the state plays only a secondary

role. This results in persistent uncertainty and deficiencies in service provision (Gál - Pásztor, 2021).

Conclusions

In Érmellék, demographic trends and the challenges of population ageing are particularly pronounced, bringing issues related to the silver economy and active ageing to the forefront. The ageing population in the region presents significant challenges for local communities. Romania's national strategy targeting older people establishes a strategic framework for addressing these problems, aiming to offer sustainable solutions for the growing elderly population, with particular emphasis on active ageing and the social integration of older adults.

However, opportunities for active ageing in Érmellék remain limited, as local interventions are still insufficient to address the most pressing issues, such as poverty, loneliness, and the outmigration of young people. In this context, the role of local social services and community support is of critical importance, as the state social welfare system is unable to fully meet the needs of the elderly. Civil society organizations - especially those maintained by religious and community actors - play a significant role in service provision, compensating for gaps left by the state.

Nonetheless, cooperation between civil organizations and local governments continues to face difficulties. While civil organizations strive to cover the spectrum of services for the elderly, the bureaucratic system often hinders the effective operation of these services. As a result, the challenges of demographic decline and ageing in Érmellék are compounded by structural limitations in both public and civil support systems, making the development of the silver economy and the promotion of active ageing particularly complex in this rural context.

For Érmellék and other similarly disadvantaged regions, it would be essential to establish a long-term, sustainable network that would enable civil society organizations, as service providers, to act as partners in the development and operation of the social care system. Collaboration aligned with strategic objectives would not only be suitable for meeting local needs, but would also promote more active participation of elderly communities in social life. Due to the outmigration of young people and high poverty rates, the composition of local communities is changing dramatically, making it increasingly necessary to strengthen local social support systems. The integration of the elderly and the Roma community should also receive special attention in future interventions.

At the local level, including Érmellék, the civil sector - especially local community and faith-based organizations - can complement state services and adapt to the specific needs of older residents. Public policies that focus on the social integration of the elderly and their reintegration into the workforce would further contribute to the growth of the silver economy. Looking ahead, effective cooperation between state and civil organizations will be essential for establishing sustainable and well-functioning silver economy models in rural areas. International best practices highlight that regional action plans, support for social enterprises, and targeted training initiatives are effective tools for strengthening the silver economy and improving the quality of life for older adults in rural communities. There are indeed examples of good practice in Érmellék, as also highlighted by experts in the interviews; however, these are not part of a consciously directed national strategic vision, but rather the fortunate outcome of local initiatives that have developed effective models and survival strategies. The situation in Érmellék thus appears to confirm the broader Romanian context reflected in the literature regarding the relationship between elderly care and the civil sector: it is local adaptation and grassroots innovation, rather than coordinated national policy, that drive successful responses in this field (see Chirugu, 2023).

A key finding of the case study is that Caritas Catolica goes beyond the traditional understanding of the civil sector: it not only provides care, but also organizes communities, advocates for interests, and innovates. In doing so, it actively embodies multiple elements of the silver economy. On the one hand, it ensures economic participation by creating new jobs, on the other hand it fosters the social engagement of older adults through community, religious, and leisure programs, as well as through cultural and spiritual dimensions such as supporting religious life as a means of upholding dignity and community integration in old age. In rural areas, where infrastructure is underdeveloped, outmigration is high, and labor market opportunities are limited, civil society organizations often represent the only stable institutional presence. The case of Caritas Catolica clearly demonstrates that the intersection of the silver economy and civil society can be one of the most important guarantors of quality of life. The stability, quality, and recognition of the services offered by the organization among beneficiaries indicate that the civil sector is capable of operating a sustainable and reliable care system even where the state or market cannot. The findings of the case study reveal that there is a need to develop networks to enable service expansion that better meets the needs of older people and improves their quality of life.

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MEASURE TO REDUCE ROMANIA'S EXTERNAL IMBALANCE. LESSONS FROM THE EXPERIENCE OF POLAND AND HUNGARY

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Abstract: *In the context of globalization and economic interdependencies, Romania's current account is an important indicator of the country's economic health. From a relative balance in the years leading up to 2014, Romania's current account has deteriorated significantly over the last ten years, reaching considerable deficits, especially after 2020, the year of the COVID pandemic. This evolution is closely linked to trends in the trade balance (exports and imports), but also to the structure of financing sources, especially foreign direct and portfolio investments. Because the situation has become increasingly difficult to manage from year to year, it is necessary to take measures, a mix of fiscal, monetary, exchange rate, investment policies, etc., to gradually reduce this imbalance. For this, we will study how two other Eastern European countries, with which Romania is often compared, have reacted at different times to correct external imbalances, especially the trade balance imbalance.*

Keywords*: current account; external imbalances; economic evolution; policy mix; external sustainability*

Integrarea Poloniei în Uniunea Europeană în 2004 a oferit un impuls comerțului și investițiilor, ceea ce a facilitat o reducere a deficitului de cont curent prin îmbunătățirea performanței la export și permițând accesul la piețe mai mari. Mediul economic a facilitat o reducere a deficitului de cont curent, deoarece exporturile au crescut semnificativ. Cu toate acestea, creșterea inflației și efectele instabilității economice globale, au afectat mediul economic intern.

Abordarea guvernului a inclus o combinație de politici fiscale care au ca scop stabilizarea datoriei publice și reducerea deficitului bugetar, alături de măsuri monetare pentru combaterea inflației. Politicile pentru stimularea ofertei au fost prioritizate pentru a îmbunătăți productivitatea și a reduce costurile de producție, crescând competitivitatea exporturilor. Guvernul a fost criticat pentru politicile adoptate, pentru că acordau prioritate măsurilor pe termen scurt față de strategiile cuprinzătoare pe termen lung. În ciuda progreselor în reducerea deficitului de cont curent, Polonia se confrunta cu probleme structurale care diminuează stabilitatea economică.

Reducerea deficitului de cont curent in Polonia a fost influențată de o serie de politici economice și reforme structurale de-a lungul anilor. Politicile implementate au variat în funcție de domeniul de aplicare, acordând importanță competitivității economiei, abordând totodată preocupările fiscale largi.

Politicile fiscale au fost ajustate pentru a se alinia la condițiile economice și la obiectivele mai largi de reducere a deficitului de cont curent. Guvernul polonez a încercat să mențină un echilibru între susținerea creșterii economice și menținerea disciplinei fiscale. În urma pandemiei, politicile fiscale au vizat evitarea unei poziții expansioniste pentru a preveni supraîncălzirea economiei, care este o condiție pentru creșterea durabilă și menținerea unui echilibru favorabil de cont curent.

Implementarea politicilor pentru stimularea ofertei a fost menite să sporească productivitatea și competitivitatea în economie au inclus eforturi de îmbunătățire a condițiilor de pe piața muncii și de stimulare a investițiilor. Prin crearea unui mediu favorabil pentru afaceri, guvernul polonez și-a propus să susțină exporturile, contribuind astfel la o poziție mai

bună a contului curent. Cu toate acestea, au rămas anumite probleme, printre care creșterea prețurilor la energie și presiuni inflaționiste, care au necesitat ajustări ale politicilor.

Guvernul polonez a adoptat diverse politici menite să reducă deficitul de cont curent, în special ca urmare a provocărilor economice generate de pandemia de coronavirus. Aceste politici s-au concentrat pe înăsprirea măsurilor fiscale și monetare, îmbunătățirea competitivității și gestionarea presiunilor inflaționiste.

Disciplina fiscală are ca scop de a crea spațiu fiscal pentru a aborda viitoarele șocuri economice și presiunile pe termen lung, cum ar fi lipsa forței de muncă, îmbătrânirea populației și costurile tranziției energetice.

Pentru a spori reziliența fiscală, Polonia a luat în considerare reforme care să contribuie la reducerea în continuare a deficitului, asigurând că finanțele disponibile guvernului sunt suficiente pentru a face față provocărilor neprevăzute.

Politica monetară a avut un rol important în gestionarea inflației și asigurarea stabilității macroeconomice. În urma creșterii prețurilor la energie și a perturbărilor lanțului de aprovizionare, autoritățile poloneze au recunoscut necesitatea unei înăspriri suplimentare a politicii monetare pentru a combate presiunile inflaționiste. Au fost impuse rate mai mari ale dobânzilor pentru a crește costul împrumutului, reducând astfel consumul și cererea de import, ceea ce influențează pozitiv balanța contului curent.

Polonia s-a concentrat, și pe politici pentru a stimula competitivitatea economiei sale. Astfel de politici includ investiții în infrastructură, educație și tehnologie, care vizează îmbunătățirea eficienței și reducerea costurilor de producție. Acest lucru face mărfurile poloneze mai atractive pe piața internațională, promovând astfel exporturile și contribuind la rectificarea deficitului de cont curent.

La nivelul guvernului au existat negocieri cu privire la măsuri protecționiste, cum ar fi creșterea tarifelor la import. Aceste măsuri implică riscul unor represalii din partea partenerilor comerciali, ceea ce ar putea reduce exporturile poloneze. Astfel, deși protecționismul ar putea oferi o ușurare pe termen scurt pentru contul curent, este posibil să nu fie o strategie bună pe termen lung.

Eforturile de devalorizare a monedei și de reducere a consumului intern au avut ca scop îmbunătățirea acestei balanțe comerciale prin ieftinirea exporturilor și scumpirea importurilor. Cu toate acestea, eficacitatea acestor măsuri a fost împiedicată de complexitatea continuă a mediului economic global, în special după războiul din Ucraina, care a creat incertitudine și a afectat lanțurile de aprovizionare.

Economia Poloniei a cunoscut o creștere semnificativă a inflației, prețurile la energie și la alimente fiind principalele contribuții. Această presiune inflaționistă a complicat capacitatea guvernului de a menține exporturile competitive, gestionând în același timp cererea internă. În special, în ciuda acestor tendințe inflaționiste, PIB-ul țării pe cap de locuitor a continuat să crească, Polonia fiind una din țările din Europa de est cu cea mai mare creștere economică. Cu toate acestea, inflația ridicată prezintă riscuri la nivelul consumatorilor, a companiilor dar și pentru stabilitatea economică generală.

Economia poloneză are un sector informal semnificativ, de aproximativ 20,% din totalul locurilor de muncă (în 2022). Această economie subterană limitează eficacitatea măsurilor de politică care vizează reducerea deficitului de cont curent și ar putea afecta stabilitatea economică pe termen lung.

Problemele legate de schimbările din sistemul fiscal au creat incertitudine pentru investițiile străine, complicând și mai mult eforturile de realizare a unei strategii economice echilibrate.

Orientarea către politicile de ofertă, cum ar fi privatizarea și dereglementarea, a urmărit să sporească competitivitatea economiei și să facă exporturile mai atractive. Cu toate acestea, aceste măsuri necesită mult timp pentru a da rezultate.

Politicile bugetare ale guvernului s-au caracterizat prin scheme de cheltuieli care răspund în primul rând la crize, mai degrabă decât prin implementarea unor soluții cuprinzătoare, pe termen lung.

În ciuda creșterii economice susținute și a progresului în digitalizare a Poloniei în ultimi ani, aceasta încă se luptă să țină pasul cu țările dezvoltate din Uniunea Europeană. Adoptarea lentă a tehnologiei de către antreprenorii polonezi, împreună cu reticența de a investi în formarea forței de muncă, limitează potențialul de îmbunătățire a productivității și rezistența economică la șocurile externe. Este posibil ca factorii de decizie să fie nevoiți să acorde prioritate intervențiilor care facilitează transformarea digitală pentru a consolida stabilitatea pe termen lung a economiei.

Tranziția Ungariei la economia de piață, începută ca și în cazul României după anul 1989, a pregătit terenul pentru schimbări în economia Ungariei, conducând la necesitatea unor politici pentru a aborda problemele fiscale care au apărut la începutul anilor 2000, caracterizate de cheltuieli publice nesustenabile și deficite bugetare în creștere. Pe măsură ce Ungaria se confrunta cu diferite dezechilibre economice, deficitul de cont curent a atins niveluri crescute, a devenit un subiect important pentru factorii de decizie care urmăreau să stabilizeze economia și să crească competitivitatea acesteia.

Pentru a atenua deficitul de cont curent, Ungaria a adoptat măsuri care au inclus reforme structurale, management fiscal, ajustări ale politicii monetare și eforturi de a atrage investiții străine directe cât mai mari. Măsurile au vizat îmbunătățirea planificării bugetare, restructurarea întreprinderilor de stat și menținerea unui curs de schimb flexibil pentru a face față șocurilor externe. Guvernul a acordat prioritate disciplinei fiscale cu obiective de reducere a deficitului, promovând în același timp investițiile străine directe pentru a crește capacitatea de export și a stimula creșterea economică în perioadele dificile.

Aceste măsuri au vizat în mod colectiv restabilirea stabilității economice, îmbunătățirea balanței contului curent și creșterea durabilă. Acest echilibrul între atingerea obiectivelor fiscale, creșterea competitivității și stabilitatea socială a fost o preocupare permanentă pentru factorii de decizie din Ungaria.

Începutul anilor 2000 a fost caracterizat de o creștere relativ dinamică a PIB-ului. Disparitățile economice au început să apară, în special după 2001–2002, culminând cu o criză bugetară la mijlocul anilor 2000. Factorii care au contribuit la această criză au inclus creșteri excesive ale salariilor pre-electorale și promisiuni electorale costisitoare făcute de guvernul de atunci, care au dus la o creștere semnificativă a cheltuielilor publice. Până în 2006, salariile reale din Ungaria nu numai că au revenit la nivelurile de dinainte de tranziție, dar le-au depășit cu 24%, ceea ce indică o creștere economică reală; cu toate acestea, aceasta a fost cuplată cu un deficit bugetar în creștere de aproximativ 8% din PIB și o valoare a datoriei publice de 80% din PIB.

Ca răspuns la problemele fiscale tot mai mari, guvernul ungar a abordat problemele care afectează contul curent. Aceasta a inclus reducerea investițiilor publice. Au fost adoptate măsuri pentru îmbunătățirea nivelului de trai, urmărind simultan o reducere a deficitului bugetar la 3% din PIB în câțiva ani, cu ținte specifice de deficit stabilite pentru anii următori Disciplina fiscală și reformele orientate spre piață au devenit esențiale în efortul de stabilizare a economiei și de reducere a deficitului de cont curent, împreună cu efortul de a promova un mediu economic rezilient la provocările globale și a disparităților interne.

Au fost introduse reforme structurale menite să îmbunătățească planificarea și execuția bugetului pentru a plasa diferite niveluri de guvernare pe o bază financiară solidă. Aceste reforme au inclus și măsuri de restructurare a întreprinderilor de stat, inclusiv a băncilor, care au contribuit la stabilizarea finanțelor publice și la creșterea competitivității economice generale.

În momentul actual guvernul a acordat prioritate stabilității fiscale printr-un angajament de a îndeplini țintele fiscale stabilite pentru 2024 și 2025, vizând deficite de 4,5%, respectiv 3,7% din PIB. Acest angajament a venit ca urmare a presiunilor semnificative asupra cheltuielilor și a costurilor ridicate ale împrumuturilor.

Autoritățile au menținut un regim de curs de schimb flexibil, care a fost important pentru gestionarea șocurilor externe și pentru facilitarea ajustărilor la presiunile atât interne, cât și internaționale. Această strategie a fost însoțită de politici macroprudențiale care au consolidat reziliența sectorului financiar, permițându-i să facă față provocărilor prezentate de creșterea prețurilor la energie și de cererea ridicată de import.

Eforturile de atragere a investițiilor străine directe au jucat un rol semnificativ în creșterea capacității de export, contribuind astfel la îmbunătățirea balanței contului curent. Guvernul a utilizat subvențiile de stat în timpul pandemiei de coronavirus pentru a compensa lipsa fondurilor UE și a încuraja fluxurile de investiții străine directe.

Abordarea Ungariei în ceea ce privește gestionarea deficitului de cont curent a implicat o combinație de politici direcționate, reforme structurale și ajustări macroeconomice care au vizat creșterea competitivității economice și stimularea creșterii economice.

Evaluările creșterii pe termen mediu a Ungariei indică faptul că investițiile recente în capitalul uman, alături de îmbunătățiri ale eficienței productive, ar putea susține creșterea în următorii ani. Deși progresul lent anterior în ceea ce privește stabilizarea și reformele structurale au împiedicat creșterea, investițiile străine directe și îmbunătățirea capitalului uman oferă perspective de creștere economică.

Modernizarea tehnologiei prin deschiderea către comerț și investiții au permis Ungariei să reducă decalajul tehnologic cu economiile mai dezvoltate.

Politicile pentru stimularea ofertei au jucat un rol crucial în creșterea competitivității economiei Ungariei. Prin promovarea privatizării și a dereglementării, guvernul a urmărit creșterea eficienței, reducerea costurilor de producție și, îmbunătățirea atractivității exporturilor.

Un alt aspect al strategiei Ungariei a implicat gestionarea salariilor pentru a susține competitivitatea. Politicile care au inclus reducerea salariilor din sectorul public au vizat scăderea costurilor de producție, deși această abordare riscă să reducă cererea agregată și să ducă potențial la deflație. Guvernul a acordat prioritate programelor de muncă publică față de schemele tradiționale de șomaj, contribuind la o creștere semnificativă a ratei de ocupare forței de muncă, alături de o reducere a ratei șomajului în aceeași perioadă.

Intervențiile imediate în timpul crizelor, cum ar fi furnizarea extinsă de lichidități în timpul pandemiei de COVID-19, pot avea efecte negative pe termen lung. Deși aceste măsuri au scopuri specifice în perioada de criză, ele generează efecte negative în faza de redresare post-pandemică.

Creșterea lichidității a necesitat în cele din urmă ajustări, cum ar fi creșterea ratelor dobânzilor și gestionarea strictă a lichidității pentru a atenua presiunile speculative asupra monedei.

Ungaria se confruntă cu probleme structurale care îi complică peisajul economic. Deficitul de cont curent rămâne un punct esențial pentru strategia economică, iar orice ajustări ale politicilor fiscale sau monetare trebuie să ia în considerare echilibrul dintre creșterea internă, controlul inflației și competitivitatea internațională. Nerespectarea acestor probleme structurale ar putea crește vulnerabilitățile economice și ar diminua eforturile de stabilizare a economiei pe termen lung.

Concluzii

Polonia și Ungaria au avut un start mai bun ca România în tranziția către economia de piață, și acest lucru a făcut ca aderarea lor la Uniunea Europeană să se facă cu câțiva ani mai

devreme, 2004 față de 2007 în cazul României. Acest lucru a făcut ca ele să servească drept model pentru România în tot ceea ce a însemnat reformele necesare pentru armonizarea cu legislația Uniunii Europene. Mai mult decât atât o parte din problemele economice și sociale pe care le-a întâmpinat România dea lungul timpului aveau un precedent in experiența acestor țări. De aceea putem considera ca o parte din măsurile adoptate de guvernele celor trei țări în încercarea de a diminua dezechilibrele externe ți în special deficitul de cont curent pot servi ca exemplu factorilor de decizie din România.

Măsuri din experiența Poloniei:

- politici fiscale care au ca scop stabilizarea datoriei publice și reducerea deficitului bugetar, alături de măsuri monetare pentru combaterea inflației.
- politicile pentru stimularea ofertei pentru a îmbunătăți productivitatea și a reduce costurile de producție, sporind în continuare competitivitatea exporturilor.
- politicile fiscale pentru a preveni supraîncălzirea economiei, care este o condiție pentru creșterea durabilă.
- crearea unui mediu favorabil pentru afaceri,
- înăspriri suplimentare a politicii monetare pentru a combate presiunile inflaționiste.
- impunerea unor rate mai mari ale dobânzilor pentru a crește costul împrumutului, reducând astfel consumul și cererea de import.
- investiții în infrastructură, educație și tehnologie, care vizează îmbunătățirea eficienței și reducerea costurilor de producție.
- devalorizarea monedei și de reducere a consumului intern au avut ca scop îmbunătățirea acestei balanțe comerciale prin ieftinirea exporturilor și scumpirea importurilor.
- disciplina fiscală concepută pentru a crea mai mult spațiu fiscal.
- înăsprirea fiscală a contribuit la stabilizarea economiei și la reducerea dependenței de finanțarea externă.

Măsuri din experiența Ungariei:

- promovarea privatizării și a dereglementării, pentru creșterea eficienței, reducerea costurilor de producție și, îmbunătățirea atractivității exporturilor.
- măsuri de restructurare a întreprinderilor de stat, inclusiv a băncilor.
- reducerea investițiilor publice pentru diminuarea cheltuielilor bugetare în anumite momente.
- promovarea investițiilor străine directe pentru a crește capacitatea de export și a stimula creșterea economică în perioadele dificile.
- menținerea un regim de curs de schimb flexibil
- gestionarea salariilor pentru a susține competitivitatea, reducerea salariilor din sectorul public au vizat scăderea costurilor de producție.
- acordat prioritate programelor de muncă publică față de schemele de șomaj, pentru creșterea ratei de ocupare forței de muncă, și reducere a ratei șomajului.
- subvențiile de stat în timpul pandemiei de coronavirus pentru a compensa lipsa fondurilor UE.

Ajustarea bugetară, corelată cu reforme și investiții structurale ar trebui să fie modalitățile de abordare a vulnerabilităților macroeconomice. Reducerea deficitului bugetar ar ajusta mai bine cererea la ofertă și ar limita deficitele interne și externe. Astfel, s-ar evita, de asemenea, împovărarea inutilă a altor instrumente de politică macroeconomică și s-ar reduce costul ajustării pe termen mediu. Implementarea integrală a multor reforme (cum ar fi cele privind impozitarea și pensiile) și investiții îndreptate către creșterea productivității și a exporturilor, precum și îmbunătățirea competitivității prin costuri și prin alte elemente decât costurile, precum și prin respectarea obiectivelor bugetare prevăzute în cadrul procedurii de deficit excesiv ar avea un rol important în micșorarea deficitului extern (Comisia Europeană, 2023).

Considerăm că sunt necesare investiții îndeosebi în sectoarele *tradables* pentru a susține dezvoltarea producției de bunuri pentru export cu valoare adăugată ridicată și grad înalt de prelucrare. De asemenea, sunt necesare investiții în sectoarele în care România deține avantaje comparative (sectorul agricol, energetic, de turism), precum și pentru creșterea calificării forței de muncă.

O inflație în scădere și rate de dobândă reale pozitive la depozite ar stimula economisirea internă, cu efect favorabil asupra dezechilibrului extern.

O direcție de investiții care să susțină buna desfășurare a economiei în general și a comerțului exterior, în particular, ar fi lanțurile de producție și aprovizionare.

România trebuie sa capitalizeze mai bine condițiile naturale (resursele) de care dispune și să extragă beneficii cât mai multe din fondurile europene pe care le are la dispoziție.

Pentru ameliorarea deficitului extern o soluție ar fi creșterea competitivității reale prin micșorarea prețurilor interne și îmbunătățirea calității bunurilor și serviciilor pentru export. Aceasta se poate obține prin îmbunătățiri tehnologice, facilitate de investiții.

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TAXING THE HOUSEHOLD CAPITAL INCOME IN EUROPEAN UNION. IMMOVABLE PROPERTY VS FINANCIAL ASSETS

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Abstract: *The scope of the paper is to analyze the taxation of household capital income in European Union, namely the income from immovable property vs financial assets. We refer more precisely to owner-occupied housing vs. rented housing, on the one hand, and the financial assets of the household (deposits, bank accounts, pension funds) on the other. We use an empirical and descriptive methodology, by using bibliographic references from specialized literature and statistical data provided by the institutions authorized in this regard (Eurostat, OECD, National Bank of Romania).*

Keywords: *household; capital income taxation; property; financial assets; the user cost of housing (UCOH)*

1. Introduction

Capital taxation, including taxation of capital income and stocks, could play an important role in increasing revenue efficiency and making the tax system fairer. Recent international tax developments in the area of automatic exchange of information and administrative cooperation have enhanced the ability of Member States to collect taxes on mobile tax bases such as capital income.

Capital taxes include taxes on capital income from corporations, households and the self-employed, as well as taxes on capital stocks (recurrent property taxes, inheritance taxes) or on their transactions. Specifically, household capital means the capital stock and capital income. The capital stock refers to property taxation and property transfer taxation, and capital income refers to the taxation of income resulting from capital holdings (income from rentals, financial assets or private pension funds) and the taxation of income resulting from the transfer of capital property (capital gains).

In this paper, we consider two of the components of household capital, namely, immovable property and financial assets. In this regard, we carry out a theoretical approach to the revenues from their taxation (context in which we approach the user cost of housing (UCOH) indicator, analyzed by the European Commission, the statistical data coming from the House taxation database, for the year 2023), the methodology used being descriptive, by calling on bibliographical references from international specialized literature, as well as statistical data for the member states of the European Union, for the years 2022/2023 (depending on the availability of data) provided by the European Commission (Data on Taxation Trends, based on Eurostat data, Housing Taxation Database 1995-2023 v6.0), OECD and the National Bank of Romania.

2. Theoretical analysis on the taxation of household capital income in European Union countries

Taxing household capital income influences inequality/makes the tax system more redistributive. In general, the distribution of capital income is much more unequal than that of labour income, with capital income inequality being due to differences in (accumulated) labour and savings income, as well as in inherited wealth. Taxing household capital stocks (wealth)

can also make the tax system more efficient and help address inequality issues. In addition to income or consumption inequality, wealth inequality, inequality of opportunity and the transmission of inequality between generations are important. According to the European Commission, studies on wealth inequality have found that wealth is about twice as concentrated as income, and that wealth concentration is linked to income concentration, but also to indebtedness and the life cycle.

The composition of the asset portfolio varies greatly by wealth size: real estate accounts for the largest share of gross wealth for most of the distribution, while financial assets are particularly important at the top of the distribution. Taxing inheritances and gifts helps to reduce wealth inequality and increase equality of opportunity in society. At the same time, these taxes are considered to be among the least distortive taxes, as they have a small effect on donor incentives and can be targeted at high-income earners. Moreover, in the context of an aging population and an overall increase in wealth, the value of future inheritances is increasing, which creates an impetus to reconsider inheritance taxes as a potentially more important source of revenue and a way to help address inequality issues.

Taxation of household capital income has an impact on household disposable income (especially during periods of unemployment or retirement), on household investment decisions, namely households' decisions on how much and when to invest and in which assets to invest. In addition, there is a need to reconsider taxation of household capital as a source of income. Given the mobility of international capital flows, taxes on capital have long been considered to be relatively more distortive sources of income, as they would lead to major behavioural changes (and could be easily avoided).

As a result, many Member States rely little on taxation of household capital as a revenue-raising tool. Many countries tax dividends, interest and capital gains at a flat and lower rate than labour income, as keeping final taxes withheld at source prevents tax avoidance behaviour. However, this argument may become less relevant given recent developments in the area of automatic exchange of information and anti-abuse measures, which have increased the ability of Member States to collect taxes from mobile tax bases. This makes capital taxation more attractive as a source of revenue and offers the opportunity to design it in a way that fosters inclusive growth.

Given the lower tax rate on capital income, a dual income taxation system grants preferential tax treatment to capital income compared to labour income. This may raise questions of fairness, as high-income households tend to earn higher capital income than low-income households. Furthermore, a dual income taxation system does not always solve the measurement problems raised by a comprehensive tax approach (for exemple, measuring imputed rent).

The tax treatment of households' capital income differs considerably across countries (as shown in Table 1). Sweden and Finland apply a dual income tax system (an income tax system that uses two different tax rates for labour and capital, for example, a proportional rate for capital and a progressive rate for labour); most other Member States apply a mixed tax approach, combining the features of a comprehensive and dual income tax system by taxing some assets inside and others outside the personal income tax system.

Table 1. Tax treatment of different types of assets in EU countries

	Dual/ mixed taxation	owner-occupied housing	rental income	Financial income		Private pension income
				interests	dividends	
BE	Mixed	untaxed	PIT	Separately	Separately	Separately
BG	Mixed	untaxed	PIT	Separately	Separately	Separately
CZ	Mixed	untaxed	PIT	Separately	Separately	Separately
DK	Mixed	untaxed	PIT	PIT	PIT	PIT
DE	Mixed	untaxed	PIT	Separately	Separately	PIT
EE	Mixed	untaxed	Separately	PIT	PIT	Separately
IE	Mixed	untaxed	PIT	Separately	PIT	PIT
EL	Mixed	untaxed	Separately	Separately	Separately	PIT
ES	Mixed	untaxed	PIT	Separately	Separately	Mixed
FR	Mixed	untaxed	PIT	PIT	PIT	PIT
HR	Mixed	untaxed	Separatelu	Separately	Separately	Separately
IT	Mixed	untaxed	Mix	Separately	Separately	Separately
CY	Mixed	untaxed	PIT	Separately	Separately	PIT
LV	Mixed	untaxed	Mix	PIT	PIT	PIT
LT	Mixed	untaxed	Mix	Separately	Separately	PIT
LU	Mixed	untaxed	PIT	Separately	Separately	PIT
HU	Mixed	untaxed	Separately	Separately	Separately	Separately
MT	Mixed	untaxed	Mix	Separately	Separately	PIT
NL	Mixed	PIT	Separately	Separately	Separately	PIT
AT	Mixed	untaxed	PIT	Separately	Separately	PIT
PL	Mixed	untaxed	Mixed	Separately	Separately	PIT
PT	Mixed	untaxed	PIT	Separately	Separately	PIT
RO	Mixed	untaxed	Separately	Separately	Separately	Separately
SI	Mixed	untaxed	Separately	Separately	Separately	PIT
SK	Mixed	untaxed	PIT	Separately	Separately	Separately
FI	Dual	untaxed	Separately	Separately	Separately	Separately
SE	Dual	untaxed	Separately	Separately	Separately	PIT

Source: European Commission, 2020, Taxation of Household Capital in EU Member States: Impact on Economic Efficiency, Revenue & Redistribution

Within a country, the tax treatment of household capital income also differs depending on the asset (real estate, financial assets, private pensions). While in most Member States rental income and private pension income are taxed under the personal income tax system, income from financial assets is taxed separately in most countries. Also, to encourage investment, many Member States use tax expenditures (tax benefits/facilities) to favour certain types of capital income, tax expenditures that include exemptions, deductions, credits and reduced rates for certain groups of taxpayers or specific activities.

2.1. Revenue from taxation of immovable property

When analyzing the tax treatment of real estate, a distinction must be made between owner-occupied housing and rented housing. Most Member States tax rental income under the income tax system, although the tax treatment is country-specific. Only Greece, Croatia, the Netherlands, Slovenia, Romania, Finland and Sweden tax rental income separately from other personal income, at a flat rate. Italy, Latvia, Malta and Poland have a dual system, where the taxpayer can choose whether rental income is taxed separately at a flat rate (without deductions) or calculated together with other income and taxed at the personal income tax rates. Lithuania

allows the taxpayer to choose a flat rate for rental income not exceeding a certain threshold. The tax base and tax deductions also differ from country to country.

Almost all Member States use the rental income received as the tax base. Belgium uses (outdated) cadastral values as a proxy for the real market values of rental properties, while the Netherlands calculates taxable rental income on the basis of the value of the assets. Only thirteen Member States grant a full tax deduction for expenses related to the rental activity (Czech Republic, Denmark, Germany, Croatia, Cyprus, Latvia, Luxembourg, Hungary, Austria, Poland, Slovenia, Slovakia, United Kingdom). Other Member States cap the deductions of expenses or impose a fixed tax deduction (Bulgaria, Estonia, Ireland, Greece, Spain, France, Italy, Malta, the Netherlands, Romania and Sweden).

Owner-occupied housing is usually subject to the same property taxes, both transfer and recurrent, as rented housing. Although there is a significant degree of variation between Member States, property taxes are still widely used in many Member States.

For owner-occupiers, residential property is a way to maintain their standard of living after retirement; most Member States do not tax the capital aspect of owner-occupied housing and do not include imputed rent in the income tax base. Imputed rent is only taxed in the Netherlands, although it is below the corresponding market rental value. However, the exemption from taxation of imputed rent entails a significant tax cost. Recurrent property taxes can be used to partially compensate for the absence of taxation of imputed rent.

We discuss the *"**user cost of housing (UCOH)" indicator**, expressed as a share of the value of the home*, which shows the impact of taxation on the housing investment decision and measures the marginal cost of capital for owner-occupied housing, respectively the calculation of the internal rate of return of the housing investment decision.

The *User cost of owner-occupied housing indicator* is a synthetic indicator of the distortions exerted by the tax system on households' housing investment choices. The UCOH indicator measures the annual tax-adjusted cost of owning and operating the main residence as a percentage of the home value. The indicator is related to investments in new housing, financed mainly by mortgage debt.

The elements taken into account in its calculation are property taxes, transfer taxes, capital gains taxes, rental taxation and mortgage interest tax exemptions, which represent fiscal components, and non-fiscal ones are represented by maximum loan-to-value ratios, maximum loan duration, long-term government bond interest rates, house prices and other relevant indicators.

Recurrent property taxes contribute to the largest share of tax payments, although for some countries and over the life of the investment, the contribution of transaction taxes is higher than that of recurrent taxes (for Croatia, Italy, Luxembourg, Hungary and Romania).

According to the European Commission (House taxation database), in the period 2022-2023, the UCOH indicator fluctuated in most EU countries; there are states where it decreased in 2023 compared to 2022, for example Hungary, which recorded a decrease of 2.17 pp compared to the previous year, followed by Ireland, Greece. Finland, Germany, Denmark had increases. In 2023, the cost of using housing varied between less than 1% (Lithuania, Hungary, Estonia) and approximately 8% (Italy, Cyprus), most of the values being between 0.03 and 5.71%. *It should be noted that for the negative values of the UCOH non-tax components are responsible, and for the increasing values, property and transfer taxes predominate.*

The data show that *the UCOH indicator has a downward trend*, which is particularly pronounced for some countries. However, after the crisis years, Ireland, Greece, Spain and Portugal have seen an increase (a stabilisation in the case of Spain) in the cost of ownership of housing. This is also the case in Croatia and Latvia, where purchasing a house remains relatively more expensive than in other countries, possibly due to national limitations and relatively high property taxes. Other countries have been less affected by this general downward trend and

show a relatively stable cost of ownership (Czechia, Cyprus, Hungary, Slovenia, Slovakia) or show a trend linked to specific national conditions (Romania).

Overall, the use of mortgage tax relief for new loans has decreased, while recurrent property taxes have increased, indicating a more growth-friendly tax structure. However, transfer taxes are still substantial in many Member States.

Overall, changes in the user cost of housing may be due to changes in macroeconomic conditions, the real estate market and related fiscal policies, with the evolution of the contributions of different fiscal elements being reflected in some reforms targeting those components.

Although home ownership is usually taxed either annually or at points in time related to the sale or purchase of property, many countries have specific tax mechanisms that aim to subsidise home ownership and encourage indebtedness, but which undermine affordability over time. Homes are subject to multiple taxes, including property transfer taxes, property taxes (which include recurring property taxes and wealth taxes), capital gains taxes and income taxes.

In addition, there are countries that support home ownership through specific mechanisms, namely tax reductions on mortgage interest payments, tax exemptions on capital gains from main residences and preferential tax treatment for main residences. These can be supplemented by other instruments, such as grants and support for preventing foreclosures. Most EU countries have some form of real estate transaction tax, namely transaction taxes, which are levied when a property changes hands; these are generally paid by the new owner and their taxable base is usually the purchase price. Newly built residential properties are usually exempt from transfer tax but are subject to value added tax (VAT), sometimes at a reduced rate. This VAT is sometimes interpreted as an approximation of the VAT that would otherwise apply to the flow of real estate services over time, namely imputed rents. In 2023, 22 Member States had real estate transfer taxes, with rates ranging from 0.1% in BG to 7% in LU, five Member States did not (Czech Republic, Estonia, Lithuania, Romania, Slovakia).

Recurrent taxes on residential properties can be an efficient source of taxation and reduce speculative demand. As they apply to a stable tax base, they are difficult to avoid. Although recurrent property taxation is implemented in most EU countries, it is not applied in six Member States (Cyprus, Estonia, Croatia, Hungary, Italy, Malta). Different rates may apply to the main residence and other types of property, such as secondary residences or homes held as investment assets. Recurrent property taxes usually represent a large share of property taxes and a major source of revenue for local governments.

It is worth noting that tax revenues have not increased in line with house prices, some factors being the "visibility" of residential property taxes, the valuation and updating of the relevant tax base being often controversial, and given that residential taxes are mostly paid to local authorities, an increase may require balancing revenues at different levels of government. Furthermore, property taxes can be perceived as unfair, as they are not linked to the taxpayer's current ability to pay, making them unpopular.

In addition to recurrent property taxes, houses may be subject to wealth taxes (Spain, France, Netherlands), although the main residence generally benefits from tax breaks. Other taxes on houses include capital gains taxes, inheritance taxes and income taxes.

Capital gains taxation applies to the accumulated increase in value at the time of sale. This can reduce the incentive to invest in houses for speculative purposes. However, since other forms of capital gains (such as gains from shares or investment funds) are usually taxed more heavily, housing investments can be relatively tax-friendly. This can lead to a diversion of investment funds from productive housing investments.

The tax treatment of capital gains from housing can differ depending on various criteria, such as the holding period and the type of investment (main residence vs. rental investment). Capital gains from a main residence are usually tax-exempt, which provides a greater advantage

to wealthier households. EU/OECD policy recommendations suggest capping this exemption. In most countries, housing rents are subject to income tax, but taxation of imputed rents for owning a home is generally tax-exempt. Imputed rents of homeowners are taxed in the Netherlands, and a few Member States (Denmark, for example) have substitute taxation in the form of property taxes on the property owner.

The following table shows the tax components on homes in the EU in 2023.

Table 2. Housing-related taxes, 2023

COUNTRY	TRANSFER TAX	RECURRENT PROPERTY TAX (IMPLICIT RATE)	CAPITAL GAINS TAX	OTHER TAXES / FEATURES
BELGIUM	6.0	0.6	0.0	Mortgage interest tax relief
BULGARIA	0.1	0.1	10.0	
CZECHIA	0.0	0.1	0.0	Mortgage interest tax relief
DENMARK	0.7	0.6	42.0	Mortgage interest tax relief
GERMANY	5.3	0.1	26.4	
ESTONIA	0.0		20.0	Mortgage interest tax relief
IRELAND	1.0	0.1	33.0	
GREECE	3.0	0.7	15.0	
SPAIN	6.0	0.6	28.0	
FRANCE	5.8	0.8	34.0	
CROATIA	3.0		12.0	
ITALY	2.0		26.0	Mortgage interest tax relief
CYPRUS	5.9		20.0	
LATVIA	2.0	0.1	20.0	
LITHUANIA	0.0	0.1	20.0	
LUXEMBOURG	7.0	0.1	0.0	Mortgage interest tax relief
HUNGARY	4.0		15.0	
MALTA	2.0		0.0	
NETHERLANDS	2.0	0.4	33.0	Imputed rent, mortgage interest tax relief
AUSTRIA	3.5	0.0	27.5	
POLAND	2.0	0.7	19.0	
PORTUGAL	3.4	0.3	28.0	
ROMANIA	0.0	0.3	10.0	
SLOVENIA	2.0	0.1	0.0	
SLOVAKIA	0.0	0.0	0.0	
FINLAND	4.0	0.2	34.0	
SWEDEN	1.5	0.4	30.0	Mortgage interest tax relief

source: European Commission, 2025, Housing in the European Union: Market Developments, Underlying Drivers and Policies

Favourable tax treatment for home ownership "inflates" house prices and disproportionately benefits higher-income households. Tax policies on home ownership have developed since the 1980s, with tax breaks being the main policy instrument, and tax measures favouring home ownership reaching 1% of GDP in some Scandinavian countries.

Tax relief measures, such as exemptions from acquisition costs and mortgage interest deductions, encourage home purchases and increase borrowing, particularly in markets with limited housing supply. Some Member States apply mortgage interest exemptions to all mortgage loans, e.g. Estonia, Luxembourg and the Netherlands. In some Member States where the mortgage interest tax exemption has been abolished, the measure applies to mortgage loans taken out before the tax exemption was abolished (e.g. Lithuania and Portugal).

The mortgage interest tax exemption encourages debt take-up, potentially fuelling a credit-driven housing boom, increasing price volatility and potentially reducing home ownership among financially constrained households.

Support for home ownership across the EU increasingly relies on direct subsidies rather than public housing, with national approaches varying. As shown in Table 2, most EU countries offer mortgage subsidies or guarantees, with the exception of Portugal and Sweden, and almost all offer tax exemptions, with the exception of Germany and Lithuania. Estonia, Germany, Hungary, Latvia, Luxembourg and the Netherlands offer grants or subsidies for home buyers. In contrast, the mortgage interest tax exemption has been phased out across the EU and only a few Member States continue to grant it for new mortgages. This remains in force in countries such as Belgium, Czechia, Estonia, Italy, Luxembourg, the Netherlands, Finland and Sweden, while in others, including Ireland, Spain, France, Lithuania and Portugal, it only applies to older mortgages taken out before the legislative changes. Support for home ownership can also take the form of loan subsidies, potentially contributing to rising house prices.

Several EU countries use housing subsidies for low-income households living in rented accommodation. The Joint Housing Subsidy Programme is aimed at low-income tenants who may not be able to afford to buy their own home or pay rent on the market, while the government does not have a sufficient stock of social housing to rent. The results of such programmes vary: in the Netherlands, support for tenants has shown positive effects, while in Finland, housing subsidies have not reduced rents. Taxes are also used to regulate vacant properties, which have become a significant challenge in the EU (estimates show that one in six properties in Europe is vacant), for example in countries such as Bulgaria, Romania, Portugal, Malta, Cyprus and Hungary. Identification of vacant properties can be achieved through various methods, including monitoring utility usage (significant and long-term decrease in water, electricity or gas consumption), real estate databases (properties listed for sale for a long time), postal service data (undelivered mail or request for primary redirection), visual inspection (excessive grass, accumulated mail) or community reporting.

We recall that EU countries have experienced a significant increase in house prices over the past three decades, a trend that has accelerated during the pandemic, making it difficult for younger generations to access the housing market, which has seen a decline in home ownership rates; housing is the main asset for most households, especially for the middle class, with owner-occupied households accounting for an average of 60% of middle-class wealth. However, high-income, wealthy and elderly households hold a disproportionate share of total housing wealth. According to Eurostat data, after stabilising at around 2.25% of GDP between 2014 and 2020, property tax revenues in the EU are set to fall to 1.85% of GDP in 2023, the lowest level since 2009. There are significant variations at the national level; for example, recurrent property taxes

account for over 35% of local government revenues in France, while Malta does not levy any recurrent property tax and Estonia only taxes the value of land, not buildings.

Systems also differ in terms of the tax base. Some are based on an outdated cadastral value, such as the municipal property tax in Spain and Italy, while others use the current market value of the property as a reference (Ireland, the Netherlands). Property tax systems based on outdated cadastral values can affect inequality, allowing wealthier owners to benefit from lower assessed values, while honest homeowners pay a proportionally higher share of their property value (a case in Italy, where there is a greater mismatch between cadastral values and market prices for higher-value properties and for the wealthiest owners).

Therefore, property tax reforms should take into account the broader fiscal and non-fiscal context and the impact on households.

Property taxes are of increasing importance, given the pressure on governments to raise revenues, improve the functioning of housing markets and combat inequality. Regular updating of property values is therefore essential for the efficiency, fairness and revenue potential of recurrent property taxes; granting tax deferrals for certain taxpayers can help alleviate liquidity problems; tax incentives for energy-efficient home renovations could be better targeted to ensure they reach low-income households; phasing out or capping the mortgage interest exemption for owner-occupied homes would have a positive effect on progressivity, and would increase tax revenues; phasing out the mortgage interest exemption could also reduce indebtedness and incentives for excessive investment in owner-occupied homes.

2.2. Financial assets in EU Member States

If we consider the situation of *financial assets of households in the European Union, in the period 2014-2024*, according to Eurostat, they are reflected in 5 main types of instruments: currency and deposits; loans; shares and investment fund shares; insurance, pensions and standardized guarantees; and other receivables/payments. Small shares of total financial assets of households in the EU in 2024 were represented by 3 other types of assets, which are grouped as other instruments (with a collective share of 2.7% of total financial assets of households): monetary gold and special drawing rights (SDRs); debt securities; and financial derivatives and employee stock options. In particular, the category of monetary gold and SDRs was valued at zero for all EU countries for the household sector.

Of the total financial assets of EU households in 2024, investment fund shares accounted for the largest share (36.6%), followed by cash and deposits (30.6%) and insurance, pensions and standardised guarantees (26.9%). Smaller shares were recorded for other receivables (2.7%), other instruments (2.7%) and loans (0.4%).

Across EU countries, the main types of assets held by households in 2024 were generally investment fund shares, cash and deposits, and insurance, pensions and standardised guarantees. The cash and deposits category was the largest instrument in 13 EU countries. This category accounted for more than half of total financial assets in 2 EU countries: Cyprus (53.9%) and Poland (51.9%).

The investment fund shares category was the largest instrument in 11 EU countries. This category also accounted for more than half of total financial assets in 2 EU countries: Estonia (70.7%) and Finland (51.4%). The insurance, pension and standardised guarantees category was the largest instrument in 3 EU countries and accounted for more than half of total financial assets in the Netherlands (54.9%).

The value of households' financial assets as a percentage of GDP increased in most EU countries in 2024; between 2014 and 2024, they increased almost continuously, falling only in 2022 (by 4.5%). Their total value increased from 25.160 billion euros in 2014 to 39.482 billion euros in 2024 (an overall increase of 56.9%). Compared with 2023, the level, as a percentage of GDP, was 2.9 procentual points higher (pp) in 2024 than in the previous year. This ratio

increased in most EU countries (as well as Norway), especially in Sweden (an increase of 21.7 pp). In contrast, the largest decrease was recorded in Malta, with 5.4 pp.

Table 3. Evolution of household assets in the EU, in structure, 2014-2024, billion euros

	2014	**2015**	**2016**	**2017**	**2018**	**2019**	**2020**	**2021**	**2022**	**2023**	**2024**
Total financial assets	25.160	26.474	27.868	29.048	29.099	31.733	33.769	36.522	34.893	37.328	39.482
Cash and deposits	7.925	8.181	8.527	8.818	9.191	9.682	10.494	11.060	11.425	11.624	12.072
Debt securities	1.121	955	816	725	679	653	610	560	611	970	1.060
Loans	140	141	130	148	140	146	164	174	169	165	174
Investment fund shares and units	7.333	8.167	8.759	9.444	9.089	10.194	10.866	12.846	12.301	13.505	14.464
Insurance, pensions and standardized guarantees	7.918	8.279	8.870	9.135	9.233	10.224	10.754	10.929	9.387	10.011	10.632
Derivative financial instruments and employee stock options	7	5	4	5	6	5	6	7	13	15	18
Other accounts receivable/payable	717	747	760	773	763	828	875	946	986	1.038	1.062

source: EUROSTAT, 2024, Statistics Explained, Households - statistics on financial assets and liabilities

In the *Assets structure*, according to the Table above, in 2024, compared to 2014, cash and deposits increased by 52%, Investment fund shares and participations doubled (97% increase), Insurance, pensions and standardized guarantees, by 34%, Loans, by 24%, receivables doubled their value, while debt securities decreased slightly compared to the base year.

There are significant differences in the composition of the financial portfolio of households in Europe, with several structural factors that can explain these differences: the role of funded pensions in the general pension income system, the replacement rate of public pensions, the level of gross national income per capita, the level of financial education and the tax incentives available for investments.

According to EFAMA study (2024), one of the most important factors explaining the degree of participation in capital markets is the extent to which households save for retirement. Indeed, four of the five countries with the lowest share of deposits (Sweden, the Netherlands, the United Kingdom and Norway) have the highest share of financial wealth held in pension savings, and households in the Netherlands, the United Kingdom and Sweden have the highest level of pension funds per capita, followed by Denmark, which has the lowest share of deposits, and Norway. The high level of pension fund saving in these countries reflects long-standing policy efforts to achieve high pension coverage through mandatory or quasi-mandatory arrangements.

If we consider the role of tax incentives available for investment, it is known that the tax element influences the way households allocate their financial wealth, an aspect reflected by several practices at European level:

- In Belgium, a favorable tax treatment granted to life insurance products led to a wide distribution of these products in the late 1980s. Around the same time, the government introduced 3rd pillar pension savings plans and encouraged the population to save in these products by implementing an attractive tax regime.
- In Croatia, the introduction of a 12% tax on savings account income has strengthened the outflow of deposits towards real estate investments.
- In Denmark, an equity savings account offering a special tax incentive scheme for equity instruments (including investment funds with more than 50% equity) is available up to a certain investment level and is tax-friendly compared to other investments.
- The concentration of life insurance savings in France can also be explained by the tax advantages enjoyed by these products (tax deductions and reduced rates after a certain holding period, inheritance tax advantages, etc.), which are more favourable than those applying to direct holdings of securities. To a lesser extent, share savings plans, known as "Plan d'Epargne en Action" (PEA), and employee savings plans also benefit from tax incentives after a certain holding period under certain conditions (taxation limited to social security contributions).
- In Germany, insurance contracts and investment funds benefit from tax incentives under the state-subsidized pension scheme "Riester" and the so-called "Vermögenswirksame Leistungen" (VL). This is a seven-year savings plan that allows employers to invest typically up to 480 euros per year in a savings contract of the employee's choice, for example an investment fund.
- In Italy, the government launched "PIR savings plans" (Piani Individuali di Risparmio) in 2017, which allowed asset managers to set up tax-exempt investment plans at no additional cost to individual investors. These PIR plans are exempt from the 26% substitute tax on capital gains and financial income (except for those included in the tax base for Italian personal income tax purposes and taxed at progressive rates). To be eligible, they must meet certain conditions.
- In Portugal, the increase in the share of deposits is due to the fact that, since 2015, long-term deposits have benefited from a reduction in the tax rate applicable to interest payments. While the "normal" tax rate is currently 28%, this is reduced to 22.4% if the deposit term is at least five years and to 11.2% if the term is more than eight years.
- In Spain, the authorities have reduced the maximum contributions to personal pension products in the 3rd pillar from EUR 8,000 per year to EUR 1,500. As a result, the total amount saved by households in such products was reduced by EUR 4.4 billion in 2021 and 2022.

A few points are worth noting:

- The average increase of 4.1 percentage points in the share of deposits in Europe between the end of 2019 and 2022 was mainly driven by the decline in stock markets and fixed income instruments in 2022, which had a strong impact on the share of pension funds in the Netherlands, Ireland, Denmark and the United Kingdom.
- In Belgium, Spain, Portugal and France, the above-average increase in the share of deposits was mainly due to the decrease in the share of life insurance, triggered by the negative impact of rising interest rates on the valuation of life insurance products.
- On the other hand, the share of deposits decreased in five countries. In Slovakia and Romania, this result reflected an increase in the share of pension funds, while this development mainly reflected an increase in the share of investment funds and debt securities in Greece and the Czech Republic, and an increase in investment funds and listed shares in Norway.

- Investment funds and listed shares were the two categories of capital market instruments that recorded an increase in their shares in households' financial wealth in the largest number of countries, 21 in total.

At the European Union level, *policy measures have been taken to encourage households to invest in capital market instruments*, namely, at the European level, in November 2021, the European Commission published three legislative proposals related to the 2020 Action Plan, which contain four different objectives:

- Creating a European Single Access Point (ESAP) to create a single point of access to public information on EU companies and EU investment products.
- Promoting long-term investments through European Long-Term Investment Funds (ELTIFs).
- Diversifying financing for companies by revising the Alternative Investment Fund Managers Directive (AIFMD).
- Strengthening market transparency by revising the Markets in Financial Instruments Regulation (MiFIR).

Subsequently, the European Commission published an Individual Investment Strategy (RIS) in May 2023, to update and modernise the relevant regulatory framework for individual investments.

3. Conclusions

The tax system plays an important role in the economic life of households, more precisely, in their income/disposable income, consumption, saving, investment decisions. The paper presents a theoretical analysis of the tax treatment of household capital income among EU Member States, namely income from housing and financial assets.

What should be noted is that these taxes do not bring significant revenues to the state budgets, but they are a source that can lead to increased revenue efficiency and make the tax system fairer.

Housing is usually one of the most important investments of households, and governments generally favor home ownership through the tax system. Given the wider benefits that home ownership generates for society, most Member States use the tax system to encourage home ownership, mainly by exempting imputed rent and/or reducing mortgage tax.

To ensure sustainable tax revenues in the future, possible strategies to increase capital tax revenues include promoting tax simplification, strengthening tax compliance (including by tackling tax avoidance) and strengthening international tax cooperation (European Commission, Annual report on taxation 2025). Consideration should therefore be given to:

- strengthening the role of recurrent property taxes, in particular by ensuring that they are levied on regularly updated property values, while reducing property transaction taxes to increase the efficiency of the property market and improve vertical and horizontal equity.
- phasing out or capping the mortgage interest exemption for owner-occupied housing, which would positively impact progressivity, tax revenues and housing affordability.
- improving the targeting of tax incentives for energy-efficient housing renovations to ensure that they reach low-income households. This could contribute to greater emission reductions and increase the fairness of tax incentive schemes.
- Strengthening reporting requirements, including third-party reporting, tax authority reporting and international exchanges of information for tax purposes are important to ensure the correct application of housing taxes.

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DECARBONIZING THE ENERGY SECTOR IN THE EUROPEAN UNION

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Abstract: *Decarbonizing the energy sector is a fundamental component in global efforts to combat climate change and an essential pillar of the European Union's climate objectives. The process involves drastically reducing greenhouse gas emissions by replacing fossil fuels with low- or zero-emission energy production technologies, such as renewable sources and nuclear energy. The massive integration of renewable energies, the modernization of energy infrastructure, the development of storage capacities, the electrification of key sectors of the economy and the adoption of coherent public policies are decisive elements for achieving climate neutrality. In parallel, emerging technologies such as green hydrogen, new generation nuclear reactors and carbon capture and storage solutions are accelerating the transition to a sustainable economy. Through strategic investments, international collaboration and innovation, the EU is strengthening its role as a global leader in decarbonisation and in building a secure, efficient and environmentally friendly energy system.*

Keywords: *sustainable development; climate neutrality; decarbonization; strategies; energy transition.*

Climate change is one of the biggest challenges of our time, with significant impacts on the environment, economy and society. Climate change and ambitious CO2 reduction targets at global and European level call for a transition from fossil fuels to renewable sources. In a global context marked by increased greenhouse gas emissions, the study looks at various carbon reduction strategies, including renewable energy expansion, energy efficiency and technological innovations.

The European Union has set ambitious goals, committing to achieving climate neutrality by 2050. Decarbonizing the energy sector becomes an essential element of the transition to a sustainable development model. The process involves drastically reducing greenhouse gas emissions by adopting clean technologies, modernizing energy infrastructure and implementing effective public policies, providing a comprehensive perspective on the transformations needed to achieve European climate goals. By adopting a coherent and coordinated approach, we can ensure not only a sustainable energy economy, but also a safer and greener future for future generations.

The importance of decarbonizing the energy sector in the context of sustainable development

The concept of sustainable development involves meeting the needs of the present without compromising the ability of future generations to meet their own needs. A central element of this concept is protecting the environment and maintaining global climate stability. The energy sector, responsible for a significant share of global greenhouse gas emissions, is a critical area in the transition to sustainability.

Decarbonizing energy is not only an ecological necessity, but also an economic opportunity. Investments in clean energy stimulate innovation, create new jobs and reduce dependence on finite resources, strengthening long-term economic stability.

Decarbonization is therefore a fundamental component of a green economy and a pillar of climate neutrality, as the situation is presented in Table 1

Table 1. Total CO_2 emissions and per capita emissions, 2024

Country	**Total emissions** ($MtCO_2$)	**Emissions per capita** (tCO_2 /capita)	**Observations**
Germany	675	8.1	industrialized , gas and coal use in transition
France	310	4.7	low emissions due to nuclear energy
Italy	330	5.5	dependence moderate natural gas
Spain	255	5.3	rapid growth of solar and wind energy
Poland	360	9.3	high dependence on coal
Netherlands	160	9.1	emissions per capita; progress in offshore wind
Romania	70	3.7	mix: hydro , nuclear, renewables
Sweden	40	3.8	very low emissions ; clean mix hydro+nuclear+wind

Source: data processed by the authors based on reports from the European Environment Agency (2024), Eurostat (2023)

Key trends in decarbonizing the energy sector

1. Transition to renewable energy sources
- solar and wind power - have become increasingly economically accessible and offer a clean alternative to energy production;
- hydroelectric and geothermal energy - although widely used in certain regions, have geographical constraints that limit their expansion in all countries.
2. Energy efficiency - improving efficiency in the consumption and distribution of electricity can help reduce energy demand, thereby limiting the amount of energy produced from polluting sources.
3. Carbon capture and storage (CCS) - this technology allows the capture of CO2 emitted by power plants and its safe storage, underground/in other forms; the technology is still expensive and not widespread.
4. Modernizing energy infrastructure
- smart grids - optimize energy distribution and consumption, allowing for better integration of intermittent renewable sources - wind and solar panels;
- energy storage - batteries and other storage technologies are becoming increasingly important to balance supply and demand, especially during periods when renewable sources are not producing energy.
5. Electrification of other sectors - decarbonizing the energy sector can facilitate the electrification of transport and industry, which have traditionally relied on fossil fuels; if these sectors use clean electricity, their contribution to global emissions will decrease significantly.
6. Policies and regulations - governments play a key role by setting clear carbon reduction targets, renewable energy tariff schemes, research and development subsidies and carbon taxes to discourage the use of fossil fuels.
7. Technological advances
- green hydrogen - produced using renewable energy can become a solution for energy storage and can be used in sectors that are difficult to decarbonize;
- advanced nuclear energy - new generation nuclear reactors could provide a constant source of low-emission energy, although there are debates about their safety and costs.

Energy transition - definition, objectives and strategic directions

The energy transition refers to the transformation of the traditional energy system, based on fossil fuels, into a sustainable, efficient system based on clean energy sources. This transition involves changes in the energy infrastructure, the technologies used, consumer behavior and the legislative framework.

a. The objectives of the energy transition:

- reducing greenhouse gas emissions;
- increasing the share of renewable energies in the energy mix;
- increasing energy efficiency;
- ensuring universal access to sustainable energy;
- increasing the resilience of the energy system.

b. Key strategies of the energy transition

- development of renewable energies – expansion of wind, solar, hydroelectric and geothermal capacities;
- digitalization of the energy system – integration of IoT (Internet of Things) technologies in the energy, climate and green economy sectors because IoT: - reduces total energy consumption; - allows for real-time monitoring of emissions; - optimizes resources; - reduces losses in networks; - increases energy efficiency in industry and buildings; - facilitates smart electrification of transport;

IoT thus becomes a central digital tool for achieving the EU's 2030 and 2050 goals;

- energy storage – development of batteries and alternative solutions, such as green hydrogen;
- electrification of related sectors – transport, industry and buildings;
- implementation of efficient public policies – carbon taxes, support mechanisms for green energy:

Renewable energy sources – the engine of decarbonization

Renewable energy sources are the foundation of any decarbonisation strategy.

They allow for significant reductions in GHG emissions and contribute to sustainable development.

a. Solar and wind energy

Solar and wind energy have experienced rapid expansion due to falling technological costs and political support at European level.

Their intermittency remains a challenge, but storage technologies and smart grids offer effective solutions.

b. Hydroelectric and geothermal energy

These sources are stable and can provide constant energy, but are geographically limited. However, where they are available, they play a crucial role in the clean energy mix, as the situation is presented in Table 2

Table 2. Share of renewable energies in electricity production, 2024

Country	**Share of renewable energies** (%)	**The main renewable sources**	**Observations**
Denmark	78	onshore/offshore wind	european leader in wind energy
Sweden	72	hydro , wind	energy system almost completely decarbonized
Portugal	65	wind, solar, hydro	progress fast ; seasonal energy export
Austria	75	Water	hydroelectric infrastructure developed
Spain	50	solar, wind	solar capacities in major expansion
Germany	48	solar, wind	constraints in energy transmission networks
Romania	42	hydro , wind, solar	photovoltaic potential high in growth

Source: Eurostat, 2023-2024

Modernising and digitalising energy infrastructure

The current energy infrastructure needs to be adapted to integrate large volumes of renewable energy.

a. Smart grids

Smart grids allow for the optimisation of energy consumption, grid balancing and the integration of intermittent sources. They are a key component of the energy transition.

b. Network interconnection

A Europe with energy interconnections can transport energy between regions, reducing dependence on fossil fuels and increasing energy security.

Energy storage – a necessary condition for a stable energy system

Storage technologies are critical for balancing supply and demand.

a. Batteries

Lithium-ion batteries and other modern technologies allow energy to be stored during times of surplus and used during times of high demand.

b. Green hydrogen

Produced through electrolysis with renewable energy, green hydrogen is a promising solution for long-term storage and the decarbonization of heavy industries.

Electrification of key sectors

Electrifying transport, industry and buildings is a decisive step towards reducing emissions.

a. Electric transport

Electric vehicles are becoming increasingly affordable, and expanding charging networks are supporting this transition.

b. Industry

Heavy industry can use green hydrogen and electric processes instead of fossil fuels, significantly reducing emissions.

c. Buildings

Modern heating and cooling systems, such as heat pumps, reduce fossil fuel consumption and increase energy efficiency.

Public policies and economic instruments to support decarbonization - the role of governments and European institutions is essential to accelerate the transition.

a. Carbon pricing

Carbon taxes and emissions trading systems stimulate the transition to clean energy solutions.

b. Subsidies and facilities for green energy

These stimulate investment in clean technologies, research and development.

Carbon Capture and Storage (CCS)

CCS is a transitional technology for sectors where emissions cannot be completely eliminated.

a. Carbon Capture

CO_2 can be captured directly from industrial sources and stored safely underground.

b. Carbon Reuse

Captured CO_2 can be used in industry or chemical processes, contributing to the circular economy.

Technological innovation – the accelerator of the transition to a green economy

Investment in research and development is crucial to accelerating decarbonization.

a. Advanced nuclear reactors

New generations of nuclear reactors offer high safety and can provide constant energy with low emissions.

b. Advanced batteries and new storage solutions

Technological advances are increasing the efficiency and reducing the costs of energy storage

Decarbonising the energy sector is a complex process, but essential for achieving climate neutrality and sustainable development in Europe. The transition to a green economy requires a profound transformation of energy systems, massive investments, technological innovation and international cooperation. By adopting the strategies described in this chapter, the EU can strengthen its role as a global leader in the fight against climate change and in building a sustainable future for future generations.

The situation of decarbonization in the European Union member states

Decarbonisation at EU level varies significantly between Member States, depending on economic structure, available energy resources, national policies and investment levels. The presentation of the situation in a few key countries highlights the diversity of strategies and the different pace of the energy transition.

Germany - is one of the most advanced European economies in terms of renewable energy, being a leader in the implementation of wind and solar power. The Energiewende program aims to phase out nuclear power and accelerate the development of renewable sources. However, Germany faces significant challenges, as it still depends to a large extent on natural gas and, previously, on coal. Efforts to modernize the grid and diversify energy sources are a priority.

France - is characterized by an energy mix dominated by nuclear energy, which accounts for approximately 70% of total electricity production. This gives it a low level of CO_2

emissions from the energy sector. Current strategies include the modernization of existing reactors, the development of small modular reactors (SMRs) and increasing the share of renewable energies. France is also investing in green hydrogen and the modernization of electric transport infrastructure.

Denmark - is a pioneer in the energy transition, being a world leader in the development of offshore wind energy. The country aims to become climate neutral by 2050 and has gradually eliminated the use of coal. Investments in green hydrogen, smart grids and energy storage are part of the national strategy. Denmark exports renewable energy expertise to other European and international countries.

Spain - has advanced rapidly in the adoption of solar and wind energy, benefiting from favorable climatic conditions. The Spanish government has implemented ambitious policies to phase out coal and expand renewable capacities. Spain is investing heavily in green hydrogen infrastructure, being considered one of the future European leaders in the field.

Netherlands - has accelerated decarbonization by closing coal-fired power plants and rapidly expanding offshore wind farms in the North Sea. The country is investing heavily in electrification of transport, smart infrastructure and storage solutions. The Netherlands is also developing hubs for green hydrogen and CCUS technologies.

Romania - has made strong progress since the early 1990s in reducing greenhouse-gas emissions. According to a report by the World Bank Group, emissions were already down by about 53% from 1990 to 2018.

The national energy strategy emphasises “accelerated decarbonisation” — one goal is to raise the share of renewable energy in consumption.

The key energy-industry players are launching decarbonisation strategies. For example, the large gas producer Romgaz approved a net-zero target for 2050, with an investment plan of over EUR 2.5 billion.

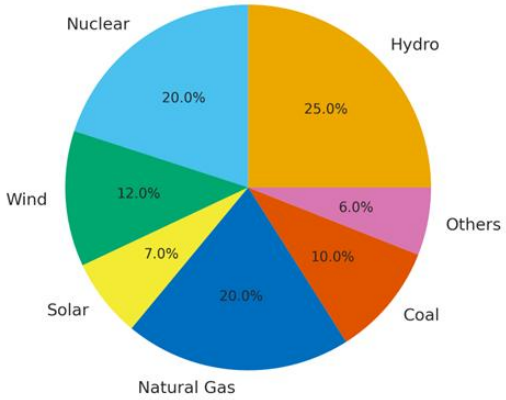
Appeared new technologies and sectors are entering : e.g., hydrogen blending in the gas network and jump in “prosumer” solar installations (households/businesses generating their own power).

There’s recognition that decarbonisation is compatible with economic growth: the World Bank and OECD indicate Romania can raise living standards while transitioning green. Romania - benefits from a diversified and relatively "clean" energy mix compared to other countries. with high dependence on coal, due to the significant percentage of hydro and nuclear energy.

- the share of renewables (wind, solar, hydro) is increasing, but there is still a notable share of fossil sources, which underlines that the transition is not complete;
- the installation of solar and wind capacities is accelerated for 2025, which should increase the share of renewables;
- the decrease in hydro production in the first half of 2025 was pronounced, which may affect the stability of the mix and increase dependence on fossil sources in the short term.

The OECD report showed that in 2022 fossil fuels represented ~71% of Romania's energy supply, renewables ~20% and nuclear ~9%. In the period 2024-2025, most of the electricity in Romania comes from "low-carbon" sources (nuclear energy + renewable sources), presented in Figure 1.

Figure 1: The structure of the energy mix in Romania, 2024-2025



Source: Eurostat (2024–2025), OECD Energy Data (2024)

We are shown the estimated composition of Romania's energy mix for the years 2024–2025, with the values representing the share of each source in total electricity production.

Romania and the European Commission agreed to keep certain coal-fired units operational until 2029, pushing back the earlier closure target for some plants, citing energy-security concerns.

Offshore wind is viewed as a strategic opportunity. ~15 GW offshore wind capacity in the Black Sea could become a major low-carbon source

The "State of the Climate Romania 2025" Report emphasises that decarbonisation must be seen as an opportunity for economic modernisation, not just compliance.

Romania is making meaningful progress in decarbonisation — large reductions achieved since 1990, strong strategic recognition of the challenge and opportunities, and increasing deployment of renewables and new technologies. But the journey ahead is steep: fossil-fuel dependence remains high, infrastructure and heavy industry still lag, and the scale of investment is large. In the next years will likely be decisive: if Romania can accelerate renewables, modernise grids and industrial processes, and manage the socio-economic transition well, it has a real chance to align with its 2050 goals.

As a conclusion, for an economy to become climate neutral, decarbonizing the energy sector must be a priority. This requires massive investment, technological innovation and international collaboration. The deployment of renewables, energy efficiency and coherent economic measures will transform the energy system and make a decisive contribution to reducing global greenhouse gas emissions.

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LEGAL LIABILITY OF MULTINATIONAL COMPANIES FOR TRANSBOUNDARY POLLUTION

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Abstract: *The evolution of international environmental law has led to the adoption of a significant number of treaties that establish obligations to prevent and control transboundary pollution. Among the most relevant are the 1991 Espoo Convention, which establishes the obligation of states to carry out environmental impact assessments for projects likely to have transboundary effects, while guaranteeing the participation of the public from other states, the 1998 Aarhus Convention, which establishes the public's right to information, participation in decision-making and access to justice in environmental matters, the 1992 Helsinki Convention on the Protection and Use of Transboundary Watercourses, which obliges states to prevent and reduce water pollution, and the 1989 Basel Convention on the Control of Transboundary Movements of Hazardous Wastes and Their Disposal. In the same spirit, the United Nations International Law Commission developed in 2001 the Draft Articles on the Prevention of Transboundary Damage Resulting from Hazardous Activities, a document that reflects a clear trend towards codifying liability for hazardous activities.*

Keywords*: international environmental law; transboundary pollution; water pollution; transboundary damage; liability*

Introducere

Problematica răspunderii juridice a companiilor multinaționale pentru poluarea transfrontalieră ocupă, în ultimele decenii, un loc central în dezbaterile de drept internațional al mediului și de drept al societăţilor.[1] Fenomenul globalizării a determinat o creștere semnificativă a influenței actorilor privați asupra mediului, în special, prin activități industriale cu impact ecologic major, desfășurate adesea în state cu reglementări mai permisive.[2] În consecință, s-a conturat nevoia de a identifica forme adecvate de răspundere juridică a acestor entități pentru prejudiciile de mediu ce depășesc frontierele unui singur stat.[3]

Poluarea transfrontalieră se caracterizează prin faptul că efectele sale depășesc teritoriul național al statului în care își are originea, afectând ecosisteme, resurse naturale și populații din alte jurisdicții.[4] Această particularitate creează dificultăți juridice deosebite: stabilirea competenței instanțelor, identificarea legii aplicabile și, mai ales, determinarea entității responsabile pentru repararea prejudiciului.[5] În timp ce răspunderea statelor pentru fapte internaționale ilicite de mediu este consacrată de jurisprudența internațională și de codificările Comisiei de Drept Internațional a ONU, răspunderea companiilor multinaționale rămâne un domeniu fragmentat și insuficient consolidat normativ.[6]

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Din perspectivă economică, companiile multinaţionale acționează adesea prin filiale dispersate pe multiple teritorii, sub umbrela unui holding sau a unui grup de societăți. Această structură complexă le permite să profite de avantajele pieței globale, dar complică imputarea directă a responsabilității juridice pentru actele de poluare produse într-o anumită jurisdicție.[7] În numeroase situații, prejudiciile ecologice sunt cauzate de activități desfășurate de filiale locale, însă deciziile strategice sau de investiții aparțin companiei-mamă situate într-un alt stat, ceea ce face dificilă angajarea răspunderii directe a acesteia.[8]

Pe plan internațional, reglementările existente, precum Principiul 21 din Declarația de la Stockholm (1972) și Principiul 2 din Declarația de la Rio (1992), consacră obligația statelor de a se asigura că activitățile desfășurate sub jurisdicția lor nu cauzează daune mediului altor state.[9] Totuși, aceste instrumente nu se aplică, în mod direct, actorilor privați, ci impun statelor o obligație de supraveghere și control. Astfel, apare un vid normativ între răspunderea statului și cea a corporației, vid ce favorizează impunitatea unor comportamente nocive la scară globală.[10]

În acest context, doctrina contemporană de drept al mediului propune extinderea sferei de aplicare a principiului *poluatorul plătește* și asupra persoanelor juridice de drept privat, în special asupra companiilor multinaționale.[11] Totodată, inițiativele recente din cadrul Organizației Națiunilor Unite, OCDE și Uniunii Europene evidențiază o tendință de consolidare a răspunderii corporative, prin impunerea obligației de *due diligence* în materie de protecție a mediului și drepturi ale omului.[12]

Scopul prezentului studiu este de a analiza, din perspectivă juridică, fundamentele, formele și limitele răspunderii companiilor multinaționale pentru poluarea transfrontalieră, cu accent pe instrumentele de drept internațional public și european, pe jurisprudența relevantă și pe propunerile de reformă normativă. Analiza urmărește să evidențieze lacunele actualului sistem și să ofere propuneri *de lege ferenda* capabile să asigure o protecție efectivă a mediului într-un context globalizat.

Cadrul juridic internațional al poluării transfrontaliere

Poluarea transfrontalieră reprezintă una dintre cele mai complexe forme de atingere aduse mediului, întrucât efectele sale depășesc limitele teritoriale ale unui stat și afectează ecosisteme, resurse și populații din alte jurisdicții.[13] Prin natura sa, acest tip de poluare reclamă o cooperare strânsă între state și dezvoltarea unui cadru juridic internațional coerent, capabil să prevină, să controleze și să sancționeze consecințele sale.[14] Dreptul internațional al mediului a evoluat semnificativ în acest sens, însă regimul aplicabil actorilor privați, în special companiilor multinaționale, rămâne fragmentar și insuficient consolidat.[15]

În sens larg, poluarea transfrontalieră desemnează orice formă de poluare produsă pe teritoriul unui stat, dar ale cărei efecte se manifestă, direct sau indirect, pe teritoriul altui stat.

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Exemplele clasice includ poluarea aerului, a apelor curgătoare sau a mărilor interioare, precum și accidentele industriale cu impact regional.[16] Din perspectivă juridică, fenomenul ridică probleme complexe privind delimitarea răspunderii, identificarea legii aplicabile și determinarea jurisdicției competente.[17] Noțiunea a fost consacrată pentru prima dată în jurisprudența internațională prin celebra cauză *Trail Smelter (Statele Unite c. Canada, 1938–1941)*[18], în care tribunalul arbitral a stabilit principiul potrivit căruia niciun stat nu are dreptul de a utiliza teritoriul său într-un mod care să cauzeze daune pe teritoriul altui stat.[19] Acest principiu a devenit ulterior fundamentul întregului regim juridic al poluării transfrontaliere și a fost reafirmat în numeroase instrumente internaționale ulterioare.[20]

Cadrul normativ aplicabil poluării transfrontaliere se întemeiază pe câteva principii directoare, care, deși inițial aveau caracter programatic, au dobândit treptat o anumită forță juridică prin includerea lor în tratate și convenții multilaterale.[21] Principiul prevenției impune statelor obligația de a adopta măsuri adecvate pentru a evita producerea daunelor ecologice care ar putea afecta alte state.[22] Declarația de la Stockholm din 1972[23] consacră această idee prin Principiul 21, potrivit căruia statele sunt responsabile să se asigure că activitățile desfășurate sub jurisdicția lor nu provoacă prejudicii mediului altor state. Aceeași idee este reafirmată în Declarația de la Rio din 1992[24], la Principiul 2, care condiționează exercitarea suveranității asupra resurselor naturale de obligația de a preveni poluarea transfrontalieră.[25]

Principiul precauției, consacrat la rândul său de Declarația de la Rio (Principiul 15), obligă statele să adopte măsuri preventive chiar și în absența unei certitudini științifice absolute privind riscurile ecologice.[26] În materie de poluare transfrontalieră, el justifică intervenția timpurie a autorităților, inclusiv prin suspendarea activităților industriale susceptibile să producă efecte nocive dincolo de frontiere.[27] Complementar acestuia, principiul cooperării internaționale consacră obligația statelor de a colabora, în mod loial, pentru prevenirea și reducerea poluării, în special, prin schimb de informații, notificare prealabilă și consultare.[28] Convenția de la Espoo din 1991 privind evaluarea impactului asupra mediului în context transfrontalier[29] transpune, în mod concret, acest principiu, impunând statelor-părți să evalueze

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[16] M.Duțu, *Dreptul mediului şi al climei Vol 1: Partea generală,* Universul Juridic, Bucureşti, 2022, p. 130.
[17] A.I.Duşcă, *La responsabilité préventive, essence de la responsabilité écologique,* Éditions universitaires européennes, Saarbrücken, 2014, p. 95.
[18] https://legal.un.org/riaa/cases/vol_iii/1905-1982.pdf, consultat pe 01.10.2025. Cazul își are originea în activitatea unei topitorii (smelter) de zinc și plumb din Trail, Columbia Britanică (Canada), situată aproape de frontiera cu statul Washington (SUA). Începând cu anii 1920, această topitorie, deținută de Consolidated Mining and Smelting Company of Canada (Cominco), a emis în atmosferă cantități mari de dioxid de sulf (SO_2). Vântul a transportat gazele în teritoriul Statelor Unite, provocând daune semnificative terenurilor agricole, pădurilor și proprietăților private din valea râului Columbia, în statul Washington. După proteste și plângeri oficiale, guvernele SUA și Canadei au încheiat un Tratat bilateral (1935) prin care au convenit să supună disputa arbitrajului internațional. Tribunalul arbitral a fost instituit în baza Comisiei Mixte Internaționale (International Joint Commission). Cauza a fost judecată în două etape: a) Decizia din 1938 privind existența răspunderii Canadei; b) Decizia finală din 1941 privind cuantumul despăgubirilor și măsurile de prevenire a viitoarelor prejudicii.
[19] M.Duțu, *Dreptul mediului şi al climei Vol 1: Partea generală*, Universul Juridic, Bucureşti, 2022, p. 157.
[20] A.I.Duşcă, *Principiul efectivităţii-un nou principiu al Dreptului Mediului în Uniunea Europeană*, Revista de Ştiinţe Juridice, vol. 26, nr. 1/2015, p. 144-151.
[21] A.I.Duşcă, *Dreptul mediului. Ediţia a III-a revăzută şi adăugită,* Universul Juridic, Bucureşti, 2021, p. 67.
[22] Ibidem, p. 18.
[23] https://www.un.org/en/conferences/environment/stockholm1972, consultat pe 05.10.2025.
[24] https://www.iau-hesd.net/sites/default/files/documents/rio_e.pdf, consultat pe 05.10.2025.
[25] A.I.Duşcă, *Dreptul mediului. Ediţia a III-a revăzută şi adăugită*, Universul Juridic, Bucureşti, 2021, p. 44.
[26] D.Dănişor, A.I.Duşcă, *Dreptul la dezvoltare durabilă*, LDMD 5, Arhipelag XXI Press, Tîrgu Mureş, 2018, p. 475-483, https://asociatia-alpha.ro/ldmd/05-2017/LDMD-05-Socs.pdf, consultat pe 04.10.2025.
[27] Ibidem; D.C.Dănişor, *Justificarea necesităţii restrângerii exerciţiului drepturilor ori libertăţilor într-o societate liberală,* Revista Română de Drept Privat, nr. 1/2014, p. 48-59; A.L.Nicu, *Rights and liberties of the human being within the democratic society in-between allegedly excessive importance and lack*, Jurnalul Libertății de Conștiință, vol. 9, nr. 3/2021, p. 530-567.
[28] D.Dănişor, A.I.Duşcă, *Răspunderea penală ecologică: fundament filosofic şi provocări în protecţia mediului,* Revista de Drept Public, nr. 1/2025, p. 28-41.
[29] https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:21992A0424(04), consultat pe 07.10.2025.

consecințele transfrontaliere ale proiectelor industriale și să permită participarea publicului afectat din alte state.[30]

Un alt pilon esențial al regimului juridic îl reprezintă principiul *poluatorul plătește*, provenit inițial din dreptul economic, dar integrat treptat în dreptul internațional al mediului ca expresie a responsabilității pentru daunele ecologice.[31] În materia poluării transfrontaliere, el presupune că statul sau entitatea privată care cauzează prejudiciul are obligația de a suporta costurile măsurilor de reparație și de refacere a mediului.[32] Deși acest principiu nu este consacrat într-un tratat universal, el este aplicat, în mod constant, în jurisprudență și în politica de mediu a Uniunii Europene.[33]

Evoluția dreptului internațional al mediului a condus la adoptarea unui număr semnificativ de tratate care consacră obligații de prevenire și control al poluării transfrontaliere.[34] Printre cele mai relevante se numără Convenția de la Espoo din 1991, care instituie obligația statelor de a efectua evaluări ale impactului asupra mediului pentru proiectele susceptibile să genereze efecte transfrontaliere, garantând totodată participarea publicului din alte state, Convenția de la Aarhus din 1998[35], ce consacră dreptul publicului la informare, participare la decizie și acces la justiție în probleme de mediu, Convenția de la Helsinki din 1992 privind protecția și utilizarea cursurilor de apă transfrontaliere[36], care obligă statele să prevină și să reducă poluarea apelor precum și Convenția de la Basel din 1989 privind controlul transportului transfrontalier al deșeurilor periculoase și al eliminării acestora[37].[38] În același spirit, Comisia de Drept Internațional a Organizației Națiunilor Unite a elaborat în anul 2001 *Proiectul de articole privind prevenirea daunelor transfrontaliere rezultate din activități periculoase*[39], document ce reflectă o tendință clară de codificare a răspunderii pentru activități de risc.[40]

Jurisprudența internațională a contribuit substanțial la clarificarea obligațiilor statelor în materia poluării transfrontaliere.[41] Pe lângă cauza *Trail Smelter*, merită amintit cazul *Lac Lanoux (Franța c. Spania, 1957)*[42], care a reafirmat obligația de cooperare între statele vecine în gestionarea resurselor de apă comune, precum și cazul *Pulp Mills on the River Uruguay (Argentina c. Uruguay, 2010)*[43], în care Curtea Internațională de Justiție a recunoscut obligația

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[30] A.I.Duşcă, *Natura ca subiect de drept*, Revista *Dreptul*, nr. 11/2020, p. 33-61.

[31] A.I.Duşcă, *Dreptul mediului. Ediţia a III-a revăzută şi adăugită*, Universul Juridic, Bucureşti, 2021, p. 20; R.Răducanu, *Drept penal. Partea specială. Vol. I. Infracţiuni contra persoanei şi patrimoniului*, Universul Juridic, Bucureşti, 2016, p. 115.

[32] Ibidem; D.C.Dănişor, *Juridicizarea conceptelor*, Revista *Dreptul*, nr. 3/2011, p. 52 – 69.

[33] A.I.Duşcă, *L'Union européenne et le droit de l'environnement. Législation, jurisprudence et écologie*, Editions Universitaires Européennes, Saarbrücken, 2011, p. 57.

[34] M.Duțu, A.Duțu, *Développement durable, protection du patrimoine, protection de l'environnement*, Cahiers du Gridauh, vol. 27, nr. 4/2014, p. 87-99.

[35] https://mmediu.ro/app/webroot/uploads/files/1_Conventia_Aarhus.pdf?utm_source=chatgpt.com, consultat pe 08.10.2025.

[36] https://legislatie.just.ro/Public/DetaliiDocumentAfis/34125, consultat pe 08.10.2025.

[37] https://legislatie.just.ro/Public/DetaliiDocument/26811, consultat pe 08.10.2025.

[38] D.Dănişor, A.I.Duşcă, *Dreptul la dezvoltare durabilă*, LDMD 5, Arhipelag XXI Press, Tîrgu Mureş, 2018, p. 475-483, https://asociatia-alpha.ro/ldmd/05-2017/LDMD-05-Socs.pdf, consultat pe 04.10.2025.

[39] https://legal.un.org/ilc/texts/instruments/english/commentaries/9_7_2001.pdf?utm_source=chatgpt.com, consultat pe 12.10.2025.

[40] L.Dogaru, A.D.Dogaru, *The rights of nature. A new paradigm*, Curentul Juridic, nr. 2/2022, p. 70-81.

[41] L.Dogaru, *Dreptul mediului. Ediţia a II-a revăzută şi adăugită*, Pro Universitaria, Bucureşti, 2020, p. 75.

[42] https://legal.un.org/riaa/cases/vol_xii/281-317_lanoux.pdf?utm_source=chatgpt.com, consultat pe 12.10.2025. Cazul *Lac Lanoux (Franța c. Spania, 1957)* a privit un diferend privind utilizarea apelor transfrontaliere ale lacului Lanoux, situat în Pirinei. Franța a dorit să construiască un sistem hidroenergetic care devia parțial apele lacului, urmând însă să le restituie ulterior în același bazin hidrografic. Spania a contestat proiectul, susținând că Tratatul de la Bayonne (1866) impunea consimțământul său prealabil. Tribunalul arbitral a decis în favoarea Franței, reținând că obligația de cooperare și consultare nu echivalează cu un drept de veto. Statul de origine poate folosi resursele comune atâta timp cât nu produce prejudicii materiale altor state. Hotărârea consacră principiul suveranității teritoriale limitate și al bunei-credințe în utilizarea apelor internaționale, devenind un reper major al dreptului internațional al mediului și al apelor.

[43] https://www.icj-cij.org/case/135?utm_source=chatgpt.com, consultat pe 14.10.2025. Cazul *Pulp Mills on the River Uruguay (Argentina c. Uruguay, 2010)* a vizat un diferend privind construcția de către Uruguay a două fabrici de celuloză pe râul Uruguay, aflat la granița cu Argentina. Aceasta a reclamat încălcarea Statutului Râului Uruguay (1975), susținând că proiectul

statelor de a notifica și consulta celelalte părți afectate înaintea demarării unor activități industriale cu potențial impact transfrontalier.[44] În aceeași linie, se înscrie și cazul *Gabcíkovo–Nagymaros (Ungaria c. Slovacia, 1997)*[45], unde Curtea a subliniat nevoia menținerii unui echilibru rezonabil între dezvoltarea economică și protecția mediului, recunoscând caracterul dinamic al obligațiilor ecologice.[46]

Toate aceste instrumente și hotărâri au consolidat treptat un nucleu de norme cutumiare care impun statelor o datorie de diligență sporită în prevenirea și reducerea poluării transfrontaliere. Cu toate acestea, cadrul actual se adresează, în mod exclusiv, statelor și nu oferă un mecanism clar pentru angajarea răspunderii companiilor multinaționale, care sunt adesea autorii materiali ai faptelor de poluare.[47] Normele existente creează, astfel, un decalaj semnificativ între principiile declarate ale dreptului internațional și realitățile economice globale. Acest decalaj justifică necesitatea extinderii conceptului de răspundere juridică dincolo de sfera statală, pentru a include și actorii privați cu influență majoră asupra mediului, o direcție de analiză care face obiectul secțiunii următoare.[48]

Forme de răspundere juridică a companiilor multinaţionale pentru poluarea transfrontalieră

Răspunderea juridică a companiilor multinaţionale pentru poluarea transfrontalieră poate fi analizată prin prisma mai multor ramuri de drept, în funcţie de natura normei încălcate, de tipul prejudiciului şi de raportul dintre actorii implicaţi.[49] Spre deosebire de răspunderea statelor, care este reglementată la nivel internaţional prin principii consolidate ale dreptului mediului, răspunderea corporativă se află la intersecţia dintre dreptul internaţional public, dreptul internaţional privat şi dreptul intern al statelor unde companiile îşi desfăşoară activitatea.[50]

O primă formă este răspunderea civilă delictuală, care are la bază principiul general conform căruia orice faptă ilicită ce cauzează un prejudiciu atrage obligaţia de reparare.[51] În cazul poluării transfrontaliere, dificultatea constă în stabilirea legii aplicabile şi a instanţei competente. Atunci când prejudiciul de mediu este cauzat pe teritoriul unui stat de o societate

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a fost aprobat fără consultare prealabilă și că ar produce poluare transfrontalieră. Curtea Internațională de Justiție a reținut că Uruguay a încălcat obligațiile procedurale de notificare și cooperare, dar nu s-a dovedit existența unei daune semnificative mediului. Hotărârea consacră obligația cutumiară a statelor de a efectua o evaluare a impactului asupra mediului și reafirmă principiile bunei-credințe, cooperării și prevenirii daunelor transfrontaliere. Este una dintre cele mai importante decizii moderne în dreptul internațional al mediului.

[44] L.Dogaru, *Dreptul mediului. Ediţia a II-a revăzută şi adăugită,* Pro Universitaria, Bucureşti, 2020, p. 124.

[45] https://www.icj-cij.org/case/92, consultat pe 15.10.2025. Cazul Gabcíkovo–Nagymaros (Ungaria c. Slovacia, 1997) se referă la disputele legate de construcția unui sistem de baraje pe Dunăre, în baza Tratatului din 1977 între Ungaria și Cehoslovacia. După 1989, Ungaria a suspendat lucrările, invocând riscuri ecologice, iar Slovacia a implementat unilateral o variantă alternativă („Planul B") pentru devierea cursului râului. CIJ a constatat că Ungaria a încălcat tratatul prin abandonarea unilaterală a proiectului, iar Slovacia a încălcat dreptul internațional prin punerea în aplicare a Planului B. Curtea a decis că tratatul rămâne în vigoare și că părțile trebuie să coopereze pentru realizarea scopurilor sale. Hotărârea subliniază obligația statelor de a respecta acordurile internaționale și de a proteja mediul în cadrul proiectelor comune. Cazul a consolidat principiul dezvoltării durabile și cooperării în gestionarea cursurilor de apă internaționale. De asemenea, a evidențiat echilibrul între suveranitate și responsabilitatea comună pentru mediu. CIJ a recomandat renegocierea proiectului pentru a satisface interesele ecologice și economice ale ambelor state. Decizia rămâne un precedent esențial în dreptul internațional al apelor și al mediului.

[46] L.Dogaru, *Dreptul mediului. Ediţia a II-a revăzută şi adăugită*, Pro Universitaria, Bucureşti, 2020, p. 127.

[47] A.I.Duşcă, *Probleme în implementarea dreptului european al mediului în România*, Revista de Ştiinţe Juridice, vol. 43, nr. 2/2023, p. 56-64; A.I.Duşcă, Ş.C.Raicea, *Dreptul mediului. Caiet de seminar. Ediţia a III-a revăzută şi adăugită*, Universul Juridic, Bucureşti, 2024, p. 53; V.Găină, *Drept comercial român*, C.H.Beck, Bucureşti, 2017, p. 84.

[48] A.B.Ilie, *Dreptul mediului*, C.H.Beck, Bucureşti, 2017, p. 289; D.C.Dănişor, *Democraţia şi interesul general contra statului de drept şi drepturilor omului*, Revista *Dreptul*, nr. 9/2017, p. 9-28.

[49] A.I.Duşcă, *The principle of sustainable development in The European Union,* Journal of Romanian Literary Studies, nr. 8/2016, p. 225-230.

[50] A.B.Ilie, *Dreptul mediului*, C.H.Beck, Bucureşti, 2017, p. 370; G.Gîrleşteanu, *Persoana juridică–titular al dreptului fundamental la libertate economică*, Revista de Ştiinţe Juridice, vol. 21, nr. 2/2012, p. 125-134.

[51] Ibidem, p. 307; S.Cercel, I.Călinescu, M.S.Ticu, D.M.Dogaru, *Drept civil. Partea generală*, Universitaria, Craiova, 2016, p. 88; D.Dănişor, *Interpretarea Codului civil. Perspectivă jurilingvistică*, C.H.Beck, Bucureşti, 2015, p. 74.

aflată sub controlul unei companii-mamă dintr-un alt stat, determinarea răspunderii devine complexă, întrucât este necesară demonstrarea legăturii de cauzalitate între deciziile luate la nivelul grupului şi efectele produse asupra mediului.[52] În doctrină, s-a afirmat că principiul *poluatorul plăteşte* ar trebui extins, astfel încât să includă nu doar entitatea care execută efectiv activitatea poluantă, ci şi pe cea care o controlează economic şi decizional.[53]

O altă formă este răspunderea penală a persoanelor juridice, instituită treptat în majoritatea sistemelor de drept europene. Ea are un rol important în prevenirea faptelor grave de poluare, întrucât sancţiunile penale, precum amenzile semnificative, interdicţia de a desfăşura anumite activităţi sau chiar dizolvarea persoanei juridice, pot avea un efect descurajator.[54] Cu toate acestea, aplicarea răspunderii penale la nivel transnaţional ridică probleme de cooperare judiciară şi de extrateritorialitate.[55] De exemplu, o companie poate fi urmărită penal într-un stat pentru activităţi desfăşurate de o filială din altă jurisdicţie doar dacă dreptul intern permite extinderea competenţei asupra faptelor săvârşite în străinătate, ceea ce nu se întâmplă întotdeauna.[56]

Răspunderea administrativă reprezintă, la rândul ei, un instrument relevant, întrucât permite autorităţilor de mediu să impună sancţiuni şi măsuri de remediere fără a fi necesară dovedirea intenţiei sau a culpei. În acest context, se pot aplica amenzi, suspendarea autorizaţiilor de mediu sau obligarea la refacerea mediului degradat.[57] Totuşi, eficienţa acestei forme de răspundere depinde, în mod semnificativ, de cooperarea între autorităţile naţionale implicate, de schimbul de informaţii şi de recunoaşterea reciprocă a deciziilor administrative.[58]

Pe lângă aceste forme consacrate, doctrina modernă discută tot mai intens despre răspunderea de tip *due diligence*, derivată din obligaţia companiilor de a identifica, preveni şi atenua impactul negativ asupra mediului şi asupra drepturilor omului în lanţurile lor de aprovizionare globale.[59] Această obligaţie nu presupune neapărat o vinovăţie subiectivă, ci o neîndeplinire a unei datorii de prudenţă şi diligenţă. Instrumente precum Ghidurile OCDE pentru întreprinderile multinaţionale[60] şi Principiile directoare ONU privind afacerile şi drepturile omului[61] impun standarde tot mai clare în acest sens.[62] În Uniunea Europeană, această tendinţă s-a concretizat prin adoptarea Directivei (UE) nr. 2024/1760 privind diligența necesară în materie de durabilitate a întreprinderilor[63], care impune întreprinderilor mari obligaţia de a analiza riscurile de mediu şi de a lua măsuri preventive adecvate, sub sancţiunea răspunderii juridice.[64]

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[52] A.I.Duşcă, *Dreptul mediului. Ediția a III-a revăzută şi adăugită*, Universul Juridic, Bucureşti, 2021, p. 268.
[53] L.Dogaru, *Objectification of civil liability for ecological damage. Sectorial aspects*, Curentul Juridic, nr. 2/2020, p. 91-103.
[54] A.I.Duşcă, *Dreptul mediului. Ediția a III-a revăzută şi adăugită*, Universul Juridic, Bucureşti, 2021, p. 278; H.Diaconescu, R.Răducanu, *Infracţiuni de corupţie şi de serviciu*, C.H.Beck, Bucureşti, 2018, p. 102.
[55] R.Răducanu, *Drept penal transfrontalier*, Sitech, Craiova, 2018, p. 102.
[56] Ibidem; S.Răduleţu, *Unele aspecte controversate privind răspunderea penală a persoanei juridice*, Revista de Ştiinţe Juridice, vol. 32, nr. 1/2018, p. 79-87.
[57] A.I.Duşcă, *Dreptul mediului. Ediția a III-a revăzută şi adăugită*, Universul Juridic, Bucureşti, 2021, p. 275; E.M.Nica, *Liberul acces la justiție şi jurisdicțiile speciale administrative sub imperiul Constituției din 1991 revizuită în 2003 versus spiritul Constituției din 1923: câteva reflecții*, Revista de Ştiinţe Juridice, vol. 42, nr. 1/2023, p. 101-121.
[58] Ibidem; A.I.Duşcă, *The principle of environmental protection in internal law and in the European Union*, Revista de Ştiinţe Juridice, vol. 31, nr. 2/2017, p. 158-163.
[59] L.Dogaru, *Eco-Innovation and the Contribution of Companies to the Sustainable Development*, Procedia Manufacturing, vol. 46/2020, p. 294-298, https://www.sciencedirect.com/science/article/pii/S2351978920309148, consultat pe 17.10.2025.
[60] https://investromania.gov.ro/web/wp-content/uploads/2024/06/Rezumat-Ghidul-OCDE-pentru-Intreprinderi-Multinationale-pentru-Conduita-Responsabila-in-Afaceri.pdf, consultat pe 17.10.2025.
[61] https://ier.gov.ro/wp-content/uploads/2021/11/ONU-GuidingPrinciplesBusinessHR_RO.pdf, consultat pe 18.10.2025.
[62] L.Dogaru, A.D.Dogaru, *The rights of nature. A new paradigm*, Curentul Juridic, nr. 2/2022, p. 70-81; L.Dogaru, *The Main Goals of the Fourth Industrial Revolution. Renewable Energy Perspectives*, 13th International Conference Interdisciplinarity in Engineering (INTER-ENG 2019), p. 397-401, https://www.sciencedirect.com/science/article/pii/S2351978920309367, consultat pe 17.10.2025.
[63] https://eur-lex.europa.eu/legal-content/RO/TXT/PDF/?uri=OJ:L_202401760, consultat pe 18.10.2025.
[64] D.Dănişor, A.I.Duşcă, *Răspunderea penală ecologică: fundament filosofic şi provocări în protecţia mediului*, Revista de Drept Public, nr. 1/2025, p. 28-41.

În practică, aceste forme de răspundere pot coexista. O companie multinaţională poate fi supusă, simultan, unor acţiuni civile de despăgubire, unor proceduri administrative de sancţionare şi unor anchete penale, în funcţie de gravitatea şi extinderea prejudiciului produs.[65] Această pluralitate de mecanisme reflectă caracterul hibrid al răspunderii corporative, aflată la confluenţa dintre interesul public al protecţiei mediului şi principiile dreptului privat.[66]

Diversitatea formelor de răspundere juridică demonstrează o tendinţă de extindere progresivă a exigenţelor de conformare pentru companiile multinaţionale. Totuşi, lipsa unei reglementări unitare la nivel internaţional şi dificultăţile de aplicare transfrontalieră fac ca responsabilizarea efectivă a acestor actori să rămână un obiectiv încă departe de a fi atins.[67] Consolidarea cadrului juridic, fie prin tratate internaţionale, fie prin armonizare legislativă regională, apare ca o condiţie esenţială pentru atingerea unui nivel real de răspundere ecologică globală.[68]

Jurisprudenţa internaţională şi cazurile relevante

Analiza răspunderii companiilor multinaţionale pentru poluarea transfrontalieră nu poate fi completă fără o examinare a practicii judiciare internaţionale şi a cazurilor emblematice care au contribuit la conturarea principiilor actuale.[69] Deşi majoritatea deciziilor existente vizează răspunderea statelor, jurisprudenţa oferă repere importante şi pentru definirea obligaţiilor actorilor privaţi, întrucât stabileşte standardele de conduită în materie de protecţie a mediului şi principiul general al neafectării mediului altor state.[70]

Un prim reper fundamental este Cazul *Lacului Lanoux (Franţa c. Spania, 1957)*, soluţionat de un tribunal arbitral. Deşi litigiul a avut ca părţi două state, decizia a consacrat un principiu de bază pentru întreaga materie a poluării transfrontaliere: niciun stat nu poate utiliza teritoriul său într-un mod care ar cauza prejudicii mediului unui alt stat.[71] Acest principiu, ulterior preluat de Declaraţia de la Stockholm şi de jurisprudenţa Curţii Internaţionale de Justiţie, fundamentează obligaţia de diligenţă rezonabilă, care poate fi extrapolată şi în sarcina entităţilor private ce operează sub jurisdicţia unui stat.[72]

Un alt caz de referinţă este Cauza *Trail Smelter (Statele Unite c. Canada, 1941)*, care a vizat un conflict transfrontalier determinat de emisiile de fum provenite dintr-o topitorie canadiană, ce au produs pagube în statul Washington.[73] Tribunalul arbitral constituit în acel litigiu a statuat pentru prima dată că niciun stat nu are dreptul să folosească sau să permită folosirea teritoriului său într-un mod care să cauzeze prejudicii altui stat.[74] Această formulare a devenit un veritabil precedent pentru toate cauzele ulterioare privind poluarea transfrontalieră

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[65] L.Dogaru, *Eco-Innovation and the Contribution of Companies to the Sustainable Development*, Procedia Manufacturing, vol. 46/2020, p. 294-298, https://www.sciencedirect.com/science/article/pii/S2351978920309148, consultat pe 18.10.2025; V.Găină, A.M.Găină, *Reprezentarea societății comerciale și actele juridice încheiate de administratori*, Revista *Dreptul*, nr. 10/2017, p. 21-26.

[66] L.Dogaru, *Green Economy and Green Growth—Opportunities for Sustainable Development*, Proceedings of The 14th International Conference on Interdisciplinarity in Engineering, Târgu-Mureş, 8–9 October 2020, https://www.mdpi.com/2504-3900/63/1/70, consultat pe 18.10.2025.

[67] D.Dănişor, A.I.Duşcă, *Dreptul la dezvoltare durabilă*, LDMD 5, Arhipelag XXI Press, Tîrgu Mureş, 2018, p. 475-483, https://asociatia-alpha.ro/ldmd/05-2017/LDMD-05-Socs.pdf, consultat pe 04.10.2025.

[68] D.Dănişor, A.I.Duşcă, *Răspunderea penală ecologică: fundament filosofic şi provocări în protecţia mediului*, Revista de Drept Public, nr. 1/2025, p. 28-41; D.C.Dănişor, *Exercițiul drepturilor și libertăților - între liberalism și etatism*, Revista de Drept Public, nr. 3/2017, p. 20-35.

[69] D.Dănişor, *Judecătorul – „gură a legii" sau jurisprudenţa – sursă a dreptului?*, C.H.Beck, Bucureşti, 2024.

[70] Ibidem; D.Dănişor, A.I.Duşcă, *Dreptul la dezvoltare durabilă*, LDMD 5, Arhipelag XXI Press, Tîrgu Mureş, 2018, p. 475-483, https://asociatia-alpha.ro/ldmd/05-2017/LDMD-05-Socs.pdf, consultat pe 04.10.2025; D.Dănişor, *Metafora „judecătorul, gură a legii"–probleme de traducere sau de interpretare?*, Revista de Ştiinţe Juridice, vol. 38, nr. 1/2021, p. 71-91.

[71] A.B.Ilie, *Dreptul la un mediu sănătos – între un drept fundamental al omului și o politică de formă fără substanță*, Revista de Științe Politice, nr. 52/2016, p. 14-24.

[72] M.Duțu, A.Duțu, *Développement durable, protection du patrimoine, protection de l'environnement*, Cahiers du Gridauh, vol. 27, nr. 4/2014, p. 87-99.

[73] M.Duțu, *Dreptul mediului şi al climei Vol 1: Partea generală*, Universul Juridic, Bucureşti, 2022, p. 133.

[74] Ibidem, p. 134.

şi constituie, în esenţă, fundamentul obligaţiei statelor de a preveni şi sancţiona comportamentele poluante ale companiilor aflate sub jurisdicţia lor.[75]

Deşi aceste cauze privesc, în principal, răspunderea statelor, ele au fost, ulterior, interpretate extensiv, astfel încât principiul neafectării mediului altor state să se aplice şi actorilor privaţi.[76] În doctrină, s-a arătat că statele au nu doar o obligaţie negativă, de a nu permite astfel de activităţi, ci şi una pozitivă, de a impune prin legislaţia internă standarde de comportament companiilor multinaţionale şi de a le trage la răspundere în caz de prejudiciu transfrontalier.[77]

În planul jurisprudenţei internaţionale contemporane, merită menţionat Cazul *Pulp Mills on the River Uruguay (Argentina c. Uruguay, CIJ, 2010)*.[78] Deşi părţile erau tot două state, Curtea Internaţională de Justiţie a reafirmat importanţa principiului prevenirii şi a obligaţiei de evaluare a impactului asupra mediului înaintea demarării unei activităţi industriale cu potenţial poluant. Curtea a subliniat că evaluarea impactului de mediu reprezintă o cerinţă de drept cutumiar internaţional, obligatorie pentru toate activităţile care pot avea efecte transfrontaliere semnificative.[79] Această concluzie este relevantă şi pentru companiile multinaţionale, care, în virtutea principiului *due diligence*, trebuie să anticipeze şi să prevină efectele negative ale propriilor operaţiuni asupra mediului.[80]

De asemenea, în cadrul dreptului internaţional al drepturilor omului, anumite hotărâri ale Curţii Europene a Drepturilor Omului (CEDO) au consacrat conexiunea dintre protecţia mediului şi drepturile fundamentale.[81] În cauza *Lopez Ostra c. Spaniei (1994)*[82], Curtea a reţinut că poluarea gravă produsă de o instalaţie industrială poate constitui o încălcare a dreptului la respectarea vieţii private şi de familie, prevăzut de art. 8 din Convenţie.[83] Ulterior, în cauza *Fadeyeva c. Rusiei (2005)*[84], CEDO a reiterat această jurisprudenţă, stabilind că statul are obligaţia pozitivă de a proteja cetăţenii împotriva poluării generate de întreprinderi, prin măsuri de reglementare şi control adecvat.[85] Aceste decizii, deşi nu consacră direct răspunderea

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[75] L.Dogaru, *Dreptul mediului. Ediţia a II-a revăzută şi adăugită*, Pro Universitaria, Bucureşti, 2020, p. 145.

[76] L.Dogaru, *Green Economy and Green Growth—Opportunities for Sustainable Development*, Proceedings of The 14th International Conference on Interdisciplinarity in Engineering, Târgu-Mureş, 8–9 October 2020, https://www.mdpi.com/2504-3900/63/1/70, consultat pe 18.10.2025; D.Dănişor, *Statul–metaforă şi realitate juridică*, Revista de Drept Public, nr. 2/2018, p. 57-66.

[77] L.Dogaru, *Eco-Innovation and the Contribution of Companies to the Sustainable Development*, Procedia Manufacturing, vol. 46/2020, p. 294-298, https://www.sciencedirect.com/science/article/pii/S2351978920309148, consultat pe 18.10.2025; D.Ghiţă, *Executarea obligaţiilor prin mijloace indirecte*, C.H.Beck, Bucureşti, 2016, p. 84.

[78] M.M.Duţu-Buzura, *Noi iniţiative (globale) de dezvoltare a dreptului mediului*, Studii şi Cercetări Juridice–Serie Nouă, nr.1/2021, p. 141-153.

[79] Ibidem; A.I.Duşcă, *Natura ca subiect de drept*, Revista *Dreptul*, nr. 11/2020, p. 33-61.

[80] M.M.Duţu-Buzura, *Noi dimensiuni şi probleme ale contenciosului climatic*, Revista *Universul Juridic*, nr. 7/2023, p. 6-15; E.G.Olteanu, *The extrapatrimonial rights of the person from the perspective of the new Romanian Civil Code*, Conferința Dny práva – 2012 – Days of Law, Masaryk University, Conference proceedings online http://www.dnyprava.cz/dokumenty/19245, p. 128-130.

[81] S.Răduleţu, *Libertăţi fundamentale.Ediţia a II-a*, Editura Didactică şi Pedagogică, Bucureşti, 2008, p. 73.

[82] În cauza Lopez Ostra c. Spaniei (1994), reclamanta, locuind în Lorca, a suferit grave inconveniente cauzate de mirosuri și fum provenind de la o stație de epurare a deșeurilor lichide amplasată în imediata vecinătate a locuinței sale. Deși autoritățile locale erau informate despre disconfortul grav, nu au adoptat măsuri eficiente pentru a remedia situația. Curtea Europeană a Drepturilor Omului a constatat că poluarea respectivă, fără a pune neapărat în pericol sănătatea reclamantei, afecta grav bunăstarea și calitatea vieții sale private și de familie. Prin urmare, Curtea a decis că a fost încălcat articolul 8 din Convenție. Hotărârea marchează un moment de referință în recunoașterea dreptului la un mediu sănătos ca element al vieții private și de familie.

[83] A.I.Duşcă, *Dreptul mediului. Ediţia a III-a revăzută şi adăugită*, Universul Juridic, Bucureşti, 2021, p. 40.

[84] În cauza *Fadeyeva c. Rusiei* (2005), reclamanta locuia în orașul Severstal, la mică distanță de un combinat siderurgic de mari dimensiuni care polua intens aerul. Deși autoritățile recunoșteau depășirea limitelor admise ale emisiilor, nu au întreprins măsuri reale pentru protejarea locuitorilor sau pentru relocarea reclamantei. Curtea Europeană a Drepturilor Omului a apreciat că expunerea îndelungată la poluare a afectat grav calitatea vieții și sănătatea reclamantei, iar pasivitatea statului a constituit o încălcare a articolului 8 CEDO. Hotărârea subliniază obligația pozitivă a statelor de a asigura un **echilibru just între interesele economice și dreptul persoanei la un mediu sănătos.**

[85] M.Duţu, *Dreptul mediului şi al climei Vol 1: Partea generală*, Universul Juridic, Bucureşti, 2022, p. 115.

companiilor, afirmă indirect obligaţia statelor de a le reglementa comportamentul şi de a garanta accesul la remedii eficiente pentru victimele poluării.[86]

În sfera dreptului internaţional privat, un caz de mare relevanţă este *Vedanta Resources plc şi Konkola Copper Mines plc v. Lungowe and others (Curtea Supremă a Regatului Unit, 2019)*[87].[88] În această cauză, instanţa britanică a admis competenţa sa de a judeca o acţiune introdusă de cetăţeni din Zambia împotriva unei companii-mamă britanice şi a filialei sale locale, pentru daunele de mediu cauzate de exploatarea unei mine de cupru.[89] Decizia a fost considerată o piatră de hotar, întrucât a recunoscut posibilitatea angajării răspunderii companiei-mamă pentru lipsa de supraveghere şi de control asupra activităţilor filialei, în temeiul obligaţiei de *due diligence*.[90] Prin această soluţie, instanţele naţionale devin un instrument tot mai important în asigurarea responsabilităţii globale a corporaţiilor, completând lacunele dreptului internaţional public.[91]

Un alt exemplu notabil îl constituie procesul intentat companiei Shell de către agricultorii nigerieni, în faţa instanţelor olandeze, pentru poluarea cauzată în Delta Nigerului[92]. În 2021, Curtea de Apel din Haga a decis că Shell Nigeria şi compania-mamă Royal Dutch Shell sunt responsabile pentru deversările de petrol şi au obligaţia de a plăti despăgubiri.[93] Această hotărâre a avut un impact semnificativ, întrucât a confirmat că o companie-mamă poate fi trasă la răspundere în statul său de origine pentru faptele filialei, dacă nu a exercitat diligenţa necesară în prevenirea prejudiciului.[94]

Prin urmare, jurisprudenţa internaţională şi naţională reflectă o tendinţă clară de extindere a standardelor de răspundere a companiilor multinaţionale.[95] De la principiile generale consacrate în litigiile interstatale, până la cauzele recente care angajează direct companiile pentru daune de mediu, se conturează treptat un corp emergent de norme şi practici judiciare care recunosc răspunderea globală a actorilor economici.[96] Aceste evoluţii demonstrează că dreptul internaţional al mediului nu mai poate fi conceput exclusiv ca un drept

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[86] A.I.Duşcă, *La responsabilité préventive, essence de la responsabilité écologique,* Éditions universitaires européennes, Saarbrücken, 2014, p. 118.

[87] Cazul a vizat aproximativ 1.800 de reclamanți zambieni care au acuzat poluarea gravă a apelor cauzată de activitățile miniere ale subsidiarei zambiene Konkola Copper Mines plc (KCM). Reclamanții au acționat în justiție societatea-mamă britanică Vedanta Resources plc, susținând că aceasta exercita un control efectiv asupra KCM și își asumase public obligații privind protecția mediului. Curtea Supremă a confirmat competența instanțelor britanice de a judeca acțiunea, deși faptele s-au produs în Zambia, reținând că există o *cauză serioasă de judecat* privind eventuala obligaţie de prevenţie a societății-mamă. Hotărârea stabilește că o companie-mamă poate fi trasă la răspundere pentru prejudicii cauzate de subsidiarele sale din străinătate atunci când își asumă și aplică politici de control relevante. Cazul este un precedent esențial privind răspunderea transnațională a corporațiilor și accesul la justiție al victimelor din state în curs de dezvoltare.

[88] M.Duţu, *Dreptul mediului şi al climei Vol 1: Partea generală*, Universul Juridic, Bucureşti, 2022, p. 100.

[89] Ibidem, p. 102.

[90] L.Dogaru, *Eco-Innovation and the Contribution of Companies to the Sustainable Development,* Procedia Manufacturing, vol. 46/2020, p. 294-298, https://www.sciencedirect.com/science/article/pii/S2351978920309148, consultat pe 18.10.2025.

[91] L.Dogaru, *Green Economy and Green Growth—Opportunities for Sustainable Development*, Proceedings of The 14th International Conference on Interdisciplinarity in Engineering, Târgu-Mureș, 8–9 October 2020, https://www.mdpi.com/2504-3900/63/1/70, consultat pe 18.10.2025.

[92] *Milieudefensie et al. v. Royal Dutch Shell plc (Curtea de Apel de la Haga, 2021).* Un grup de agricultori nigerieni și organizația olandeză Milieudefensie (Friends of the Earth Netherlands) au dat în judecată Royal Dutch Shell și filiala sa din Nigeria pentru scurgerile repetate de petrol care au afectat terenurile și sursele de apă din Delta Nigerului. Reclamanții au susținut că Shell nu a luat măsuri rezonabile pentru a preveni sau remedia poluarea. Curtea de Apel de la Haga a decis că Shell Nigeria este răspunzătoare pentru daunele cauzate, iar Royal Dutch Shell, societatea-mamă, are o datorie de grijă față de comunitățile afectate, fiind obligată să implementeze sisteme mai stricte de detectare a scurgerilor. Instanța a ordonat despăgubiri agricultorilor și măsuri concrete de prevenire a poluării. Hotărârea reprezintă un precedent major, recunoscând competența instanțelor olandeze și răspunderea transnațională a companiilor-mamă pentru activitățile subsidiarelor lor din străinătate.

[93] L.Dogaru, *Objectification of civil liability for ecological damage. Sectorial aspects*, Curentul Juridic, nr. 2/2020, p. 91-103.

[94] Ibidem; D.Dănișor, A.I.Duşcă, *Răspunderea penală ecologică: fundament filosofic şi provocări în protecţia mediului*, Revista de Drept Public, nr. 1/2025, p. 28-41.

[95] D.Dănişor, *Judecătorul – „gură a legii" sau jurisprudenţa – sursă a dreptului?*, C.H.Beck, Bucureşti, 2024, p. 125; E.G.Olteanu, *Mandatul organismelor de gestiune colectivă*, Revista Română de Dreptul Proprietăţii Intelectuale, nr. 2/2010, p. 16-20.

[96] M.M.Duţu-Buzura, *Noi dimensiuni şi probleme ale contenciosului climatic*, Revista Universul Juridic, nr. 7/2023, p. 6-15.

al statelor, ci trebuie să includă şi obligaţii directe pentru entităţile private, proporţionale cu puterea lor economică şi cu impactul lor ecologic.[97]

Cadrul european privind răspunderea corporativă pentru prejudiciile de mediu

Uniunea Europeană reprezintă, în prezent, unul dintre cele mai avansate spaţii juridice în ceea ce priveşte reglementarea răspunderii pentru prejudiciile de mediu şi promovarea principiului dezvoltării durabile.[98] Politica de mediu a Uniunii s-a dezvoltat treptat, de la simple dispoziţii de coordonare între statele membre în anii 1970, până la consacrarea sa ca politică distinctă, cu baze juridice proprii în tratatele constitutive.[99] Articolul 191 din Tratatul privind Funcţionarea Uniunii Europene (TFUE) stabileşte principiile fundamentale ale acţiunii Uniunii în domeniul mediului: principiul precauţiei, principiul acţiunii preventive, principiul corectării, cu prioritate la sursă, a degradării mediului, şi, mai ales, principiul *poluatorul plăteşte*.[100]

Aceste principii constituie temelia întregului sistem european de răspundere ecologică.[101] În mod particular, Directiva nr. 2004/35/CE privind răspunderea pentru daunele aduse mediului[102], a introdus un cadru unitar pentru prevenirea şi repararea prejudiciilor aduse speciilor şi habitatelor naturale protejate, apelor şi solului.[103] Directiva instituie răspunderea obiectivă a operatorilor pentru activităţile enumerate în anexă, printre care se numără şi cele cu potenţial transfrontalier ridicat, de exemplu, exploatările industriale, gestionarea deşeurilor periculoase sau transportul de substanţe chimice.[104]

Importanţa Directivei nr. 2004/35/CE constă în faptul că ea transferă principiul *poluatorul plăteşte* din sfera morală şi politică în cea juridică, transformându-l într-o obligaţie legală susceptibilă de aplicare coercitivă.[105] Totodată, directiva impune statelor membre obligaţia de a asigura accesul publicului la informaţii şi la mecanisme de sesizare a autorităţilor competente în caz de prejudiciu ecologic.[106] Cu toate acestea, aplicarea sa practică a fost adesea limitată de dificultăţi privind identificarea poluatorului, delimitarea prejudiciului şi evaluarea costurilor de refacere a mediului.[107]

În paralel, Uniunea Europeană a dezvoltat o serie de instrumente legislative complementare, care contribuie la responsabilizarea întreprinderilor multinaţionale.[108] Printre

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[97] D.Dănişor, A.I.Duşcă, *Dreptul la dezvoltare durabilă*, LDMD 5, Arhipelag XXI Press, Tîrgu Mureş, 2018, p. 475-483, https://asociatia-alpha.ro/ldmd/05-2017/LDMD-05-Socs.pdf, consultat pe 04.10.2025.

[98] A.I.Duşcă, *The principle of environmental protection in internal law and in the European Union*, Revista de Ştiinţe Juridice, vol. 31, nr. 2/2017, p. 158-163; A.L.Nicu, *Considérations au Sujet du Contentieux Administratif en Matière des Résultats de l'évaluation Professionnelle*, EIRP Proceedings, vol. 4/2009, https://proceedings.univ-danubius.ro/index.php/eirp/article/view/353, consultat pe 12.10.2025.

[99] A.I.Duşcă, *Dreptul Uniunii Europene privind afacerile. Ediţia a III-a revăzută şi adăugită*, Universul Juridic, Bucureşti, 2021, p. 271.

[100] Ibidem, p. 273; M.Duţu, *Infracţiunile de mediu în Uniunea Europeană: se impune armonizarea extinsă sau noi instrumente de aplicare?*, Revista *Dreptul*, nr. 8/2016, p. 157-171; D.Ghiţă, *Discuţii privitoare la aplicarea penalităţilor în cazul neexecutării unor obligaţii de a face sau de a nu face în lumina art. 906 din noul Cod de procedură civilă şi art. 1516 din noul Cod civil*, Revista *Dreptul*, nr. 1/2016, p. 46-62.

[101] D.Dănişor, A.I.Duşcă, *Răspunderea penală ecologică: fundament filosofic şi provocări în protecţia mediului*, Revista de Drept Public, nr. 1/2025, p. 28-41.

[102] https://eur-lex.europa.eu/legal-content/RO/TXT/PDF/?uri=CELEX:32004L0035, consultat pe 20.10.2025.

[103] A.I.Duşcă, *Dreptul mediului. Ediţia a III-a revăzută şi adăugită*, Universul Juridic, Bucureşti, 2021, p. 270.

[104] Ibidem; A.B.Ilie, *Precautionary Principle - too Vague to be a Viable Policy?*, Revista de Ştiinţe Politice, nr. 53/2017, p. 34-44; R.Răducanu, *Brief considerations on some doctrine and judicial practice issues in the matter of crimes against the financial interests of the European Union*, Elevating Europe-Smart Initiatives and Administrative Innovation. Proceedings of the International Conference EU-PAIR 2023, p. 257-264, https://www.ceeol.com/search/chapter-detail?id=1218649, consultat pe 14.10.2025.

[105] A.B.Ilie, *Dreptul mediului*, C.H.Beck, Bucureşti, 2017, p. 291.

[106] A.I.Duşcă, *Dreptul mediului. Ediţia a III-a revăzută şi adăugită*, Universul Juridic, Bucureşti, 2021, p. 49.

[107] M.Duţu, *Pentru un nou, veritabil şi eficient drept represiv (penal) al mediului*, Revista *Dreptul*, nr. 11/2020, p. 11-32; R.Răducanu, *Câteva consideraţii de doctrină şi practică judiciară privind răspunderea penală a persoanei juridice în lumina noului Cod penal*, Revista de Ştiinţe Juridice, vol. 25, nr. 1/2014, p. 112-115.

[108] L.Dogaru, *European Union Strategies and Policies in the Current Context of Technologization*, Proceedings of The 15th International Conference on Interdisciplinarity in Engineering, Târgu-Mureş, 7-8 octombrie 2021, https://link.springer.com/chapter/10.1007/978-3-030-93817-8_30, consultat pe 20.10.2025.

acestea, se numără Regulamentul (UE) nr. 2020/852 privind stabilirea unui cadru pentru facilitarea investiţiilor durabile[109], care introduce criterii clare pentru evaluarea performanţei de mediu a activităţilor economice, precum şi Regulamentul (UE) nr. 2017/821 de stabilire a unor obligații de diligență necesară în cadrul lanțului de aprovizionare care revin importatorilor din Uniune de staniu, tantal și tungsten, de minereuri ale acestora și de aur provenind din zone de conflict și din zone cu risc ridicat[110], care impune companiilor obligaţii de *due diligence* în lanţurile de aprovizionare ce implică minerale provenite din zone de conflict.[111]

Un pas decisiv spre consolidarea răspunderii corporative l-a reprezentat adoptarea Directivei (UE) nr. 2024/1760 privind diligența necesară în materie de durabilitate a întreprinderilor[112], adoptată în iunie 2024.[113] Aceasta impune întreprinderilor mari şi anumitor grupuri de companii obligaţia de a identifica, preveni şi atenua impactul negativ asupra drepturilor omului şi asupra mediului, generat de propriile activităţi, de cele ale filialelor lor, precum şi de partenerii de afaceri din lanţurile de aprovizionare.[114] În cazul neîndeplinirii acestor obligaţii, companiile pot fi supuse răspunderii civile şi sancţiunilor administrative.[115] Această nouă reglementare marchează o schimbare de paradigmă: de la o abordare bazată exclusiv pe răspunderea pentru prejudiciul produs, la o abordare preventivă, întemeiată pe obligaţia de diligenţă.[116] Astfel, companiile multinaţionale sunt obligate nu doar să repare prejudiciile, ci şi să adopte mecanisme interne de guvernanţă şi control menite să prevină apariţia lor.[117] Directiva instituie, de asemenea, obligaţia statelor membre de a crea autorităţi de supraveghere şi mecanisme de plângere accesibile publicului, ceea ce extinde sfera protecţiei mediului şi consolidează răspunderea corporativă.[118]

În materie de poluare transfrontalieră, Uniunea Europeană a integrat şi dispoziţii de cooperare între statele membre, prin Convenţia de la Espoo privind evaluarea impactului asupra mediului în context transfrontalier (1991)[119] şi prin Directiva 2011/92/UE privind evaluarea efectelor anumitor proiecte publice şi private asupra mediului[120].[121] Aceste instrumente impun statelor obligaţia de a notifica şi consulta alte state potenţial afectate înainte de aprobarea unor proiecte industriale cu impact ecologic semnificativ.[122] În mod indirect, ele vizează şi

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[109] https://eur-lex.europa.eu/legal-content/RO/TXT/PDF/?uri=CELEX:32020R0852, consultat pe 20.10.2025.
[110] https://eur-lex.europa.eu/legal-content/RO/TXT/PDF/?uri=CELEX:32017R0821, consultat pe 20.10.2025.
[111] Ibidem; D.Dănișor, A.I.Dușcă, *Răspunderea penală ecologică: fundament filosofic şi provocări în protecţia mediului*, Revista de Drept Public, nr. 1/2025, p. 28-41.
[112] https://eur-lex.europa.eu/legal-content/RO/ALL/?uri=CELEX:32024L1760, consultat pe 21.10.2025.
[113] D.Dănișor, A.I.Dușcă, *Răspunderea penală ecologică: fundament filosofic şi provocări în protecţia mediului*, Revista de Drept Public, nr. 1/2025, p. 28-41.
[114] Ibidem; D.Dănișor, A.I.Dușcă, *Dreptul la dezvoltare durabilă*, LDMD 5, Arhipelag XXI Press, Tîrgu Mureș, 2018, p. 475-483, https://asociatia-alpha.ro/ldmd/05-2017/LDMD-05-Socs.pdf, consultat pe 04.10.2025.
[115] M.M.Duțu-Buzura, *Impactul IA asupra protecției mediului. Aspecte juridice*, Universul Juridic Premium, nr. 6/2025, p. 65-77.
[116] L.Dogaru, A.D.Dogaru, *The rights of nature. A new paradigm*, Curentul Juridic, nr. 2/2022, p. 70-81; S.Cercel, I.Călinescu, M.S.Ticu, D.M.Dogaru, *Drept civil. Drepturi reale*, Universitaria, Craiova, 2016, p. 143; D.Dănișor, *Méthodologie juridique. Ethique et intégrité académique*, Simbol, Craiova, 2020, p. 75; H.Diaconescu, R.Răducanu, *Infracţiuni contra libertăţii persoanei*, C.H.Beck, Bucureşti, 2015, p. 107.
[117] L.Dogaru, *Eco-Innovation and the Contribution of Companies to the Sustainable Development*, Procedia Manufacturing, vol. 46/2020, p. 294-298, https://www.sciencedirect.com/science/article/pii/S2351978920309148, consultat pe 18.10.2025.
[118] D.Dănișor, A.I.Dușcă, *Răspunderea penală ecologică: fundament filosofic şi provocări în protecţia mediului*, Revista de Drept Public, nr. 1/2025, p. 28-41; D.Dănișor, *Imaginea animalului în drept*, Revista de Ştiinţe Juridice, vol. 31, nr. 1/2017, p. 165-174.
[119] https://legislatie.just.ro/Public/DetaliiDocument/182265, consultat pe 21.10.2025.
[120] https://sintact.ro/legislatie/jurnalul-oficial-ue/directiva-2011-92-ue-13-dec-2011-privind-evaluarea-efectelor-anumitor-79140573, consultat pe 21.10.2025.
[121] A.I.Dușcă, *L'Union européenne et le droit de l'environnement. Législation, jurisprudence et écologie*, Editions Universitaires Européennes, Saarbrücken, 2011, p. 70.
[122] Ibidem; A.I.Dușcă, *The principle of environmental protection in internal law and in the European Union*, Revista de Ştiinţe Juridice, vol. 31, nr. 2/2017, p. 158-163.

comportamentul companiilor private, care trebuie să furnizeze informaţii corecte şi complete în procesul de evaluare.[123]

Jurisprudenţa Curţii de Justiţie a Uniunii Europene (CJUE) a consolidat constant aceste principii.[124] În cauza C-378/08, Raffinerie Mediterranee (ERG) şi alţii[125], Curtea a interpretat, în mod extensiv, obligaţiile de refacere a mediului prevăzute de Directiva nr. 2004/35/CE, subliniind că autorităţile pot impune măsuri de remediere chiar şi în absenţa unei culpe directe, atunci când activitatea operatorului a contribuit la producerea prejudiciului.[126] De asemenea, în cauza C-529/15, Folk[127], CJUE a confirmat că răspunderea de mediu are un caracter obiectiv şi că operatorii nu se pot exonera invocând lipsa intenţiei.[128]

Prin urmare, cadrul normativ şi jurisprudenţial european consacră un sistem complex de răspundere corporativă, în care principiul *poluatorul plăteşte* este dublat de principiul *diligenţei preventive*.[129] Uniunea Europeană a devenit, astfel, un model de integrare a politicii de mediu în guvernanţa întreprinderilor, oferind un exemplu de echilibru între libertatea economică şi protecţia mediului.[130]

Totuşi, provocările persistă. În ciuda existenţei unui cadru legislativ avansat, aplicarea concretă a normelor rămâne inegală între statele membre. Lipsa unor mecanisme eficiente de monitorizare transfrontalieră şi dificultatea urmăririi judiciare a companiilor multinaţionale din afara Uniunii limitează, uneori, eficienţa sistemului.[131] În acest context, este necesară o cooperare mai strânsă între instituţiile europene şi cele internaţionale, pentru a consolida un regim global coerent al răspunderii persoanelor juridice în domeniul mediului.[132]

Provocări şi perspective în consolidarea răspunderii internaţionale a companiilor multinaţionale

Deşi ultimele decenii au adus progrese semnificative în materia reglementării răspunderii societăţilor pentru prejudiciile de mediu, realitatea juridică şi practică demonstrează

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[123] A.I.Duşcă, *La responsabilité préventive, essence de la responsabilité écologique*, Éditions universitaires européennes, Saarbrücken, 2014, p. 85; R.Răducanu, *Câteva aspecte aspecte privind reforma şi continuitatea în materia infracţiunilor contra patrimoniului în noul Cod penal*, Revista de Ştiinţe Juridice, vol. 30, nr. 2/2016, p. 106-113.

[124] A.I.Duşcă, *L'Union européenne et le droit de l'environnement. Législation, jurisprudence et écologie*, Editions Universitaires Européennes, Saarbrücken, 2011, p. 75.

[125]https://curia.europa.eu/juris/document/document.jsf?text=&docid=79751&pageIndex=0&doclang=RO&mode=lst&dir=&occ=first&part=1&cid=9493763, consultat pe 21.10.2025. Cauza C-378/08, Raffinerie Mediterranee (ERG) SpA și alții c. Ministero dello Sviluppo Economico și alții (CJUE, 9 martie 2010), a vizat interpretarea Directivei nr. 2004/35/CE privind răspunderea pentru daunele aduse mediului. Instanța italiană a solicitat clarificări asupra situației în care mai multe instalații industriale, aparținând unor operatori diferiți, contribuie cumulativ la o poluare ce afectează un sit Natura 2000. Curtea a statuat că obligația de remediere a daunelor de mediu nu depinde de existența unei culpe, ci de o legătură de cauzalitate între activitatea operatorului și dauna produsă. Totodată, statele membre pot stabili proceduri interne pentru a identifica proporția răspunderii fiecărui operator, cu condiția respectării obiectivelor directivei. Curtea a subliniat că autoritățile naționale au obligația de a dispune măsuri reparatorii chiar și atunci când nu se poate stabili exact gradul de contribuție al fiecărui poluator. Hotărârea a consolidat principiul *poluatorul plătește* și aplicarea efectivă a răspunderii obiective în materie de protecție a mediului în Uniunea Europeană.

[126] A.I.Duşcă, *Le droit roumain et le droit communautaire. Perspective sociologique, linguistique et juridique*, Editions Universitaires Européennes, Saarbrücken, 2013, p. 112.

[127] https://eur-lex.europa.eu/legal-content/RO/TXT/PDF/?uri=CELEX:62015CJ0529, consultat pe 21.10.2025.

[128] A.I.Duşcă, *Les changements climatiques. Postulat ou thème plein de controverses?*, Les impliqués, Paris, 2024, p. 107.

[129] A.I.Duşcă, Ş.C.Raicea, *Dreptul mediului. Caiet de seminar. Ediţia a III-a revăzută şi adăugită*, Universul Juridic, Bucureşti, 2024, p. 73.

[130] A.I.Duşcă, *Dreptul Uniunii Europene privind afacerile. Ediţia a III-a revăzută şi adăugită*, Universul Juridic, Bucureşti, 2021, p. 274.

[131] L.Dogaru, *European Union Strategies and Policies in the Current Context of Technologization*, Proceedings of The 15th International Conference on Interdisciplinarity in Engineering, Târgu-Mureş, 7-8 octombrie 2021, https://link.springer.com/chapter/10.1007/978-3-030-93817-8_30, consultat pe 20.10.2025;S.Răduleţu,*New Technologies and the Promotion of Freedom of Expression*, Revista de Ştiinţe Juridice, nr. 1/2013, p. 44-48.

[132] D.Dănişor, A.I.Duşcă, *Răspunderea penală ecologică: fundament filosofic şi provocări în protecţia mediului*, Revista de Drept Public, nr. 1/2025, p. 28-41.

că sistemul actual rămâne fragmentat şi incomplet.[133] Companiile multinaţionale operează într-un cadru global dominat de asimetrii normative, de diferenţe economice şi de interese politice divergente, ceea ce face dificilă aplicarea efectivă a principiilor de răspundere ecologică.[134] Consolidarea unui regim internaţional coerent presupune depăşirea unor provocări structurale, instituţionale şi juridice, dar şi adaptarea mecanismelor existente la complexitatea economiei globale contemporane.[135]

Una dintre cele mai importante provocări este lipsa unui instrument internaţional obligatoriu care să reglementeze, în mod direct, răspunderea persoanelor juridice pentru faptele de poluare transfrontalieră.[136] În timp ce dreptul internaţional public consacră răspunderea statelor pentru fapte ilicite, actorii privaţi nu sunt, în principiu, subiecţi direcţi ai acestei răspunderi.[137] Iniţiativele ONU, precum Principiile directoare privind afacerile şi drepturile omului (2011)[138] sau proiectul de Tratat privind întreprinderile şi drepturile omului[139], aflat încă în negociere în cadrul Consiliului ONU pentru Drepturile Omului, propun extinderea obligaţiilor de *due diligence* şi asupra companiilor, dar nu au încă forţă juridică obligatorie.[140] Această absenţă a unui tratat global produce o lipsă de uniformitate şi lasă statele libere să stabilească standarde proprii, adesea influenţate de considerente economice.[141]

O a doua dificultate majoră o reprezintă complexitatea structurilor corporative ale companiilor multinaţionale.[142] Aceste entităţi sunt organizate sub forma unor grupuri de societăţi, în care compania-mamă şi filialele sale sunt persoane juridice distincte, fiecare supusă unei legislaţii naţionale diferite.[143] Această structură permite adesea dispersarea răspunderii, întrucât deciziile strategice pot fi luate la nivelul companiei-mamă, în timp ce activităţile poluante se desfăşoară la nivelul filialelor locale, situate în jurisdicţii cu norme de mediu mai permisive.[144] În absenţa unei reglementări clare privind răspunderea în lanţul corporativ, companiile-mamă pot evita răspunderea directă, invocând personalitatea juridică distinctă a filialelor.[145]

De asemenea, se constată dificultăţi legate de aplicarea extrateritorială a normelor de mediu. Instanţele naţionale ezită adesea să îşi asume competenţa în cauze cu elemente de extraneitate, din teama de a încălca principiul suveranităţii altor state.[146] Chiar şi atunci când admit competenţa, procedurile judiciare sunt complexe şi costisitoare, iar accesul victimelor la

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[133] A.I.Dușcă, *La responsabilité préventive, essence de la responsabilité écologique*, Éditions universitaires européennes, Saarbrücken, 2014, p. 124; D.Dănișor, *Hobbes, Locke, Rousseau and Hume-political thought titans of the 17th century from a contemporary perspective*, Studii Juridice și Administrative, nr. 31/2024, p. 130-153.

[134] D.Dănișor, A.I.Dușcă, *Răspunderea penală ecologică: fundament filosofic și provocări în protecția mediului*, Revista de Drept Public, nr. 1/2025, p. 28-41; A.B.Ilie, *Dreptul la un mediu sănătos – între un drept fundamental al omului și o politică de formă fără substanță*, Revista de Științe Politice, nr. 52/2016, p. 14-24.

[135] L.Dogaru, *Green Economy and Green Growth—Opportunities for Sustainable Development*, Proceedings of The 14th International Conference on Interdisciplinarity in Engineering, Târgu-Mureș, 8–9 October 2020, https://www.mdpi.com/2504-3900/63/1/70, consultat pe 18.10.2025.

[136] M.Duțu, *Pentru un al treilea pact interstatal al drepturilor omului: Pactul internațional privind drepturile de mediu*, Pandectele Române, nr. 5/2024, p. 15-27.

[137] Ibidem; D.Dănișor, A.I.Dușcă, *Dreptul la dezvoltare durabilă*, LDMD 5, Arhipelag XXI Press, Tîrgu Mureș, 2018, p. 475-483, https://asociatia-alpha.ro/ldmd/05-2017/LDMD-05-Socs.pdf, consultat pe 04.10.2025.

[138] https://ier.gov.ro/wp-content/uploads/2021/11/ONU-GuidingPrinciplesBusinessHR_RO.pdf, consultat pe 08.10.2025.

[139] https://www.ohchr.org/sites/default/files/LBI3rdDRAFT.pdf?utm_source=chatgpt.com, consultat pe 22.10.2025.

[140] M.Duțu, *Pentru un al treilea pact interstatal al drepturilor omului: Pactul internațional privind drepturile de mediu*, Pandectele Române, nr. 5/2024, p. 15-27; L.Dogaru, *Quelques principes du droit de l'environnement*, Curentul Juridic, vol. 72, nr. 1/2018, p. 104-117.

[141] Ibidem; A.B.Ilie, *Dreptul mediului*, C.H.Beck, București, 2017, p. 370.

[142] L.Dogaru, *Eco-Innovation and the Contribution of Companies to the Sustainable Development*, Procedia Manufacturing, vol. 46/2020, p. 294-298, https://www.sciencedirect.com/science/article/pii/S2351978920309148, consultat pe 18.10.2025.

[143] Ibidem; A.I.Dușcă, S.Badea, *Protection of The Human Right to A Healthy Environment in Europe*, Indian Journal of Applied Research, vol. 5, nr. 2/2015, p. 298-301.

[144] L.Săuleanu, *Analizarea unor operațiuni din gestiunea societății*, Revista *Dreptul*, nr. 4/2025, p. 16-28.

[145] L.Săuleanu, *Societăți comerciale. Studii*, Universul Juridic, București, 2012, p. 157.

[146] A.I.Dușcă, *Probleme în implementarea dreptului european al mediului în România*, Revista de Științe Juridice, vol. 43, nr. 2/2023, p. 56-64.

justiţie este limitat de obstacole practice precum lipsa resurselor financiare, a informaţiilor tehnice sau a asistenţei juridice adecvate.[147] În aceste condiţii, se impune o reflecţie asupra necesităţii unor mecanisme internaţionale de soluţionare a litigiilor ecologice transfrontaliere, care să ofere remedii eficiente şi echitabile.[148]

O altă provocare esenţială este ineficienţa mecanismelor de implementare şi monitorizare.[149] Chiar şi în statele care au adoptat legislaţii avansate privind răspunderea întreprinderilor, aplicarea practică este adesea limitată de lipsa capacităţii administrative, de presiuni economice sau de corupţie.[150] În absenţa unor instituţii internaţionale independente de control, sancţionarea companiilor rămâne la latitudinea statelor, ceea ce duce la aplicări inegale şi la riscul de *forum shopping*, prin care companiile multinaţionale aleg să îşi desfăşoare activităţile în ţări cu reglementări mai permisive.[151]

Pe plan conceptual, se observă o tensiune între logica economică a globalizării şi exigenţele dreptului internaţional al mediului. Într-o economie globală bazată pe mobilitatea capitalului, statele sunt tentate să relaxeze standardele de mediu pentru a atrage investiţii, fenomen cunoscut sub denumirea de *race to the bottom*.[152] În lipsa unei coordonări internaţionale, această competiţie fiscală şi normativă conduce la slăbirea protecţiei mediului şi la externalizarea costurilor ecologice asupra statelor mai sărace şi mai vulnerabile.[153]

Totuşi, în ciuda acestor dificultăţi, există semne ale unei evoluţii pozitive. În primul rând, iniţiativele de reglementare la nivel regional, precum Directiva nr. 2024/1760 privind diligenţa necesară în materie de durabilitate a întreprinderilor, ar putea servi drept model pentru alte organizaţii internaţionale, creând o presiune de convergenţă normativă.[154] În al doilea rând, creşterea transparenţei şi a responsabilităţii sociale corporative, prin raportări de sustenabilitate şi certificări ecologice, determină companiile să adopte comportamente mai prudente din considerente reputaţionale.[155] În al treilea rând, societatea civilă şi justiţia climatică joacă un rol tot mai important, prin acţiuni colective, litigii strategice şi campanii de advocacy care forţează schimbarea de paradigmă în guvernanţa companiilor la nivel mondial.[156]

Pe termen mediu, o direcţie promiţătoare este instituirea unui mecanism internaţional de răspundere corporativă de mediu, fie sub forma unui tribunal arbitral specializat, fie ca extensie

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[147] R.Răducanu, *Drept penal transfrontalier*, Sitech, Craiova, 2018, p. 127.

[148] M.M.Duțu-Buzura, *Noi inițiative (globale) de dezvoltare a dreptului mediului*, Studii și Cercetări Juridice–Serie Nouă, nr.1/2021, p. 141-153.

[149] A.I.Duşcă, *Provocări europene și românești referitoare la deșeuri în lumina celui de-al șaptelea plan de acțiune în materia mediului al Uniunii Europene*, Revista *Dreptul*, vol. 9, nr. 1/2018, p. 153-170.

[150] Ibidem; A.I.Duşcă, *Climate change-the subject of heated polemics*, Studii Juridice şi Administrative, supliment 2024, p. 117-129; L.Săuleanu, *Interpretarea dispozițiilor art.241[1] alin.3 din Legea nr. 31/1990 privind societățile; condiții: existența unei creanțe la momentul divizării și dovada imposibilității obiective de recuperare a creanței de la societatea divizată*, Revista Română de Drept Comercial, nr. 3/2020, p. 142-149.

[151] A.I.Duşcă, R.Bischin, *Câteva cuvinte despre protecţia faunei în dreptul intern şi internaţional*, Revista de Ştiinţe Juridice, vol. 34, nr. 1/2019, p. 275-286; A.B.Ilie, *Dreptul mediului*, C.H.Beck, Bucureşti, 2017, p. 371; D.Dănişor, *Les termes d'appartenance juridique exclusive dans le Nouveau Code civil*, Anuarul Institutului de Cercetări Socio-Umane C.S. Nicolăescu-Plopșor, nr. XVI/2015, p. 185-192, https://www.ceeol.com/search/article-detail?id=615904, consultat pe 17.10.2025.

[152] L.Dogaru, *Green Economy and Green Growth—Opportunities for Sustainable Development*, Proceedings of The 14th International Conference on Interdisciplinarity in Engineering, Târgu-Mureş, 8–9 October 2020, https://www.mdpi.com/2504-3900/63/1/70, consultat pe 18.10.2025; G.Dănişor, D.Dănişor, N.Popa, *Filosofia dreptului. Fundamentele justitiei*, C.H.Beck, Bucureşti, 2024, p. 47.

[153] L.Dogaru, *Objectification of civil liability for ecological damage. Sectorial aspects*, Curentul Juridic, nr. 2/2020, p. 91-103.

[154] D.Dănişor, A.I.Duşcă, *Răspunderea penală ecologică: fundament filosofic şi provocări în protecţia mediului*, Revista de Drept Public, nr. 1/2025, p. 28-41.

[155] L.Dogaru, *European Union Strategies and Policies in the Current Context of Technologization*, Proceedings of The 15th International Conference on Interdisciplinarity in Engineering, Târgu-Mureş, 7-8 octombrie 2021, https://link.springer.com/chapter/10.1007/978-3-030-93817-8_30, consultat pe 20.10.2025; L.Săuleanu, *Principiile salvgardării societăților și superiorității interesului social*, Revista de Științe Juridice, vol. 32, nr. 1/2018, p. 88-99.

[156] M.M.Duțu-Buzura, *Noi dimensiuni și probleme ale contenciosului climatic*, Revista *Universul Juridic*, nr. 7/2023, p. 6-15.

a competenţei Curţii Internaţionale de Justiţie sau a Curţii Penale Internaţionale.[157] De asemenea, se discută despre posibilitatea recunoaşterii personalităţii juridice internaţionale limitate a persoanelor juridice, care ar permite atragerea lor directă în faţa unor instanţe internaţionale în caz de prejudicii grave asupra mediului.[158] Deşi aceste idei sunt încă în stadiu teoretic, ele reflectă tendinţa generală de responsabilizare a dreptului internaţional contemporan.[159]

Viitorul regimului de răspundere a companiilor multinaţionale pentru poluarea transfrontalieră depinde de capacitatea comunităţii internaţionale de a construi un cadru juridic coerent, echilibrat între interesele economice şi imperativele ecologice.[160] Consolidarea principiului *due diligence*, crearea unor mecanisme internaţionale de control şi recunoaşterea răspunderii directe a actorilor privaţi reprezintă paşi esenţiali către o ordine juridică globală care să reflecte responsabilitatea comună, dar diferenţiată, pentru protecţia mediului planetar.[161]

Propuneri *de lege ferenda*

În contextul răspunderii juridice a companiilor multinaţionale pentru poluarea transfrontalieră, se impune adoptarea unor modificări legislative clare și coerente la nivel european, național și internațional, menite să elimine lacunele actuale și să asigure o responsabilizare efectivă a operatorilor economici.

O primă propunere *de lege ferenda* vizează modificarea Directivei nr. 2004/35/CE privind răspunderea pentru daunele de mediu, prin introducerea unui nou alineat în articolul 3 și a unui articol distinct, 3a, care să permită extinderea răspunderii obiective la nivelul grupurilor de societăți. Astfel, *operator responsabil* poate fi considerat inclusiv societatea-mamă sau entitatea care exercită control efectiv asupra deciziilor strategice, atunci când aceasta a contribuit direct sau indirect la producerea prejudiciului prin politici corporative sau prin lipsa unor mecanisme adecvate de prevenire. Această modificare este importantă, deoarece permite înlăturarea practicilor prin care grupurile transnaţionale își fragmentează responsabilitatea, și stimulează implementarea efectivă a mecanismelor de diligenţă ecologică la nivel de grup, sporind, astfel, eficiența remedierii prejudiciilor, inclusiv în cazuri transfrontaliere.

O a doua propunere *de lege ferenda* constă în adoptarea unui regulament european care să instituie un regim uniform de răspundere civilă directă a companiilor-mamă pentru prejudiciile cauzate de filiale sau subcontractori, inclusiv în state terţe. Regulamentul ar defini criteriile de imputare a răspunderii, ar stabili norme clare privind jurisdicţia şi competenţa instanţelor, precum şi proceduri pentru accesul rapid la remedii și mecanisme de garanție financiară proporțională cu riscurile. Printr-un astfel de instrument, se uniformizează soluţiile de drept substanţial și procedural în statele membre, se elimină riscul de *forum shopping* și se oferă victimelor un cadru predictibil și eficient pentru obținerea despăgubirilor.

O a treia propunere *de lege ferenda* privește modificarea Directivei (UE) nr. 2024/1760 privind diligența necesară în materie de durabilitate a întreprinderilor, prin adăugarea unui articol care să prevadă expres posibilitatea exercitării de acțiuni civile directe împotriva companiilor pentru daunele cauzate de nerespectarea obligației de *due diligence*. În acest fel, victimele pot invoca încălcarea obligațiilor normative în fața instanțelor, iar prezumțiile

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[157] M.Duțu, M.M.Duțu-Buzura, *Introducere în dreptul climei – Regim juridic complex şi o inedită disciplină ştiinţifică*, Studii și Cercetări Juridice, Anul 9 (65), nr. 3, iulie–septembrie 2020, p. 346.

[158] M.M.Duțu-Buzura, *Convenţia-cadru privind schimbările climatice, document major al dreptului internaţional al mediului*, Studii şi Cercetări Juridice, nr. 4/2022, p. 507.

[159] M.M.Duțu-Buzura, *Dimensiuni politico-juridice ale acțiunii internaționale a Uniunii Europene privind protecția mediului și combaterea schimbării climatice*, Studii și Cercetări Juridice–Serie Nouă, nr. 3/2023, p. 101-138.

[160] D.Dănișor, A.I.Dușcă, *Răspunderea penală ecologică: fundament filosofic şi provocări în protecţia mediului,* Revista de Drept Public, nr. 1/2025, p. 28-41.

[161] L.Dogaru, *Green Economy and Green Growth—Opportunities for Sustainable Development*, Proceedings of The 14th International Conference on Interdisciplinarity in Engineering, Târgu-Mureș, 8–9 October 2020, https://www.mdpi.com/2504-3900/63/1/70, consultat pe 18.10.2025.

probatorii reduc dificultatea accesului la documentele interne ale companiilor, facilitând astfel repararea prejudiciilor. Această măsură consolidează aplicabilitatea practică a directivei și responsabilizează operatorii economici.

La nivel național, propunem *de lege ferenda* modificarea OUG nr. 195/2005 privind protecția mediului prin introducerea unui articol care să permită tragerea la răspundere a persoanelor juridice-mamă pentru daunele produse de filiale pe teritoriul României. Această prevedere ar permite instanțelor române să acorde remedii eficiente și să impună responsabilitatea economică acolo unde deciziile strategice ale grupului au determinat activitățile poluante. Prin această măsură, se reduce riscul ca structurile corporative fragmentate să evite plata despăgubirilor și se asigură protecția efectivă a mediului și a victimelor.

O altă propunere *de lege ferenda* la nivel naţional este introducerea în Codul Penal a unei infracțiuni specifice privind poluarea transfrontalieră și extinderea răspunderii penale a persoanelor juridice-mamă în cazul în care acestea au contribuit la comiterea faptei prin politici sau decizii strategice. Aceasta reprezintă un instrument disuasiv important, care descurajează externalizarea riscurilor și întărește responsabilitatea companiilor, completând răspunderea civilă și administrativă existentă.

Propunem, de asemenea, modificarea Codului de Procedură Civilă şi a Legii nr. 414 din 19 decembrie 2023 privind desfășurarea acțiunilor în reprezentare pentru protecția intereselor colective ale consumatorilor, prin crearea unui mecanism eficient de acțiuni colective pentru victimele poluării, inclusiv în cazuri transfrontaliere. Printr-un astfel de mecanism, organizațiile acreditate pot introduce acțiuni reprezentative în numele victimelor, procedura fiind structurată pentru administrarea probelor transfrontaliere și pentru recunoașterea și executarea hotărârilor împotriva activelor companiilor-mamă. Prin urmare, va fi asigurat accesul efectiv la justiție și repararea prejudiciilor, mai ales pentru comunitățile vulnerabile.

Pe plan internațional, propunem negocierea și adoptarea unui tratat obligatoriu sub egida ONU, care să prevadă obligațiile directe ale companiilor transnaționale în prevenirea și remedierea prejudiciilor de mediu transfrontaliere, precum și un mecanism internațional de soluționare a litigiilor. Tratatul ar trebui să includă răspundere civilă și penală, posibilitatea de acțiuni colective internaționale și instituirea unui fond internațional pentru refacerea mediului în cazurile de insolvabilitate a companiilor. Această propunere este esențială pentru uniformizarea standardelor la nivel global și pentru consolidarea responsabilității corporative în fața prejudiciilor ecologice cu efect transfrontalier.

Implementarea acestor propuneri presupune o abordare integrată pe niveluri multiple, combinând modificări legislative la nivel european și național cu inițiative internaționale, asigurând, în paralel, măsuri de transparență a activităţii societăţilor, cooperare transfrontalieră și formare a autorităților. În acest mod, se poate construi un cadru juridic coerent, capabil să responsabilizeze companiile multinaționale și să protejeze mediul la scară transnațională.

Concluzii

Analiza răspunderii juridice a companiilor multinaționale pentru poluarea transfrontalieră relevă complexitatea și actualitatea unei teme aflate la intersecția dintre dreptul internațional al mediului, dreptul societăților și dreptul european. Într-o lume în care globalizarea economică a amplificat considerabil impactul activităților private asupra mediului, se conturează tot mai clar necesitatea unei răspunderi juridice efective a actorilor economici pentru prejudiciile ecologice produse dincolo de frontierele statale. Deși dreptul internațional consacră răspunderea statelor pentru faptele ilicite de mediu, realitatea economică arată că, în multe situații, autorii materiali ai poluării sunt entități private, aflate sub controlul unor grupuri multinaționale. Această disonanță între normele existente și condiţiile concrete de aplicare a lor generează un vid normativ care trebuie corectat printr-o regândire a cadrului juridic actual.

Evoluțiile doctrinare și jurisprudențiale demonstrează o tendință tot mai accentuată de extindere a principiului *poluatorul plătește* asupra companiilor multinaționale și de consacrare a obligației de *due diligence* ca standard general de comportament al întreprinderilor. Cazurile Vedanta Resources și Shell Nigeria arată că instanțele naționale pot deveni instrumente eficiente de responsabilizare a companiilor-mamă pentru prejudiciile cauzate de filialele lor atunci când se constată lipsa unei supravegheri adecvate. În același timp, inițiativele Uniunii Europene, precum Directiva (UE) nr. 2024/1760 privind diligența necesară în materie de durabilitate a întreprinderilor, marchează o mutație de paradigmă de la răspunderea reparatorie la răspunderea preventivă, accentuând importanța mecanismelor interne de guvernanță și control al riscurilor de mediu.

Totuși, lipsa unui instrument internațional cu forță juridică obligatorie continuă să reprezinte o limitare semnificativă. Fără un tratat global care să prevadă răspunderea directă a companiilor pentru prejudiciile de mediu transfrontaliere, aplicarea principiilor de protecție ecologică rămâne dependentă de voința statelor și de diferențele dintre legislațiile naționale. În plus, structurile complexe ale grupurilor corporative și dificultățile de aplicare extrateritorială a normelor contribuie la perpetuarea impunității pentru faptele de poluare comise în jurisdicții mai permisive. De aceea, o abordare integrată – la nivel internațional, regional și național – este indispensabilă pentru realizarea unui regim coerent de răspundere.

În plan european, consolidarea principiilor preventive și a obligației de diligență reprezintă pași importanți către o responsabilitate ecologică extinsă. Uniunea Europeană oferă un model normativ avansat, care combină sancțiunea post-factum cu obligația proactivă de prevenire a prejudiciilor, demonstrând că dezvoltarea durabilă nu poate fi atinsă fără integrarea criteriilor de mediu în guvernanța companiilor. La nivel național, România ar trebui să urmeze această direcție, prin modificarea legislației de mediu și a reglementărilor privind răspunderea penală și civilă a persoanelor juridice, pentru a permite tragerea la răspundere a companiilor-mamă și a filialelor implicate în activități poluante.

În perspectivă, construirea unui regim juridic global al răspunderii persoanelor juridice pentru poluarea transfrontalieră trebuie să se bazeze pe trei piloni: (1) recunoașterea obligațiilor directe ale companiilor în materia protecției mediului, (2) instituirea unor mecanisme internaționale de soluționare a litigiilor ecologice, accesibile victimelor, și (3) armonizarea standardelor de *due diligence* la nivel mondial. Doar printr-o astfel de arhitectură normativă poate fi atins echilibrul necesar între libertatea economică și protecția mediului, transformând principiul responsabilității societăţilor într-un instrument real de justiție ecologică globală.

În concluzie, răspunderea companiilor multinaționale pentru poluarea transfrontalieră nu mai poate fi concepută ca o opțiune morală, ci trebuie tratată ca o obligație juridică derivată din principiul solidarității internaționale și al protecției patrimoniului comun al umanității. Doar printr-un cadru juridic coerent, bazat pe prevenție, transparență și sancțiune efectivă, poate fi asigurată o guvernanță globală a mediului care să reflecte nu doar interesele economice ale prezentului, ci și drepturile generațiilor viitoare.

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QUEENS AND POLITICAL POWER IN FRANCE: DYNAMICS OF GOVERNANCE IN A MALE-DOMINATED MONARCHICAL SYSTEM

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Abstract: *The article examines how several queens of France exercised power within a legal framework shaped by Salic law. It analyzes the regencies of Blanche of Castile, Anne of Austria, Marie de' Medici, and Louise of Savoy, as well as the political roles played by Catherine de' Medici and Isabeau of Bavaria during periods of crisis. It also considers the territorial sovereignty of Eleanor of Aquitaine, whose status sheds light on the diverse configurations of female power in the feudal world. A didactic chapter explains how to integrate this corpus into university-level history teaching through source analysis, historiographical study, and pedagogical approaches centered on documentary critique. Overall, the study highlights the tension between norms of exclusion and the practical realities of governance, while demonstrating the heuristic value of these figures for university teaching and critical source analysis.*

Keywords: *Female governance ; Regencie ; salic law ; Historiography; Political authority*

II. Introduction

La monarchie française se définit par un principe juridique stable, souvent évoqué sous le nom de loi salique, qui interdit aux femmes de succéder au trône. Ce cadre normatif structure la représentation du pouvoir royal à partir de la fin du Moyen Âge et devient, dès le XVe siècle, un argument central de légitimation dynastique. Toutefois, cette règle ne résume pas la réalité des pratiques politiques. Les périodes de minorité, d'absence, d'incapacité ou de crise ouvrent des espaces d'action où les reines peuvent exercer une autorité substantielle. L'histoire de la monarchie française s'inscrit ainsi dans une tension constante entre une exclusion juridique explicite et des situations qui rendent nécessaire le recours à une figure féminine pour maintenir la continuité de l'État.

La place de la loi salique mérite d'être rappelée, non pour la considérer comme un code appliqué uniformément, mais pour comprendre comment elle a été invoquée dans la construction d'un modèle monarchique masculin. Contrairement à une représentation simplifiée, la loi salique ne constitue pas une règle fixée dès l'origine. Elle résulte d'interprétations successives, renforcées au fil des crises dynastiques, notamment durant la guerre de Cent Ans. Son usage croissant vise à exclure les prétentions étrangères, mais il contribue aussi à définir la figure idéale du souverain comme homme, chef militaire et garant de l'ordre politique. Dans ce contexte, l'exercice du pouvoir par les reines apparaît comme un phénomène à la fois marginal selon le droit, mais structurel selon les besoins du gouvernement. La problématique centrale de cet article réside dans cette tension : comment gouverner sans régner? Cette question permet d'étudier la manière dont des femmes, juridiquement exclues du trône, ont néanmoins assuré la régence, dirigé le conseil, pris des décisions diplomatiques, négocié avec les grandes familles nobles et parfois imposé des orientations politiques durables. Leur autorité ne repose pas sur la souveraineté personnelle, mais sur une combinaison de légitimité familiale, de compétence politique et de capacité à maîtriser les instruments du pouvoir. Les reines qui gouvernent le font sous la contrainte, dans des périodes où la stabilité du royaume dépend d'un équilibre fragile entre les forces féodales, les institutions et l'image du pouvoir royal. La question ne porte donc pas seulement sur leurs actions individuelles, mais sur les conditions structurelles qui rendent leur intervention possible.

L'intérêt historiographique du sujet est double. D'une part, ces figures féminines ont longtemps été marginalisées ou interprétées à travers des clichés, associés tantôt à la manipulation, tantôt à la faiblesse, ou encore à la menace étrangère. L'historiographie du XIXe siècle et une partie de celle du XXe siècle ont contribué à figer des images réductrices, en particulier pour Catherine de Médicis et Isabeau de Bavière, souvent décrites à travers des catégories morales plutôt qu'à travers l'analyse des pratiques gouvernementales. D'autre part, les renouvellements méthodologiques récents dans l'histoire politique invitent à dépasser une approche centrée sur les souverains masculins et à s'intéresser aux acteurs périphériques, aux configurations familiales du pouvoir et aux moments où les institutions se réorganisent autour d'une figure féminine. L'étude de ces reines offre ainsi un observatoire privilégié des mécanismes de la prise de décision, des réseaux de pouvoir et des stratégies de légitimation.

Cet angle d'analyse présente également un intérêt didactique. Les étudiants en histoire abordent souvent la monarchie française à travers la succession des rois, les réformes administratives et les grandes crises politiques. Introduire les reines gouvernantes permet d'enrichir cette vision en montrant que la continuité du pouvoir dépend non seulement des rois, mais aussi de figures situées à la frontière entre la famille dynastique et les institutions. L'étude de ces reines constitue un moyen de développer des compétences fondamentales : analyse critique des sources, contextualisation, compréhension des dynamiques de crise, lecture des rapports entre normes et pratiques. Elle permet aussi d'aborder la question du genre comme catégorie historique, sans anachronisme, en montrant comment les représentations masculines du pouvoir coexistent avec des pratiques féminines de gouvernement.

Le corpus étudié réunit plusieurs figures majeures, dont la diversité permet d'examiner l'ensemble des configurations d'exercice du pouvoir féminin. Blanche de Castille, régente pour Louis IX, incarne une autorité solide dans un royaume fragile, marqué par les contestations féodales. Son rôle dans la pacification du royaume et dans la formation du jeune roi constitue un exemple fondateur de régence réussie. Catherine de Médicis, centrale dans les guerres de Religion, se distingue par une action diplomatique continue, fondée sur la négociation et la recherche de compromis dans un contexte de violence confessionnelle. Marie de Médicis et Anne d'Autriche exercent la régence dans un premier XVIIe siècle traversé par des tensions politiques intenses. La première doit faire face à l'hostilité de la noblesse et à la montée de Richelieu ; la seconde gouverne pendant la Fronde, période où l'autorité monarchique est profondément contestée.

À ces reines régentes s'ajoutent des figures dont le pouvoir ne repose pas sur un statut institutionnel clairement défini, mais sur des circonstances exceptionnelles. Isabeau de Bavière exerce un gouvernement de fait durant la folie de Charles VI, occupant une position centrale dans le conseil royal et participant aux négociations diplomatiques les plus sensibles. Louise de Savoie assure la direction du royaume durant la captivité de François Ier, montrant la plasticité des formes de gouvernement féminin dans des situations d'urgence politique.
Enfin, le corpus intègre Aliénor d'Aquitaine, dont la souveraineté territoriale offre une perspective différente. Duchesse en son nom propre, elle illustre le poids politique des principautés médiévales et la capacité d'une femme à exercer une autorité indépendante dans un système féodal plus souple que la monarchie capétienne. Son parcours éclaire les circulations politiques et culturelles entre France et Angleterre et rappelle que l'exclusion féminine n'est ni uniforme ni absolue dans l'ensemble de l'espace médiéval.

En réunissant ces figures, l'article propose une réflexion d'ensemble sur les rapports entre genre, légitimité et gouvernement dans la monarchie française. Cette introduction pose les cadres juridiques, historiographiques et didactiques nécessaires pour analyser l'exercice du pouvoir par des reines qui, sans être reines régnantes, ont assuré la continuité et la stabilité du royaume dans des périodes décisives. Enfin, cet article se distingue par sa double approche : historiographique et pédagogique. Il dépasse les représentations stéréotypées du XIXe et XXe

siècle en réévaluant l'action politique des reines à partir de sources primaires et récentes, tout en proposant un corpus exploitable pour l'enseignement supérieur.

III. Contraintes juridiques et espaces du pouvoir féminin

L'étude du pouvoir exercé par les reines en France suppose de clarifier le cadre juridique dans lequel se construit l'autorité monarchique. La loi salique, souvent invoquée comme doctrine immuable, est en réalité le résultat d'un processus d'interprétation progressive. (Krynen, *L'Empire du roi*, 1993) Son article le plus cité, tiré d'un texte franc du VIe siècle relatif à l'héritage foncier, ne concernait pas la succession politique. Ce n'est qu'à partir du XIVe siècle que des juristes et chroniqueurs l'utilisent pour exclure Édouard III d'Angleterre de la succession de Charles IV, affirmant que « la couronne de France ne tombe point en quenouille ». L'expression, d'abord polémique, devient ensuite un élément structurant du discours monarchique, consolidé par les légistes des siècles suivants (Barbiche, *Les institutions de la monarchie française à l'époque moderne*, 2012). La loi salique, ainsi réinterprétée, n'exprime donc pas une réalité ancienne mais un outil de légitimation destiné à préserver l'intégrité de la dynastie capétienne.

Cette norme, pourtant, ne répond pas à toutes les situations concrètes. Le royaume connaît de nombreux épisodes de minorité, d'absence ou d'incapacité du roi. Dans ces moments, la continuité du pouvoir devient prioritaire, et le recours à une figure féminine s'impose souvent comme la solution la plus légitime. L'institution de la régence n'est pas définie par un texte unique, mais par une accumulation de précédents et de pratiques. Elle repose sur un principe simple : la mère du roi, en tant que garante de la transmission dynastique, possède une légitimité naturelle à assurer le gouvernement jusqu'à la majorité du souverain. Cette légitimité n'est pas absolue, mais suffisamment forte pour être reconnue par les grands du royaume et par les institutions, à commencer par le conseil royal.

La régence apparaît alors comme l'un des principaux espaces du pouvoir féminin. Elle permet à une femme d'exercer des fonctions normalement réservées au souverain : commander l'armée par l'intermédiaire de capitaines, gérer les finances, nommer les officiers, négocier avec les princes et conduire la diplomatie. (Beaune, *Naissance de la nation France*, 1985). Toutefois, cet exercice reste étroitement encadré. La reine régente ne peut agir seule : elle dépend du conseil, dont la composition est souvent disputée entre factions nobiliaires. (Barbiche, *Les Institutions de la monarchie française*, 2012). Les luttes de pouvoir qui entourent les régences de Blanche de Castille, de Marie de Médicis ou d'Anne d'Autriche illustrent cette fragilité structurelle. La reine gouverne parce que le roi ne peut gouverner ; son autorité est donc légitime mais constamment surveillée. (Krynen, *L'Empire du roi*, 1993)

À côté de la régence se trouvent d'autres formes d'autorité féminine. La première réside dans un gouvernement de fait exercé en raison d'une incapacité durable du roi. Le cas d'Isabeau de Bavière en offre un exemple paradigmatique. Durant les périodes de folie de Charles VI, l'organisation du pouvoir repose sur une série d'accords négociés entre princes du sang, conseils de gouvernement et assemblées extraordinaires. Dans ce contexte, Isabeau occupe une position centrale : elle contrôle l'accès au roi, préside des séances du conseil, et parvient parfois à imposer ses choix politiques. Cette situation hybride, ni régence ni souveraineté, montre la plasticité des institutions lorsque la figure royale cesse d'être fonctionnelle.

Une deuxième configuration concerne les situations de captivité ou d'absence du roi. Lorsque François Ier est retenu prisonnier à Madrid après Pavie, le royaume se trouve dans une situation inédite. Louise de Savoie, mère du roi, devient la figure autour de laquelle se recompose l'autorité monarchique. Elle supervise les négociations diplomatiques, gère les finances et tente de préserver la cohésion du royaume dans une période de vulnérabilité extrême. Ce type de gouvernement d'urgence montre que le pouvoir peut être confié à une

femme lorsque les circonstances l'exigent, indépendamment de tout statut juridique clairement défini.

Une troisième configuration concerne la souveraineté territoriale. Aliénor d'Aquitaine, duchesse en titre, détient une autorité qui n'est pas dérivée de son mariage mais issue de son héritage. Cette situation, plus fréquente dans le cadre féodal que dans la monarchie capétienne, permet d'étudier une forme d'autorité féminine fondée sur la possession territoriale, la fidélité des vassaux et le contrôle des revenus. La souveraineté d'Aliénor éclaire la diversité des pratiques politiques possibles dans l'Europe médiévale, où les structures féodales offrent des marges d'action plus souples que les États centralisés des périodes ultérieures.

Ces différentes configurations ont en commun de révéler les conditions qui rendent possible l'exercice du pouvoir féminin dans un système juridique qui l'exclut en principe. Elles mettent en lumière les tensions entre droit et pratique, entre représentation idéale et nécessité politique. Le pouvoir des reines apparaît alors comme un phénomène fonctionnel, activé lorsque le royaume se trouve confronté à une crise. Il ne s'agit pas d'une transgression du droit, mais d'une adaptation pragmatique aux circonstances. Les reines gouvernent parce que la continuité du pouvoir est essentielle et qu'elles représentent, dans la plupart des cas, la solution la plus légitime et la moins contestable.

Cette dynamique révèle également la dépendance du royaume envers les configurations familiales du pouvoir. La monarchie française repose sur une articulation complexe entre autorité du roi, rôle de la mère du roi et position des princes du sang. Dans ce système, la reine peut devenir un pivot politique lorsque les autres acteurs sont incapables d'assumer leurs fonctions. Ce phénomène, visible dès le XIIIe siècle avec Blanche de Castille, se répète aux XVIe et XVIIe siècles avec Catherine de Médicis, Marie de Médicis et Anne d'Autriche. Cette récurrence montre que le gouvernement féminin ne relève pas de l'exception, mais constitue un élément structurel de la monarchie française.

Enfin, l'étude des contraintes juridiques et des espaces du pouvoir féminin permet de dépasser une vision strictement normative de l'histoire politique. Elle invite à analyser le pouvoir comme un ensemble de pratiques situées dépendant des circonstances, des acteurs et des structures institutionnelles. Les reines y apparaissent comme des agentes politiques à part entière non parce qu'elles contestent la loi salique, mais parce qu'elles opèrent dans les interstices laissés par une monarchie qui valorise la continuité dynastique autant que la figure du roi.

IV. Régences fondatrices et consolidation monarchique

1. Blanche de Castille et la pacification du royaume

La régence de Blanche de Castille constitue l'un des épisodes les plus déterminants de la monarchie capétienne. À la mort de Louis VIII en 1226, le royaume traverse une période critique, marquée par les tensions avec la haute noblesse, la menace féodale en Languedoc et l'extrême jeunesse de Louis IX. Blanche déploie alors une stratégie politique fondée sur la négociation, l'affirmation de l'autorité royale et la consolidation des alliances.

Les sources narratives, telles que les Grandes Chroniques de France, insistent sur sa capacité à incarner la justice et la stabilité dynastique. Les analyses d'Elizabeth Brown montrent que Blanche apparaît comme une figure de continuité, dotée d'une véritable expertise politique dans la gestion des crises féodales (Brown 1987).

La pacification du Midi, la maîtrise de la révolte des barons en 1227–1231 et la restauration de l'autorité royale démontrent que Blanche n'exerce pas un pouvoir délégué mais un pouvoir pleinement actif. Les travaux d'André Vauchez et de Jacques Le Goff rappellent que son action participe à la construction de la monarchie administrative qui se renforce sous Louis IX, notamment dans le domaine de la justice et de l'encadrement seigneurial.

Blanche apparaît ainsi comme une souveraine de transition, capable de gouverner dans un cadre juridique contraignant tout en réaffirmant le principe d'un pouvoir centralisé.

2. Anne d'Autriche, Mazarin et la gestion de la Fronde

La régence d'Anne d'Autriche (1643–1651) constitue un moment charnière dans l'évolution de la monarchie moderne. Longtemps réduite dans l'historiographie classique au rôle d'adjointe de Mazarin, elle fait l'objet d'un important renouvellement depuis les travaux d'Yves-Marie Bercé, de Michel Figeac et d'Orest Ranum. Ces études soulignent sa participation active aux décisions politiques, en particulier durant la Fronde.

Les Mémoires de Retz, souvent hostiles, décrivent la reine comme influençable et dépendante du cardinal. Les réévaluations contemporaines montrent au contraire une souveraine déterminée, ayant compris la nécessité de maintenir un équilibre entre fermeté institutionnelle et négociations ponctuelles (Ranum 1988)

Durant la Fronde parlementaire puis nobiliaire, Anne d'Autriche adopte une stratégie fondée sur la légitimité dynastique de son fils Louis XIV, alors mineur. Sa capacité à incarner la continuité monarchique joue un rôle central dans l'échec des révoltes aristocratiques. Les analyses d'Arlette Jouanna rappellent que cette période contribue à redéfinir les modes d'exercice de l'autorité royale, préparant le terrain pour la construction de l'absolutisme louis-quatorzien.

La régence d'Anne d'Autriche s'inscrit donc dans un processus de consolidation politique où la figure féminine contribue directement à la réaffirmation du pouvoir central.

3. Louise de Savoie et la continuité monarchique en contexte d'urgence

Louise de Savoie exerce à deux reprises la régence, en 1515 puis en 1525, dans un contexte particulièrement instable pour la monarchie valoisienne. La capture de François Ier après Pavie place la reine-mère au centre de la décision politique. Elle assure alors la gestion de la diplomatie, l'organisation de la défense et la continuité financière de l'État.

Les lettres et documents administratifs de cette période, étudiés par Hélène Millet et R. J. Knecht, témoignent de son rôle prépondérant dans les négociations avec Charles Quint. La signature du traité de Madrid puis du traité des Dames en 1529, qu'elle conclut avec Marguerite d'Autriche, constitue un exemple remarquable de diplomatie féminine au plus haut niveau (Knecht 2014).

Sa maîtrise des réseaux de fidélité, son implication dans l'encadrement administratif et sa capacité à maintenir l'unité du royaume en l'absence du souverain confèrent à sa régence un caractère fondateur. Elle influence durablement les options politiques de François Ier, notamment en matière de centralisation et de gestion nobiliaire.

Louise de Savoie illustre ainsi une forme de gouvernement féminin pragmatique, ancré dans l'urgence mais capable de décisions de long terme.

4. Marie de Médicis : transition dynastique et contestation nobiliaire

La régence de Marie de Médicis (1610–1614), ouverte par l'assassinat brutal d'Henri IV, constitue un moment délicat de transition dynastique. Les pamphlets politiques de l'époque, largement diffusés durant les années 1610–1620, présentent une reine perçue comme dominée par ses favoris, notamment Concini. Cette littérature hostile a longtemps façonné son image.

Les travaux de Francesco Moote et de Sara Galletti offrent une relecture plus nuancée, montrant qu'elle met en œuvre une politique de stabilisation financière et diplomatique, tout en cherchant à s'appuyer sur des factions nobles pour légitimer son autorité. Ses choix, jugés imprudents par certains contemporains, doivent être replacés dans un contexte où les équilibres de pouvoir sont fragiles et où la présence d'un roi mineur accentue les tensions aristocratiques.

Son recours à la représentation visuelle, notamment avec le cycle peint par Rubens pour le palais du Luxembourg, constitue un élément central de sa stratégie de légitimation. Cette commande artistique, étudiée par Frances Gage, illustre l'usage des images comme instrument politique visant à inscrire son action dans une continuité dynastique et sacrée.

La chute de Marie de Médicis, précipitée par la montée en puissance de Richelieu, ne doit pas masquer l'importance de sa régence dans l'affirmation progressive de l'autorité monarchique moderne.

V. Gouverner en temps de crise, stratégies politiques et contraintes confessionnelles

Catherine de Médicis dans les guerres de Religion, arbitrage, diplomatie, survie de l'État

La capacité de Catherine de Médicis à maintenir la continuité monarchique entre 1560 et 1589 s'inscrit dans un contexte où chaque décision engageait l'intégrité du royaume. Sa politique d'équilibre entre les factions catholique et protestante, souvent qualifiée de « politique de modération », se manifeste dans l'Édit de janvier 1562, dans ses négociations lors des colloques de Poissy et Saint-Germain, et dans ses déplacements incessants sur le territoire pour réduire l'embrasement (Knecht 1998, p. 143-165). Les correspondances conservées montrent une souveraine soucieuse d'éviter l'effondrement de l'État plus qu'une dirigeante guidée par des convictions confessionnelles (Dunn 2002, p. 87-108). Les historiens soulignent aujourd'hui l'importance de son usage de la diplomatie matrimoniale, de l'art du compromis et de la gestion des factions princières. Cette action, perçue négativement dans l'historiographie des XIXe–XXe siècles, apparaît désormais comme une stratégie de survie politique rationnelle dans un espace dominé par la violence confessionnelle (Salmon 1975).

Isabeau de Bavière, gouvernement de fait sous Charles VI et négociation du traité de Troyes. La période de folie intermittente de Charles VI place Isabeau de Bavière au cœur d'un gouvernement fragmenté, dépendant des équilibres entre Armagnacs et Bourguignons. Son rôle au sein du Conseil royal évolue hors des cadres institutionnels classiques, ce qui explique la virulence des pamphlets contre elle (Famiglietti 1992). Les sources diplomatiques et financières confirment pourtant son implication dans l'administration quotidienne, la nomination d'officiers et la régulation des dépenses (Taylor 2007, p. 52-66). La négociation du traité de Troyes en 1420, par lequel elle reconnaît Henri V comme héritier de France, demeure un moment controversé. L'historiographie récente insiste sur la contrainte politique et militaire qui pèse sur la reine, plutôt que sur une trahison volontaire, montrant un pouvoir féminin pris dans une logique de survie dynastique (Bossuat 2010, p. 231-248).

L'autorité féminine vue par les contemporains, tensions entre représentation et réalité

Les discours politiques du Moyen Âge et de l'époque moderne expriment une forte résistance idéologique au pouvoir féminin. Les moralistes, chroniqueurs et prédicateurs associent fréquemment le gouvernement des femmes à la faiblesse ou au désordre, mobilisant un lexique issu de la tradition biblique et aristotélicienne (Boureau 2001). Pourtant, la pratique politique dément systématiquement ces stéréotypes. Les lettres de régence, les comptes royaux et les traités diplomatiques révèlent des reines capables d'arbitrage, de commandement militaire indirect et de négociation internationale. Cette disjonction entre représentation et action réelle constitue un enjeu historiographique majeur, invitant à dépasser une lecture morale pour analyser les dispositifs concrets de gouvernement féminin.

VI. La souveraineté territoriale d'Aliénor d'Aquitaine

L'Aquitaine comme espace politique autonome

La principauté d'Aquitaine constitue pour Aliénor un espace politique doté d'une cohérence propre, antérieure et supérieure à son statut de reine de France puis d'Angleterre. Le duché, l'un des plus étendus d'Europe occidentale, repose sur une tradition seigneuriale

solidement enracinée, marquée par des fidélités locales, une aristocratie puissante et des usages politiques distincts de ceux du royaume capétien (Martindale 1997). Les chartes qu'Aliénor confirme ou délivre témoignent de son intervention dans la définition des droits féodaux, dans la gestion des alliances territoriales et dans l'arbitrage des conflits nobiliaires. Cette base de pouvoir territoriale, relativement autonome, lui permet de maintenir une autorité propre tout en l'articulant aux logiques dynastiques issues de ses deux mariages successifs.

Articulation entre pouvoir féodal, influences dynastiques et action personnelle

Le parcours politique d'Aliénor montre comment une grande héritière peut exercer un pouvoir situé à l'intersection du féodal et du dynastique. Son mariage avec Louis VII, puis son remariage avec Henri Plantagenêt, modifient en profondeur les équilibres géopolitiques européens, en intégrant l'Aquitaine dans des ensembles monarchiques vastes et parfois concurrents. Les recherches récentes insistent sur sa capacité à négocier ses marges d'action au sein de ces structures, notamment lors de la révolte de 1173-1174, où elle soutient les fils Plantagenêt contre leur père pour défendre leurs prérogatives politiques (Turner 2009, p. 117-134). Les récits médiévaux oscillent entre l'admiration pour son habileté politique et la critique de son engagement dans les conflits, révélant les tensions entre l'exercice effectif du pouvoir féminin et les représentations normatives d'un ordre féodal largement masculin.

Aliénor dans la mémoire politique européenne

La mémoire politique d'Aliénor d'Aquitaine se construit de manière progressive, des chroniques médiévales jusqu'aux réinterprétations contemporaines. Les auteurs du XIIe siècle soulignent son rang exceptionnel et son rôle dans la circulation des pratiques culturelles curiales, tandis que l'historiographie des XIXe et XXe siècles met en avant l'image d'une souveraine forte, instruite et protectrice des lettres et des arts (Chibnall 1991). Les études actuelles en font une figure européenne majeure, capable d'influer sur les alliances politiques, les successions dynastiques et la structuration des espaces territoriaux à long terme. Cette mémoire plurielle illustre la manière dont une femme peut devenir un acteur déterminant dans les transformations politiques de l'Occident médiéval, malgré les contraintes institutionnelles qui limitaient en principe l'expression du pouvoir féminin.

VII. Instruments et pratiques de gouvernement

L'exercice du pouvoir par les reines de France s'inscrit dans une configuration institutionnelle où l'autorité royale repose sur un ensemble articulé d'organes de décision, de personnes et de pratiques ritualisées. L'analyse des instruments concrets mobilisés par les reines révèle non seulement les marges de manœuvre dont elles disposent, mais aussi les contraintes structurelles qui pèsent sur leur action. Le gouvernement féminin ne constitue pas un régime exceptionnel ou parallèle ; il s'inscrit dans les mêmes cadres institutionnels que celui des rois, tout en en proposant une utilisation spécifique, liée à la position particulière de la reine régente ou gouvernante.

Un premier instrument essentiel concerne le Conseil du roi, lieu de production des décisions majeures. Les reines qui exercent la régence y siègent de plein droit, mais la composition du Conseil devient rapidement un terrain stratégique (Barbiche, *Les Institutions de la monarchie française*, 2012). Blanche de Castille s'appuie sur des conseillers fidèles issus de la haute noblesse et du clergé, capables de soutenir l'autorité royale durant la minorité de Louis IX. Catherine de Médicis, confrontée à un royaume divisé, diversifie la composition de son Conseil pour maintenir l'équilibre entre factions catholiques et protestantes, tout en préservant l'autorité monarchique. Anne d'Autriche privilégie, quant à elle, une centralisation accrue autour de Mazarin, permettant une continuité administrative face aux turbulences de la Fronde

(Krynen, *L'Empire du roi*, 1993). Le Conseil devient ainsi un espace d'arbitrage, de contrôle et de légitimation où s'expriment les rapports de force internes au royaume.

La capacité d'édicter des actes normatifs constitue un second instrument majeur. Les reines régentes signent ordonnances, lettres patentes, édits fiscaux ou militaires, et participent activement à la gestion de l'État. Marie de Médicis intervient directement dans la politique extérieure et fiscale du royaume entre 1610 et 1614, rôle qui lui vaut l'hostilité d'une partie de la noblesse (Autrand, *Marie de Médicis et la régence*, 1995). Louise de Savoie, durant la captivité de François Ier, assure la continuité institutionnelle en validant les actes administratifs nécessaires à la survie de l'État, notamment les levées d'impôts et l'organisation des États généraux de 1527. Ces interventions montrent que les reines agissent non comme substituts symboliques, mais comme détenteurs effectifs de prérogatives régaliens temporaires.

L'usage de la maternité comme ressource politique constitue un autre levier central. La reine mère détient un capital symbolique puissant : elle représente la continuité dynastique et la protection du jeune roi. Ce statut permet à Blanche de Castille d'apaiser les révoltes féodales, à Anne d'Autriche de légitimer son autorité malgré les résistances initiales du Parlement, et à Louise de Savoie d'apparaître comme garante de l'unité du royaume en l'absence du souverain. La maternité devient un langage politique, utilisé pour renforcer la légitimité dans un système où la loi salique interdit explicitement aux femmes de régner mais ne leur interdit pas de veiller sur le roi.

Les réseaux familiaux et internationaux jouent également un rôle déterminant. Aliénor d'Aquitaine, issue d'une haute noblesse territoriale, mobilise ses alliances féodales pour préserver l'autonomie de l'Aquitaine. Catherine de Médicis, par son origine florentine, entretient des liens diplomatiques et financiers avec l'Italie, qui nourrissent sa politique de médiation. Anne d'Autriche, issue des Habsbourg, doit en revanche composer avec la suspicion des élites françaises, ce qui l'oblige à s'appuyer davantage sur des réseaux intérieurs que sur des alliances internationales. Le pouvoir féminin s'inscrit donc dans des logiques d'ancrage dynastique qui influencent, parfois profondément, l'orientation politique du royaume.

La maison de la reine, structure administrative autonome, constitue un autre espace d'exercice du pouvoir. Par la sélection de leurs officiers, les reines configurent un réseau d'influences qui touche à la fois la vie de cour et les décisions politiques. Isabeau de Bavière dispose d'une maison étendue, qui devient un foyer d'intermédiation entre les factions princières durant les crises du règne de Charles VI. Marie de Médicis utilise sa maison pour renforcer son autorité après 1610, même si ce réseau devient progressivement l'un des arguments de ses opposants, qui l'accusent de favoriser des proches italiens. La maison n'est donc pas seulement un dispositif domestique ; elle constitue un organe politico-administratif structuré.

L'iconographie et la représentation publique jouent un rôle significatif dans la construction d'une légitimité féminine. Les reines recourent aux entrées solennelles, aux portraits officiels, à l'art religieux ou funéraire pour exprimer leur appartenance au pouvoir royal. Blanche de Castille apparaît dans les enluminures comme garante de la justice et de l'ordre. Catherine de Médicis développe une politique d'images centrée sur la paix civile. Marie de Médicis commande le cycle peint par Rubens, qui, bien qu'il soit postérieur à sa régence, illustre clairement l'importance de la propagande visuelle dans la légitimation d'un pouvoir contesté. L'utilisation des images n'est ni décorative ni marginale ; elle répond à une stratégie de communication politique intégrée.

Les voies diplomatiques constituent un autre domaine où le pouvoir féminin se révèle décisif. Catherine de Médicis intervient dans les négociations des multiples édits de pacification. Anne d'Autriche conduit les relations diplomatiques en période de guerre, notamment durant la signature de la paix de Westphalie. Louise de Savoie participe à la conclusion de la paix des Dames en 1529, traité négocié directement avec Marguerite

d'Autriche, ce qui montre que les femmes peuvent devenir actrices majeures de la diplomatie européenne dans des contextes où la présence masculine est rendue impossible ou inefficace. Enfin, l'action des reines ne peut être comprise sans considérer les limites et résistances qui structurent leur exercice du pouvoir. Les Parlements, la haute noblesse ou parfois même certains prélats contestent fréquemment la légitimité féminine. La Fronde se nourrit en partie d'une critique de l'autorité d'Anne d'Autriche. Le gouvernement d'Isabeau de Bavière est violemment attaqué par les princes rivaux. Marie de Médicis est progressivement marginalisée par Richelieu, qui utilise les mécanismes institutionnels pour réduire son influence. Ces tensions ne doivent pas être interprétées comme de simples affrontements personnels, mais comme l'indice de limites structurelles à l'acceptation du pouvoir féminin dans un système pensé comme masculin.

Dans l'ensemble, les instruments et pratiques de gouvernement mobilisés par les reines de France révèlent une capacité d'adaptation et une intelligence stratégique qui permettent de compenser l'exclusion formelle imposée par la loi salique. Ce chapitre montre que, loin d'être marginales, ces figures s'inscrivent pleinement dans la mécanique politique de la monarchie française et en éclairent les ressorts les plus profonds. Pouvoir comme un ensemble de pratiques situées, dépendantes des circonstances, des acteurs et des structures institutionnelles. Les reines y apparaissent comme des agentes politiques à part entière, non parce qu'elles contestent la loi salique, mais parce qu'elles opèrent dans les interstices laissés par une monarchie qui valorise la continuité dynastique autant que la figure du roi.

VIII. Représentations, postérités et enjeux historiographiques

L'exercice du pouvoir par les reines de France n'a jamais été uniquement un fait politique. Il s'est construit, interprété et parfois déformé à travers des récits, des images et des traditions historiographiques qui ont profondément influencé la manière dont ces femmes ont été perçues. L'analyse des représentations permet de comprendre comment la monarchie française a produit un imaginaire du pouvoir féminin souvent ambivalent, oscillant entre valorisation symbolique et suspicion politique.

Un premier ensemble de sources concerne les chroniques médiévales et renaissantes, qui constituent la base de nombreuses interprétations postérieures. La figuration de Blanche de Castille dans les Grandes Chroniques de France la présente comme une reine pieuse, maternelle et forte, incarnant la justice et la continuité dynastique (Brown 1987). Cette image positive contraste avec les représentations plus ambiguës d'Isabeau de Bavière, souvent associée à la crise du règne de Charles VI. De nombreux chroniqueurs, tels que Jean Juvénal des Ursins, lui imputent des actions jugées néfastes, contribuant à forger une mémoire politique négative (Famiglietti 1995). Ces récits, produits dans des contextes fortement polarisés, montrent que la représentation du pouvoir féminin dépend moins des actes réels que de l'usage que les groupes sociaux font de ces figures dans des conflits plus larges.

L'époque moderne renforce cette dynamique. Catherine de Médicis devient l'une des reines les plus commentées et les plus controversées de l'historiographie française. Les pamphlets des guerres de Religion, notamment la littérature calviniste, construisent une image de reine manipulatrice et sanguinaire, figuration qui contraste avec les études plus récentes, qui réévaluent son action diplomatique et son rôle de médiatrice (Jouanna 2018). Marie de Médicis, quant à elle, souffre des récits produits par les partisans de Richelieu et par une historiographie du XIXe siècle qui valorise l'autorité masculine centralisée (Moote 1991). Cette conjonction de facteurs explique pourquoi les reines régentes ont longtemps été perçues comme des figures d'exception plutôt que comme des actrices politiques à part entière.

La question de la propagande monarchique constitue un second axe d'analyse. Les règnes de Catherine de Médicis et de Marie de Médicis illustrent la manière dont les images peuvent servir à légitimer un pouvoir féminin contesté. La commande du Cycle de Marie de Médicis

par Rubens met en scène une héroïsation politique, construisant une narration où la reine apparaît comme garante de l'harmonie dynastique et de la paix intérieure. Les travaux de Frances Gage et de Sara Galletti ont montré que ces représentations ne fonctionnent pas comme de simples ornements, mais comme un discours politique structuré destiné à réinterpréter un épisode de gouvernement difficile (Galletti 2012). La propagande visuelle s'inscrit ainsi dans la longue histoire des stratégies de légitimation, souvent mobilisées avec plus d'intensité par les reines que par les rois, du fait de leur position institutionnelle délicate.

L'historiographie contemporaine a profondément renouvelé la compréhension du pouvoir féminin. À partir des années 1980, les recherches sur l'histoire du genre et sur les pratiques politiques ont réévalué les régences. Les travaux de Natalie Zemon Davis, Arlette Jouanna, Sharon Kettering, Kathleen Wellman ou Sylvie Steinberg ont montré que les reines jouaient un rôle essentiel dans la construction de l'autorité monarchique, particulièrement dans les périodes de transition ou de crise. Ces approches insistent sur l'importance des réseaux clientélaires, des médiations diplomatiques et de la dimension performative du pouvoir (Davis 2004). Elles révèlent que le gouvernement féminin n'est ni accidentel, ni marginal, mais constitutif de la dynamique monarchique française.

La notion même de loi salique, longtemps considérée comme intangible, a été repensée. Plusieurs études ont démontré que son application a varié selon les contextes politiques et qu'elle a souvent servi d'argument stratégique plutôt que de norme immuable (Gauvard 2005). L'historiographie récente souligne que la loi salique n'interdit pas aux femmes de gouverner, mais uniquement de régner. Cette distinction, fréquemment négligée dans les lectures anciennes, permet de comprendre comment les reines ont pu exercer un pouvoir réel tout en respectant la lettre de la norme juridique. Elle met également en lumière les tensions entre autorité légale et autorité pratique qui structurent la monarchie française.

La réévaluation historiographique concerne également les figures longtemps marginalisées. Aliénor d'Aquitaine, longtemps représentée selon des clichés romantiques, est désormais étudiée à partir de sources diplomatiques et féodales qui montrent son rôle dans la gestion de l'Aquitaine et dans la politique anglo-française (Stafford 2020). Louise de Savoie est réinterprétée comme une administratrice compétente, ayant exercé une influence déterminante sur la formation politique de François Ier et sur la direction du royaume durant les années 1520. Ces travaux mettent en évidence la nécessité d'intégrer ces figures dans la réflexion plus large sur l'État monarchique, plutôt que de les reléguer à des études biographiques isolées.

Enfin, l'enjeu historiographique majeur concerne la manière de transmettre ce savoir dans l'enseignement universitaire. Le traitement traditionnel, souvent centré sur les conflits dynastiques ou les portraits psychologiques, tend à occulter les mécanismes structurels du pouvoir féminin. Les approches actuelles insistent sur la nécessité de travailler sur les sources, de confrunta texte et imagine, și de explica studenților că percepțiile politice se construiesc în timp. Introducerea unei perspective genrée permet de mieux comprendre les dynamiques institutionnelles et les représentations sociales qui encadrent le pouvoir. Elle offre également un terrain privilégié pour initier les étudiants à l'analyse critique, en leur montrant comment s'articulent faits, récits, mémoire et enjeux politiques.

Ainsi, ce chapitre montre que la postérité des reines de France est indissociable des récits produits à leur sujet. Les travaux récents invitent à dépasser les images simplifiées et à intégrer ces actrices dans une histoire politique renouvelée, attentive aux pratiques, aux enjeux institutionnels et aux constructions mémorielles.

IX. Perspectives didactiques : enseigner le pouvoir des reines aux étudiants en histoire

L'enseignement du pouvoir féminin en contexte monarchique nécessite une articulation étroite entre l'analyse institutionnelle et l'étude des pratiques politiques. La présence récurrente

de femmes exerçant l'autorité dans un système officiellement réservé aux hommes offre un terrain formateur pour comprendre la tension constante entre la norme juridique et son contournement pragmatique. Ce thème permet d'initier les étudiants aux mécanismes de gouvernement, aux lectures critiques de sources souvent hostiles et à l'évolution historiographique récente.

Pour guider le travail des étudiants, il est nécessaire de transformer ces observations théoriques en exercices pratiques qui leur permettent d'analyser directement la tension entre norme juridique et pratiques politiques, tout en développant leur esprit critique face aux sources historiographiques et aux récits parfois partiaux ou hostiles.

1. *Travail sur la tension entre norme et pratique*

Les étudiants doivent percevoir que la loi salique, souvent présentée comme un principe absolu, n'interdit pas aux femmes d'exercer le pouvoir, mais uniquement de transmettre la couronne en leur nom propre. Un premier exercice consiste à comparer le texte de la loi salique dans l'édition de K.-A. Eckhardt (MGH, 1969) avec les pratiques observées sous les régences de Blanche de Castille ou d'Anne d'Autriche. Cette confrontation met en évidence un principe général, mais non appliqué à la lettre dès qu'il s'agissait d'assurer la continuité monarchique. Une séance peut être consacrée à l'étude des ordonnances de 1643–1651 qui montrent comment Anne d'Autriche obtient la reconnaissance juridique de sa régence malgré l'opposition du Parlement (Orest Ranum, Mazarin's France, 1988).

2. *Analyse critique des sources: récits hostiles, biais et intentions*

L'historien est confronté à des sources où les reines sont fréquemment dépréciées. Les étudiants peuvent analyser des extraits des Grandes Chroniques de France, souvent favorables à Blanche de Castille, puis les comparer aux pamphlets contre Isabeau de Bavière durant la crise du règne de Charles VI. Cette comparaison permet de saisir comment les représentations dépendent du contexte politique et des stratégies de factions rivales (Armand Strubel, La reine adultère. Isabeau de Bavière, 2018). Un autre atelier peut exploiter la correspondance de Catherine de Médicis, éditée par Hector de La Ferrière (Lettres, 1880–1905), afin de distinguer la voix politique de la reine des interprétations postérieures souvent marquées par la mémoire hostile du XVIIe siècle. Les étudiants apprennent ainsi à isoler l'action politique des constructions polémiques.

3. *Études de cas et ateliers documentaires*

L'enseignement gagne en efficacité lorsque les étudiants travaillent sur un dossier documentaire en conditions proches de la recherche. Trois études de cas sont particulièrement adaptées :

a. Blanche de Castille et la gestion de la minorité de Louis IX, à partir des extraits de Guillaume de Nangis (éd. Géraud, 1843).
b. Catherine de Médicis pendant la première guerre de Religion, en utilisant les décrets du colloque de Poissy et des passages de Denis Crouzet (La Sagesse et le malheur, 1998).
c. Anne d'Autriche et Mazarin durant la Fronde, à partir des Mémoires de Retz (éd. Bury, 1999).

Ces dossiers permettent de pratiquer l'analyse d'un ensemble hétérogène de textes, de confronter positions politiques, temporalités courtes et effets de longue durée.

4. *Intégration dans les parcours universitaires en histoire politique et en études de genre*

L'étude du pouvoir des reines doit être intégrée de manière cohérente dans des modules dédiés à la monarchie, aux institutions et aux pratiques de gouvernement. Cette thématique offre un appui pertinent pour les enseignements d'histoire politique du Moyen Âge et de

l'époque moderne, ainsi que pour les cours d'histoire du genre. Elle permet de dépasser une vision strictement juridique du pouvoir pour introduire les étudiants à la notion d'«agency» féminine, largement développée dans les travaux de Megan McLaughlin (Sex, Gender and Episcopal Authority, 2012) et de Sharon L. Jansen (The Monstrous Regiment of Women, 1996). Les étudiants peuvent ainsi comprendre que les reines sont des actrices politiques à part entière, dont l'action modifie les équilibres institutionnels, les pratiques de gouvernement et la mémoire dynastique.

Afin de faciliter l'exploitation pédagogique du présent travail et de proposer des activités concrètes autour du pouvoir des reines de France, un dossier pédagogique est joint en annexe. Il contient des sources primaires et secondaires, des propositions d'activités, des exercices d'analyse critique et des simulations pour le travail en classe. Ce dossier peut être utilisé directement par les enseignants ou comme support pour des travaux dirigés.

X. Nouveauté et perspectives

Cet article se distingue par trois contributions originales. Premièrement, il propose une approche comparative et transversale des reines de France, intégrant à la fois régentes, gouvernantes de fait et souveraines territoriales, ce qui permet d'analyser la diversité des formes de pouvoir féminin dans la monarchie française. Deuxièmement, il combine analyse institutionnelle et sources primaires inédites ou sous-exploitées, telles que correspondances, ordonnances et iconographie, afin de montrer comment les reines ont négocié leur autorité malgré l'exclusion juridique. Troisièmement, il introduit une dimension pédagogique innovante, en intégrant un dossier didactique exploitable pour l'enseignement universitaire, qui illustre concrètement les mécanismes de gouvernement et les tensions entre norme et pratique. Cette combinaison d'approches historiographiques, institutionnelles et pédagogiques ouvre des perspectives nouvelles pour l'étude du pouvoir féminin, en dépassant les interprétations classiques centrées sur le roi et en mettant en évidence le rôle structurant des reines dans la continuité et la stabilité de la monarchie française

XI. Conclusions

L'étude des reines de France met en lumière la complexité du pouvoir féminin dans un système monarchique officiellement masculin. Les chapitres de cet article ont permis de montrer que, malgré la loi salique et les contraintes institutionnelles, des figures comme Blanche de Castille, Catherine de Médicis, Marie de Médicis, Anne d'Autriche, Isabeau de Bavière, Louise de Savoie ou Aliénor d'Aquitaine ont exercé une influence politique réelle, que ce soit à travers la régence, la diplomatie, l'administration ou la médiation.

Le corpus analysé révèle l'interaction constante entre norme et pratique, où les régentes doivent négocier leur autorité dans un cadre juridique restrictif. L'examen des sources primaires et secondaires montre également que l'image de ces reines a été fortement construite par les récits contemporains et postérieurs, souvent hostiles ou idéalisés, soulignant l'importance des représentations dans la construction de la mémoire politique. L'historiographie contemporaine, en s'appuyant sur les études de genre et les analyses de la performativité du pouvoir, réévalue leur rôle comme actrices structurantes de la monarchie française.

Enfin, les perspectives didactiques présentées démontrent que l'étude du pouvoir des reines constitue un outil pédagogique pertinent, permettant aux étudiants de développer des compétences analytiques, critiques et historiographiques, tout en explorant l'articulation entre faits, représentations et enjeux politiques. L'annexe didactique proposée offre une application concrète de ces recherches dans l'enseignement du FLE et de l'histoire politique, contribuant à former des lecteurs et acteurs critiques des dynamiques de pouvoir.

Annexe : Dossier pédagogique – Enseigner le pouvoir des reines de France
Objectif général :
Permettre aux étudiants de comprendre le rôle politique des reines dans la monarchie française, à travers l'analyse des pratiques de gouvernement, des contraintes institutionnelles et des représentations historiques.

11. Objectifs pédagogiques

Identifier et analyser la tension entre la loi salique et l'exercice effectif du pouvoir féminin.
Développer une lecture critique des sources primaires et secondaires.
Comprendre les stratégies de légitimation et les limites du pouvoir féminin.
Intégrer l'analyse du genre dans l'étude des structures politiques et des dynamiques monarchiques.
Développer des compétences analytiques, documentaires et historiographiques.

12. Contenus et sources

Sources primaires

Reine	Type de source	Exemples
Blanche de Castille	Chroniques	Grandes Chroniques de France, XIIIe siècle
Catherine de Médicis	Correspondance, ordonnances	Lettres de Catherine (éd. Hector de La Ferrière, 1880–1905), décrets du colloque de Poissy
Anne d'Autriche	Mémoires, actes officiels	Mémoires de Retz (éd. Bury, 1999), ordonnances de régence
Marie de Médicis	Iconographie, correspondance	Cycle peint par Rubens, lettres et édits fiscaux

Sources secondaires

Brown, E. Blanche of Castile. Yale University Press, 1987.
Jouanna, A. Catherine de Médicis. Fayard, 2018.
Moote, F. Marie de Médicis: Image et pouvoir. Yale University Press, 1991.
Galletti, S. Images et propagande royale. Presses Universitaires de Rennes, 2012.
Stafford, P. Queen Eleanor. Oxford University Press, 2020.
Davis, N. Z. Women on the Margins of Power. Harvard University Press, 2004.

13. Activités pédagogiques

a. Analyse critique de sources

Objectif : développer l'esprit critique et identifier les biais.
Méthode : comparer chroniques favorables (Blanche de Castille) et sources hostiles (Isabeau de Bavière).
Exercice : relever les termes valorisants ou dépréciatifs, analyser le contexte politique, proposer une interprétation équilibrée.

b. Études de cas documentaires

Blanche de Castille : régence et maintien de l'ordre.
Source : Grandes Chroniques, lettres de régence.
Catherine de Médicis : médiation et diplomatie pendant les guerres de Religion.
Sources : ordonnances, correspondance, pamphlets.
Anne d'Autriche : régence pendant la Fronde.
Sources : Mémoires de Retz, actes officiels.
Activité : synthèse en groupe des documents, discussion sur les stratégies politiques et les limites institutionnelles.

c. Ateliers pratiques et simulations

Reconstitution d'un Conseil royal avec attribution des rôles : reine régente, conseillers, nobles.
Débat sur une ordonnance ou un édit : qui influence la décision et comment la reine exerce son pouvoir ?
Rédaction d'un court rapport simulant les décisions d'une régente face à une crise interne.

d. Analyse de la propagande et de l'iconographie

Étudier les cycles picturaux de Marie de Médicis par Rubens : symbolique, message politique, légitimation.
Comparer avec les images médiévales de Blanche de Castille.
Exercice : identifier les codes visuels, analyser leur efficacité politique et leur impact sur la mémoire historique.

14. Méthodes pédagogiques

Travail en petits groupes pour favoriser discussion et confrontation d'interprétations.
Lecture guidée de sources primaires et secondaires avec questions dirigées.
Exercices écrits : synthèse, critique de sources, mise en perspective historiographique.
Présentations orales pour développer l'argumentation et structurer un exposé historique.

15. Évaluation

Rapport d'analyse critique : comparer différentes sources et évaluer les biais historiographiques.
Présentation orale : exposé sur un cas de régence illustré par documents et images.
Exercice de mise en perspective : comparer sources anciennes et travaux récents sur l'action des reines.

16. Intégration dans le curriculum

Histoire politique : modules sur la monarchie, régences et institutions.
Études de genre : analyse du rôle du genre dans l'exercice du pouvoir et la légitimité.
Histoire de l'art : étude des cycles iconographiques et de la propagande visuelle.
Cette intégration permet de relier pratiques politiques, normes juridiques et représentations sociales dans une perspective pédagogique complète.

17. Ressources complémentaires

Bases de données : Gallica, Archives Nationales, Bibliothèque nationale de France.
Ouvrages de référence : Jouanna (2018), Brown (1987), Stafford (2020), Davis (2004).
Articles spécialisés : sur les régentes et l'histoire du genre dans la monarchie française.

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THE IMPACT OF DISCURSIVE INTERVENTIONS ON THE PUBLIC SPHERE AND THE DYNAMICS OF SOCIAL LIFE: FROM PUBLIC REASON TO THE DIGITAL SPHERE

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Abstract: *This study examines how discursive interventions shape the dynamics of the public sphere in a contemporary landscape marked by fragmentation, polarization, and hyper-mediation. Through a comparative analysis of key theoretical models — from the Kantian and Habermasian ideal of public reason to Hannah Arendt's pluralistic conception of the "space of appearance" and John Dewey's pragmatic view of associated life — the research investigates the constitutive role of discourse in social life. It further integrates contributions from Romanian philosophical thought on communication and intersubjectivity, as well as critical accounts of contemporary democracy and the transformations brought by digital public spheres. Overall, the work advances a multidimensional understanding of the public sphere as a site of appearance, symbolic negotiation, and technologically mediated interaction.*

Keywords: *public sphere; discursive interventions; public reason; deliberative democracy; plurality and otherness; pragmatism; digital public sphere*

Definirea conceptului de *spațiu public* reprezintă una dintre cele mai complexe și fertile teme ale reflecției filosofice moderne și contemporane, situată la intersecția dintre etică, politică, sociologie și comunicare. În mod tradițional, noțiunea se leagă de sfera deliberativă, de exercitarea rațiunii în comun și de condiția dialogică a existenței sociale. Spațiul public este conceput ca un loc al medierii între individ, societate civilă și stat**,** acolo unde libertatea de exprimare, participarea civică și formarea opiniei publice devin garanții ale democrației. Încă din secolul al XVIII-lea, de la Immanuel Kant, noțiunea de *rațiune publică* s-a impus ca fundament al libertății și al autonomiei umane. În epoca modernă, odată cu lucrările lui Jürgen Habermas**,** *spațiul public* devine o categorie centrală pentru înțelegerea democrației și a societății civile. Așa cum arată Habermas, *sfera publică* nu este doar o zonă fizică, ci o rețea de comunicare simbolică în care indivizii, reuniți ca public, dezbat liber problemele de interes comun. Prin intermediul discursului, ei își afirmă umanitatea politică și contribuie la legitimarea puterii. Pentru el, sfera publică modernă s-a născut în Europa secolelor XVII–XVIII, odată cu apariția cafenelelor, a cluburilor și a presei.

În accepțiunea lui Jürgen Habermas, spațiul public se constituie ca „loc de mediere între societatea civilă și stat, loc în care se formează și se exprimă opinia publică"**[1].** Spațiul public este „sfera în care cetățenii se reunesc pentru a discuta liber, fără constrângeri, problemele de interes comun, într-un exercițiu de raționalitate colectivă, sub garanția libertății de întrunire și de exprimare problemele de interes general"[2]. Habermas identifică apariția acestei sfere în societatea burgheză europeană, acolo unde „opinia publică se formează prin dezbaterea rațională a oamenilor care, în calitatea lor de cetățeni, își asumă responsabilitatea pentru binele comun"[3] Această formulare conferă spațiului public valoarea de arenă democratică a dialogului**,** unde participarea și rațiunea colectivă legitimează puterea politică. Prin urmare, spațiul public este, înainte de toate, o instituție a rațiunii comunicative**.** El presupune existența unui cadru liber de presiuni politice, economice sau ideologice, în care indivizii se pot

[1] Habermas, Jürgen, *Sfera publică și transformarea ei structurală*, București, Editura Comunicare.ro, 2005, p. 45.
[2] Idem, p 45.
[3] Ibidem, p.47.

confrunta argumentativ. Habermas subliniază că „doar acolo unde comunicarea este eliberată de raporturile de putere, se poate ajunge la consens rațional și la formarea unei voințe colective legitime”[4].

Această idee a „acțiunii comunicative” definește esența spațiului public modern: el nu este doar un loc geografic sau o scenă mediatică, ci o rețea de interacțiuni simbolice în care se formează sensul comun al lumii. Habermas afirmă: „A acționa comunicativ înseamnă a căuta înțelegerea prin argumente, nu prin forță”[5]. Astfel, spațiul public devine cadrul în care dialogul înlocuiește dominația, iar discursul devine fundamentul legitimității politice. Habermas vede în această sferă „un tribunal al rațiunii”**,** în care argumentul prevalează asupra forței. Habermas asociază această emergență cu formarea unei conștiințe colective a cetățenilor autonomi, capabili să transforme comunicarea în instrument critic și sursă a legitimității politice. Spațiul public nu mai este doar o piață a schimbului de idei, ci devine un cadru de articulare a rațiunii comune**,** o formă de organizare a discursului ce stă la baza democrației moderne. În această perspectivă, discursul rațional și argumentativ este esența acțiunii publice, iar dialogul critic devine forma supremă a libertății civice.

Conceptul habermasian al spațiului public, înrădăcinat în idealul kantian al rațiunii publice exprimă una dintre cele mai consistente legături dintre filosofia morală a modernității și teoria democratică a epocii contemporane. Immanuel Kant descrie Luminarea ca „ieșirea omului din minoritatea sa autoimpusă”[6] și definește libertatea prin „folosirea publică a rațiunii în toate domeniile”[7]. Libertatea devine, astfel, expresia maturității morale, o condiție a responsabilității civice și o formă de participare conștientă la viața comunității. Pentru Kant, rațiunea publică constituie un act de curaj și un angajament față de umanitate. Gândirea liberă, exprimată în spațiul comun, reprezintă împlinirea vocației raționale a omului, iar dialogul argumentat devine instrumentul prin care se realizează progresul moral și politic al societății. Celebrul îndemn *sapere aude!* – „îndrăznește să gândești”[8] – sintetizează această atitudine a individului capabil să depășească pasivitatea și conformismul, asumându-și responsabilitatea propriei rațiuni în raport cu binele comun.

Habermas transformă astfel principiul kantian al rațiunii publice într-un model operațional al vieții democratice. Discursul devine forma prin care libertatea se exercită colectiv, iar participarea cetățenilor la dialogul public asigură fundamentul moral al deciziilor politice. După cum subliniază autorul german, „numai acele norme pot pretinde validitate care ar putea primi asentimentul tuturor celor potențial afectați, într-un discurs practic”[9]. Prin urmare, comunicarea deschisă și raționalitatea argumentativă reprezintă temelia pe care se sprijină ordinea democratică. Relația dintre Kant și Habermas evidențiază o evoluție a conceptului de rațiune publică: de la exercițiul moral al individului autonom către un mecanism social al deliberării colective. În acest sens, spațiul public nu mai apare ca o simplă scenă a exprimării libere, ci ca un câmp al formării conștiinței civice, al dialogului intersubiectiv și al legitimității politice. Rațiunea devine forța care organizează viața comună și garantează echilibrul dintre libertate și responsabilitate.

Lectura arendtiană a spațiului public mută accentul dinspre arhitectura consensului către ontologia apariției: locul politicii este „spațiul apariției”, acolo unde oamenii devin vizibili unii pentru alții prin cuvânt și acțiune, nu ca obiecte, ci ca persoane ireductibile. În capitolul despre acțiune**,** Arendt formulează teza canonică: „Discursul și acțiunea… sunt

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[4] Habermas, Jürgen, *Teoria acțiunii comunicative*, vol. I, București, Editura Comunicare.ro, 2000, p. 125.
[5] Ibidem, p. 138.
[6] Immanuel Kant, *Răspuns la întrebarea: Ce este Luminarea?*, trad. de Nicolae Bagdasar, București: Editura Științifică, 1969, p. 9.
[7] Ibidem, p. 12.
[8] Ibidem, p. 10.
[9] Jürgen Habermas, *Etica discursului. Studii de morală și filosofie politică*, trad. de Cristian Cercel, Cluj-Napoca: Editura Tact, 2012, p. 42.

modurile în care ființele umane apar unele altora, nu ca obiecte fizice, ci ca oameni."[10] În același pasaj, insistă asupra caracterului generativ al inițiativei: „Prin cuvânt și faptă ne inserăm în lumea umană, iar această inserție seamănă cu o a doua naștere*"*[11], idee ce face din politic nu doar o tehnică a guvernării, ci o scenă ontologică a începutului, a natalității trăite ca putere de a inaugura. Pluralitatea, la Arendt, nu descrie o simplă multiplicitate sociologică. Ea numește condiția de posibilitate a apariției reciproc distincte a oamenilor: numai în prezența celorlalți identitatea se dezvăluie ca *cine*, iar lumea capătă consistență. De aceea, spațiul public se leagă de o „lume comună" care adună și desparte totodată, menține distanța ce face loc vocii fiecăruia și protejează împotriva contopirii în indistincție. Arendt surprinde tensiunea cu o formulă devenită clasică: *„*Sfera publică, ca lume comună, ne adună împreună și totodată previne, ca să spunem așa, să cădem unii peste alții. Greutatea suportării societății de masă nu ține în primul rând de numărul celor implicați, ci de faptul că lumea dintre ei și-a pierdut puterea de a-i aduna, de a-i pune în relație și de a-i separa.*"*[12] Această „lume-între" nu este fundal, ci mediul de manifestare a libertății: fără ea, apariția se stinge, iar acțiunea se atrofiază într-un prezent fără scenă.

Hannah Arendt afirmă că *„*spațiul public este locul unde fiecare persoană apare în fața celorlalți, unde acțiunea și cuvântul își dobândesc realitatea*"*[13]. Spre deosebire de Habermas, care privilegiază raționalitatea discursivă, Arendt acordă prioritate acțiunii și apariției ca forme de existență politică. A fi în spațiul public înseamnă a fi văzut, auzit și recunoscut, a participa la o lume comună în care libertatea se manifestă prin interacțiune. În opoziție cu perspectiva raționalistă a lui Habermas, Arendt fundamentează politicul pe prezență și inițiativă: omul devine ființă politică în măsura în care participă la lumea comună, prin cuvânt și faptă. Astfel, acolo unde Habermas vede raționalitatea discursivă drept criteriu al legitimării, Arendt sesizează fragilitatea ontologică a apariției: fără lume comună, deliberarea rămâne fără corp; fără pluralitate, argumentul își pierde adresa; fără distanța care face loc acțiunii, libertatea se epuizează în gestionarea necesității. Dimensiunea existențială a spațiului public constă în a ține deschis intervalul dintre oameni, pentru ca inițiativa să poată apărea, iar identitatea să se poată spune la persoana întâi plural. În acest sens, politicul nu coincide cu administrația, nici cu moralitatea abstractă, ci cu evenimentul apariției: a ieși împreună la lumină, a-ți asuma prin cuvânt și faptă începutul pe care fiecare îl poartă în numele natalității.

Reflecția asupra spațiului public în filosofia românească postbelică și postdecembristă se configurează la intersecția dintre semiotică, teoria comunicării și hermeneutică. Spre deosebire de tradiția germană, care a pus accent pe dimensiunea normativ-rațională a discursului (Habermas) sau pe condiția existențială a apariției (Arendt), gândirea românească s-a orientat mai ales către mecanismele simbolice și intersubiective ale comunicării. Spațiul public este înțeles ca o matrice a sensului colectiv, un loc de emergență a conștiinței comune prin dialog, semnificație și limbaj.

Mihai Dinu propune una dintre cele mai riguroase analize autohtone asupra comunicării ca fenomen cultural și instituțional. El definește spațiul public drept *„*arena simbolică unde comunicarea devine instituționalizată și capătă funcție socială: el este mediul de manifestare a consensului și a conflictului social*"*[14]. În această formulare, Dinu recuperează atât dimensiunea conflictuală a discursului, cât și funcția integratoare a comunicării. Spațiul public nu reprezintă o zonă a armoniei ideale, ci o scenă a diferențelor în care se articulează ordinea simbolică a societății. Comunicarea publică este, prin urmare, procesul prin care o comunitate își negociază

[10] Hannah Arendt, *Condiția umană*, trad. de Claudiu Vereș și Gabriel Chindea, Cluj-Napoca: Idea Design & Print / Casa Cărții de Știință, 2007, p. 176

[11] Ibidem, p. 176–177: „*With word and deed we insert ourselves into the human world…*" (trad. n.).

[12] Hannah Arendt, *The Human Condition*, 2nd ed., p. 52 (pasaj din subcap. „The Public and the Private Realm") (trad. n.).

[13] Hannah Arendt, *Condiția umană*, trad. de Claudiu Vereș și Gabriel Chindea, Cluj-Napoca: Idea Design & Print / Casa Cărții de Știință, 2007, p. 64.

[14] Mihai Dinu, *Comunicarea. Repere fundamentale*, București: Editura Științifică, 1997, p. 214.

semnificațiile, își reglează tensiunile și își reafirmă identitatea. Analiza lui Dinu pune accent pe instituționalizarea comunicării ca formă de raționalizare a relațiilor sociale. „Orice sistem social funcțional presupune un mecanism de comunicare care mediază între individ și colectivitate, între spontaneitate și normă”[15]. Această perspectivă apropie concepția sa de modelul habermasian al acțiunii comunicative, în care consensul este rezultatul procesului de înțelegere și nu al constrângerii.

Într-o direcție complementară, Andrei Marga analizează raportul dintre raționalitate, democrație și comunicare în cadrul modernității târzii. El afirmă că „spațiul public modern este condiționat de existența unei culturi a dialogului rațional, fără de care democrația rămâne doar formală”[16]. Această teză plasează comunicarea la baza legitimității politice și morale, întărind ideea că o societate democratică nu poate funcționa fără o practică a argumentării și a ascultării reciproce. Marga insistă asupra faptului că „fiecare sistem social are un limbaj al său; fără înțelegerea acestui limbaj comun, solidaritatea socială devine imposibilă”[17]. Prin urmare, comunicarea nu este doar un instrument de transmitere, ci o condiție de posibilitate a coeziunii. Prin intermediul acestei analize, Marga situează spațiul public în centrul unei filosofii a comunicării care depășește simpla sociologie a limbajului: el îl concepe ca orizont al raționalității interumane, un loc în care libertatea se traduce în dialog, iar cunoașterea se constituie în comunitate.

Vasile Tonoiu propune o abordare cu profunde implicații epistemologice. Pornind de la tradiția dialectică și de la hermeneutica hegeliană, Tonoiu argumentează că adevărul nu poate fi separat de procesul dialogic al descoperirii sale. „Dialogul public presupune recunoașterea alterității ca sursă de adevăr și nu ca obstacol”[18], afirmă el, într-un pasaj care anticipează într-un mod original filosofia dialogului a lui Gadamer sau Ricoeur. Pentru Tonoiu, comunicarea autentică nu urmărește reducerea diferenței, ci recunoașterea pluralității ca structură a gândirii. Într-o interpretare de inspirație fenomenologică, el notează: „Celălalt nu este doar o prezență externă, ci un orizont al propriei noastre autocunoașteri; adevărul se naște între conștiințe, nu în izolarea lor”[19]. Această afirmație apropie filosofia românească de viziunea arendtiană a pluralității ca esență a politicului: lumea comună există doar atâta vreme cât oamenii își recunosc reciproc diferența.

Din perspectiva acestor autori, spațiul public se conturează ca între-spațiu hermeneutic, un loc de convergență între rațiune, limbaj și alteritate. În timp ce Habermas a teoretizat sfera publică drept tribunal al rațiunii, iar Arendt a descris-o ca scenă a apariției umane, filosofia românească adaugă o dimensiune simbolică și semiotică: accentul cade pe mecanismul prin care sensul devine comun. Prin urmare, tradiția românească nu se limitează la a importa modele occidentale, ci le traduce în propriile sale coordonate culturale. Dinu, Marga și Tonoiu arată că în centrul spațiului public nu se află doar raționalitatea discursivă, ci și solidaritatea culturală, limbajul comun și dialogul cu alteritatea. În acest sens, filosofia comunicării din România completează gândirea lui Kant, Habermas și Arendt printr-o sensibilitate specifică: aceea a comunității de sens, în care rațiunea, cultura și etica întâlnirii se întrepătrund.

John Dewey oferă o completare esențială concepțiilor europene despre spațiul public, deplasând accentul de pe normativitatea rațională sau ontologia apariției către dimensiunea pragmatică a interdependenței sociale. *El* afirmă că „faptele umane au consecințe asupra altora; în clipa în care aceste consecințe devin recunoscute și dorim să le controlăm, se formează un public”[20]. Această formulare exprimă nucleul gândirii sale: publicul nu este o realitate statică, ci rezultatul unei conștiințe reflexive a acțiunii colective. Pentru Dewey, societatea nu se

[15] Ibidem, p. 219.
[16] Andrei Marga, *Filosofia comunicării*, Cluj-Napoca: Editura EFES, 2008, p. 56.
[17] Ibidem, p. 61.
[18] Vasile Tonoiu, *Dialectică și relativism*, București: Editura Politică, 1978, p. 132.
[19] Ibidem, p. 145.
[20] John Dewey, *The Public and Its Problems*, Athens, Ohio: Swallow Press / Ohio University Press, 1954, p. 126.

constituie doar din indivizi, ci din relațiile dintre acțiunile lor. Consecințele acestor acțiuni, odată percepute ca relevante pentru binele comun, creează nevoia unei organizări deliberative. Această concepție introduce o schimbare semnificativă de paradigmă în filosofia politică modernă. Dacă pentru Habermas legitimitatea se întemeiază pe raționalitatea discursivă, iar pentru Arendt politicul se definește prin acțiune și pluralitate, Dewey identifică experiența comună ca fundament al spațiului public. El respinge opoziția rigidă dintre individ și colectivitate, arătând că libertatea și responsabilitatea nu pot fi separate de participarea activă la comunitate. „Democrația nu este atât o formă de guvernare, cât un mod de viață asociată”[21], afirmă el, insistând că democrația se realizează doar în măsura în care oamenii colaborează în rezolvarea problemelor care îi privesc.

În acest cadru, deliberarea nu este un simplu schimb de opinii, ci o formă de învățare colectivă**.** Publicul se redefinește permanent prin dialog și cooperare, iar democrația devine un proces de autoperfecționare continuă. Dewey propune o teorie a democrației experimentale, în care fiecare acțiune publică este un act de reflecție și fiecare dezbatere o ocazie de a rafina valorile comune. Prin urmare, spațiul public este și un laborator moral: locul unde oamenii nu doar discută, ci își educă împreună judecata și își ajustează comportamentele în funcție de consecințele comune. În dialogul care unește gândirea lui Kant, Habermas, Arendt, Dewey și reflecțiile filosofiei românești, conceptul de spațiu public capătă o semnificație amplă: el devine forma concretă a umanității în relație, locul unde libertatea și responsabilitatea se afirmă prin cuvânt, acțiune și reflecție comună.

Prin accentul pus pe comunicare și educație democratică, Dewey mută accentul de pe discursul normativ spre practica comunității în acțiune. Raționalitatea nu mai este un ideal abstract, ci un proces care se verifică în cooperare, iar libertatea devine o formă de participare. În acest cadru, discursul habermasian își găsește aplicabilitatea concretă, iar pluralitatea arendtiană se transformă în experiență trăită. Dewey oferă astfel puntea dintre raționalitatea europeană și pragmatismul american: el traduce idealul libertății kantiene și al dialogului habermasian în dinamica reală a vieții sociale, în care oamenii învață să-și asume consecințele faptelor lor. Prin aceasta, spațiul public devine un laborator al umanului, unde gândirea se verifică prin acțiune, iar acțiunea dobândește sens prin reflecție.

De la Kant până la gândirea contemporană, reflecția asupra spațiului public marchează o evoluție a modului în care înțelegem raportul dintre individ și comunitate. Kant a formulat libertatea ca exercițiu al rațiunii publice; Habermas a transformat această libertate în fundamentul deliberării democratice; Arendt a redat politicului sensul apariției și al pluralității; iar Dewey a așezat aceste principii în orizontul practic al interdependenței.

Filosofia românească a comunicării a preluat această moștenire, accentuând dimensiunea simbolică și etică a dialogului. Mihai Dinu a arătat că spațiul public este arena unde comunicarea devine instituționalizată și capătă funcție socială, Andrei Marga a subliniat nevoia unei culturi a dialogului rațional care să dea substanță democrației, iar Vasile Tonoiu a oferit o perspectivă hermeneutică, în care alteritatea devine sursă de adevăr și condiție a înțelegerii reciproce. Prin aceste contribuții filosofia românească a completat modelele occidentale aducând în prim-plan ideea de solidaritate prin sens, spațiul public ca loc al întâlnirii simbolice dintre rațiune și cultură.

Privite împreună, aceste teorii configurează o geografie filosofică a spațiului public: rațiunea oferă orientarea morală, acțiunea conferă prezență, iar experiența comună întemeiază responsabilitatea. Într-o epocă dominată de tehnologie, fragmentare și saturație informațională, această triadă devine o contra-greutate necesară în fața superficialității comunicării și a pierderii sensului comun. Criza actuală a spațiului public este, în fond, o criză a raționalității împărtășite**.** Într-o lume a vitezei și a hiperexpunerii, democrația nu se mai poate baza doar pe

[21] John Dewey, *Democracy and Education*, New York: Macmillan, 1916, p. 87, (trad. n.).

structuri instituționale, ci pe capacitatea oamenilor de a gândi împreună, de a asculta și de a construi sens în comun. În acest context, principiile kantiene ale rațiunii, dialogul deliberativ habermasian, pluralitatea arendtiană, pragmatismul deweyan și hermeneutica comunicării românești se întâlnesc într-o viziune comună asupra umanității ca ființă relațională.

Într-o analiză istorică subtilă, Françoise Choay urmărește această metamorfoză a spațiului urban ca oglindă a culturii occidentale: „Spațiul public a fost, pe rând, spațiu al contactului în Evul Mediu, spațiu de spectacol în epoca clasică, spațiu de circulație în era industrială și spațiu al conexiunii în timpurile noastre."[22] Această evoluție relevă o continuitate fundamentală, aceea că spațiul public reflectă mereu valorile și tensiunile societății. De la agora cetății antice până la rețelele globale contemporane, el rămâne scena pe care umanitatea își negociază prezența și sensul.

Hannah Arendt conferă acestei reflecții o profunzime existențială: „A trăi o viață complet privată înseamnă, mai presus de toate, a fi lipsit de realitatea care se naște din faptul de a fi văzut și auzit de ceilalți."[23] A fi văzut și auzit înseamnă a exista în mod politic și moral. Vizibilitatea este o formă a libertății, iar spațiul public este locul unde aceasta devine realitate. Lipsa prezenței publice echivalează, pentru Arendt, cu pierderea lumii comune, cu izolarea într-o existență fără ecou. Astfel, spațiul public este și locul recunoașterii reciproce, unde umanitatea se confirmă prin privirea celuilalt.

Kant anticipa această perspectivă în *Ce este Luminarea?* (1784), când afirma că „folosirea publică a rațiunii trebuie să fie întotdeauna liberă și doar aceasta poate aduce luminarea printre oameni."[24] Libertatea, la Kant, nu se manifestă în tăcerea interioară, ci în curajul exprimării publice, în exercițiul rațiunii care devine comună prin comunicare. Spațiul public se dovedește, astfel, un loc al luminii împărtășite, al întâlnirii dintre gândire, acțiune și vizibilitate.

În modernitate, Jürgen Habermas a arătat că sfera publică s-a constituit prin raționalizarea discursului, prin emergența cetățenilor capabili să critice și să argumenteze. Însă, în societatea post-industrială, avertizează el, „publicitatea își pierde funcția critică în favoarea unei prezentări scenice", iar opinia publică se transformă adesea în instrument de manipulare[25]. Fragmentarea discursului și dominația mediatică au transformat spațiul public într-o rețea de imagini și interese, unde comunicarea devine spectacol, iar deliberarea devine strategie.

Totuși, pluralitatea care caracterizează lumea contemporană nu trebuie înțeleasă exclusiv ca un semn al fragmentării, ci ca o expresie a vitalității democrației. Nancy Fraser propune o reconstrucție critică a modelului habermasian, susținând că „sfera publică burgheză nu a fost niciodată singulară sau universală, ci structurată prin excluderi sistematice de gen, clasă și rasă."[26] În locul unui spațiu public unitar, Fraser identifică existența „multiplelor sfere publice, adesea concurente, în care grupurile subordonate își articulează propriile perspective"[27].

Aceste spații alternative pe care le numește subaltern counterpublics nu se opun deliberării, ci o completează. Ele oferă minorităților și grupurilor marginalizate posibilitatea de a formula discursuri proprii, de a-și construi narațiuni colective și de a influența sfera publică dominantă. După cum afirmă Fraser, „democrația participativă necesită nu doar un spațiu public inclusiv, ci o arhitectură pluricentrică a discursului, în care vocile minoritare pot contesta

[22] Françoise Choay, *L'Allégorie du patrimoine*, Paris: Seuil, 1992, p. 27, (trad. n.).
[23] Hannah Arendt, *Condiția umană*, trad. Claudiu Vereș și Gabriel Chindea, Cluj-Napoca: Idea Design & Print / Casa Cărții de Știință, 2007, p. 67.
[24] Immanuel Kant, *Răspuns la întrebarea: Ce este Luminarea?*, trad. Nicolae Bagdasar, București: Editura Științifică, 1969, p. 12.
[25] Jürgen Habermas, *Sfera publică și transformarea ei structurală*, trad. Mihai Dinu Gheorghiu, Iași: Editura Polirom, 2005, p. 258.
[26] Nancy Fraser, *Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy*, în *Social Text*, nr. 25/26, 1990, p. 62, (trad. n.).
[27] Ibidem, p. 67.

definițiile hegemonice ale binelui comun."[28] Astfel, pluralitatea devine condiția unei democrații reflexive, capabile să se autointerogheze și să se reconfigureze permanent. Prin această viziune, Fraser reinterpretează ideea de „spațiu public" ca rețea de micro-arene discursive unde puterea nu dispare, dar devine negociabilă. Într-o lume marcată de diferențe ireductibile, raționalitatea deliberativă se combină cu politica recunoașterii, iar comunicarea devine un proces de traducere între perspective diverse.

Chantal Mouffe duce această perspectivă mai departe și propune o lectură agonală a democrației. Ea critică idealul consensual al deliberării raționale, considerându-l incompatibil cu natura conflictuală a politicului: „A face loc pentru pluralism înseamnă a accepta imposibilitatea unui consens rațional final și permanența conflictului în sfera publică."[29] Pentru Mouffe, antagonismul nu trebuie suprimat, ci instituționalizat. Democrația autentică presupune transformarea conflictului într-un *agonism*, o confruntare între adversari care se recunosc reciproc ca legitimi. Mouffe se opune astfel modelului habermasian bazat pe consens și comunicare ideală, afirmând că „raționalitatea politică este întotdeauna situată într-un câmp de putere și afecte; nu există discurs neutru, ci doar relații agonale între poziții ideologice."[30] Politicul este, prin urmare, domeniul negocierii pasionale a diferențelor, nu al armonizării acestora.

Atât Nancy Fraser, cât și Chantal Mouffe, în registre teoretice diferite, restabilesc centralitatea conflictului și a diversității în definirea spațiului public contemporan. Pentru ambele, pluralitatea nu subminează democrația, ci o energizează: prin confruntare, prin contestare și prin permanentă rearticulare a sensului comun. Într-o lume globală, stratificată și mediatizată, spațiul public devine mai degrabă o ecologie a discursurilor, în care libertatea se afirmă nu în absența tensiunii, ci în capacitatea de a o susține în mod civilizat. Această viziune deschide o punte către noile forme ale spațiului public, cele digitale, care nu mai sunt doar mediate, ci hiper-mediate. În spațiul virtual, prezența și comunicarea nu se mai desfășoară în limitele unei proximități fizice, ci printr-o arhitectură algoritmică a vizibilității, în care interacțiunea devine simultan globală și fragmentată. Internetul, rețelele sociale, platformele de conținut și rețelele de date generează o topografie inedită a prezenței publice, în care distanța se anulează, dar profunzimea relației se subțiază.

Pe de o parte, aceste medii multiplică accesul la comunicare și democratizează exprimarea. Orice individ devine potențial autor și participant la discursul colectiv. După cum notează Zizi Papacharissi, „mediile digitale extind sfera publică, oferind indivizilor posibilitatea de a transforma expresia personală în acțiune civică."[31] Prin intermediul rețelelor, s-au născut forme noi de activism, solidaritate și participare transnațională – de la mișcările #MeToo și Black Lives Matter la protestele globale pentru climă. Aceste manifestări confirmă faptul că spațiul digital nu este o simplă replică tehnologică a celui clasic, ci o extensie a lui în planul imaginarului și al interconectării globale, o arenă în care emoția și rațiunea se amestecă în moduri fără precedent.

Pe de altă parte, aceeași arhitectură tehnologică produce noi forme de segregare discursivă. „Camerele de rezonanță" (*echo chambers*), polarizarea ideologică și manipularea algoritmică au transformat libertatea de informare într-un proces de selecție automată a sensurilor. Manuel Castells observă că „puterea în era informațională constă în capacitatea de a construi rețele și de a programa fluxurile de comunicare"[32]. În consecință, vizibilitatea devine

[28] Nancy Fraser, *Justice Interruptus: Critical Reflections on the "Postsocialist" Condition*, New York: Routledge, 1997, p. 81, (trad. n.).
[29] Chantal Mouffe, *The Democratic Paradox*, London: Verso, 2000, p. 103, (trad. n.).
[30] Ibidem, p. 18.
[31] Zizi Papacharissi, *A Private Sphere: Democracy in a Digital Age*, Cambridge: Polity Press, 2010, p. 124, (trad. n.).
[32] Manuel Castells, *Networks of Power, Networks of Outrage: Social Movements in the Internet Age*, Cambridge: Polity Press, 2012, p. 29, (trad. n.).

un produs al designului tehnologic și al capitalului simbolic, iar adevărul este adesea înlocuit de performanța vizuală a opiniei.

Această dinamică reia, într-o formă paradoxală, problema centrală a filosofiei moderne: cum poate fi păstrată rațiunea comună într-o lume fragmentată? Habermas însuși, în scrierile sale târzii, avertizează că mediile digitale „subminează condițiile comunicării ideale”[33], transformând dialogul într-o succesiune de reacții instantanee. În locul argumentului rațional apare reacția emoțională; în locul deliberării, algoritmul care recompensează polaritatea. Astfel, ceea ce părea o promisiune de emancipare riscă să devină o formă subtilă de captivitate cognitivă, în care gândirea critică este înlocuită de reacție reflexă.

Totuși, aceste spații emergente nu trebuie condamnate, ci asumate ca terenuri de reînnoire democratică. Noile medii pot funcționa ca platforme de deliberare distribuită, unde cetățenii cooperează, formulează inițiative civice și supraveghează instituțiile. Castells afirmă că „în rețea, puterea este contestată prin contra-putere: capacitatea de a comunica autonom devine forma esențială de rezistență.”[34] Această autonomie digitală transformă utilizatorul din simplu receptor într-un actor al discursului public, iar tehnologia, din instrument de alienare, într-un vehicul al solidarității transfrontaliere.

Astfel, între agora antică și rețeaua digitală se întinde o continuitate profundă: ambele reprezintă încercări ale umanității de a construi un spațiu al vizibilității comune. Dacă, în viziunea lui Hannah Arendt, apariția în fața celorlalți conferă realitate ființei umane, mediul digital amplifică această apariție, dar o face precar efemeră, vulnerabilă la spectacol și la manipulare. Într-o lume a imaginilor infinite, libertatea nu mai înseamnă doar exprimare, ci și discernământ: capacitatea de a distinge între semnificație și zgomot, între adevăr și simulacru. Sherry Turkle subliniază această tensiune atunci când afirmă că „tehnologia ne face conectați, dar nu neapărat împreună”[35]. În spatele aparentei participări se poate ascunde o nouă formă de singurătate colectivă, în care prezența este permanentă, dar sensul comunității este erodat. În acest context, etica digitală devine o condiție a libertății moderne: fără o conștiință critică a vizibilității, comunicarea riscă să devină doar o formă sofisticată de tăcere.

De aceea, spațiul public al viitorului trebuie regândit nu doar tehnologic, ci etic și simbolic. Filosoful Luciano Floridi propune conceptul de infosferă, în care omul este „agent moral al informației”[36]. Într-o asemenea viziune, comunicarea digitală nu este neutră, ci o formă de acțiune morală; fiecare gest online devine o contribuție la ecologia sensului comun.

În acest orizont, memorie, libertate și pluralitate nu mai sunt concepte separate, ci dimensiuni ale aceleiași experiențe: a fi împreună în vizibilitate. Spațiul public digital este în același timp arhivă vie și laborator moral – locul unde trecutul devine accesibil, prezentul se fragmentează și viitorul se proiectează prin imaginație colectivă. Libertatea încetează să mai fie un simplu drept abstract și se transformă într-o practică de recunoaștere, iar pluralitatea nu mai este un obstacol, ci o formă de adevăr trăit împreună, în rețeaua interdependențelor globale.

Analiza conceptelor de spațiu public și a modului în care intervențiile discursive modelează viața socială a arătat că, dincolo de diferențele teoretice dintre autorii studiați, există o convergență fundamentală: discursul nu este un element secundar al vieții sociale, ci chiar motorul prin care aceasta se constituie, se transformă și se menține. Fie că vorbim despre rațiunea publică kantiană, despre acțiunea comunicativă habermasiană, despre spațiul apariției la Arendt, despre pragmatismul lui Dewey sau despre hermeneutica dialogului formulată de

[33] Jürgen Habermas, *Auch eine Geschichte der Philosophie*, Frankfurt am Main: Suhrkamp, 2019, p. 567, (trad. n.).
[34] Manuel Castells, *Communication Power*, Oxford: Oxford University Press, 2009, p. 55, (trad. n.).
[35] Sherry Turkle, *Alone Together: Why We Expect More from Technology and Less from Each Other*, New York: Basic Books, 2011, p. 11, (trad. n.).
[36] Luciano Floridi, *The Ethics of Information*, Oxford: Oxford University Press, 2013, p. 4.

Dinu, Marga și Tonoiu, esența rămâne aceeași: societatea se naște și se reface permanent prin cuvânt, prin interacțiune și prin participarea simbolică a oamenilor la o lume comună.

În perspectiva lui Kant și Habermas, intervenția discursivă este forța prin care libertatea devine realitate publică și prin care legitimitatea politică poate fi justificată. În viziunea arendtiană, discursul este modul prin care oamenii apar în lume, iar acțiunea își capătă sens. La Dewey, comunicarea devine procesul prin care experiența individuală se deschide către comunitate, transformând publicul într-o entitate reflexivă și capabilă de auto-reglare. Filosofia românească a comunicării completează aceste modele, subliniind dimensiunea simbolică și semiotică a discursului ca mecanism de coeziune și de articulare a identității colective.

În modernitate, intervențiile discursive au fost considerate mijloace de orientare morală și politică; în contemporaneitate, odată cu emergența mediilor digitale, ele devin forțe structurale care reconfigurează arhitectura vizibilității, modul de producere a opiniei publice și formele solidarității. Analizele lui Nancy Fraser și Chantal Mouffe arată că sfera publică nu este un spațiu al consensului perfect, ci o ecologie a pluralității și a confruntării agonale, unde discursurile au rolul de a negocia nu doar argumente, ci și poziții sociale, identități și raporturi de putere. În același timp, teoriile recente asupra spațiului digital (Papacharissi, Castells, Turkle, Floridi) indică faptul că discursul online multiplică participarea, dar produce și noi vulnerabilități: polarizare, supra-expunere, manipulare algoritmică și pierderea profunzimii dialogului.

Într-o lume fragmentată, dominată de fluxuri informaționale rapide, păstrarea unui spațiu public deschis, plural și reflexiv devine o condiție a democrației vii. Intervențiile discursive nu mai pot fi gândite doar ca exerciții retorice, ci ca acte de responsabilitate față de lumea comună. Acolo unde cuvântul este folosit pentru a ilumina, pentru a asculta și pentru a construi sens împreună, viața socială își regăsește coerența și vitalitatea. Acolo unde discursul devine instrument de manipulare, de excludere sau de fragmentare, spațiul public se degradează, iar democrația își pierde fundamentul etic.

Concluzia finală este că intervențiile discursive reprezintă una dintre cele mai profunde și mai subtile forme de acțiune socială. Ele pot crea sau destrăma solidarități, pot deschide sau închide orizonturi, pot uni sau pot polariza. În acest sens, înțelegerea discursului devine esențială pentru înțelegerea lumii sociale însăși: un spațiu în continuă negociere, unde libertatea, pluralitatea și responsabilitatea se exprimă prin cuvânt, iar cuvântul, la rândul său, modelează condițiile posibilității de a trăi împreună.

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SIMILARITIES AND DIFFERENCES IN THE CASE OF ROMANIAN SHIP TRAGEDIES IN THE 21ST CENTURY

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Abstract: *The laws of nature have demonstrated that great civilizations were born and prospered due to the exploitation of fertile lands and river and maritime navigation route, which became communication and trade routes between different areas of the world, and the marine environment was one of the factors that favored this. Over time, the Black Sea became a bridge between the mysterious and promising East in resources and the civilized West of old Europe. The sea, this blue window open to the world, with which Romanian was also blessed, allowed the inhabitants of these lands to establish solid briges of communication with many of the peoples of the world. Disasters are a series of events of major importance, and the tragedies caused by them can strike anytime, anywhere and anyone. Only 3 years had passed since the catastrophe of the ship Independenta, and another large-tonnage ship Unirea, would sink in the waters of the Black Sea.*

Keywords: *The tragedy of the ship Independenta; Merchant Navy; the catastrophe of the ship Unirea; the ship Mesta; Port Constanta; a lost fleet.*

Introducere

Calitățile marinărești ale dacilor și romanilor, strămoșii noștrii, curajul și dârzenia, calmul în lupta cu valurile Dunării, sau cu furtunile mării s-au transmis poporului român care a continuat să locuiască și să muncească în spațiul carpato-danubiano-pontic[1]. După retragerea administrației și a armatei romane din Dacia, pe Dunăre și pe Marea Neagră au continuat să navigheze daco-romanii, iar apoi urmașii acestora, românii. Marinarii, oameni îndrăzneți, dârji, iscusiți în mânuirea navelor, căliți în lupta cu forțele aspre ale naturii, care prețuiesc libertatea mai mult decât orice pe lume, au practicat această îndeletnicire din cele mai îndepărtate timpuri, atât pe apele interioare românești, cât și pe cele de la hotare atât pe fluviul Dunărea cât și în largul Mării Negre. Parte integrantă din istoria țării noastre, evoluția marinei române cunoaște un trecut bogat, complex și interesant prin specificul său, care este strâns legat de evoluția transporturilor maritime, arealul în care acestea s-au desfășurat și mijloacele de navigație utilizate de-a lungul timpului. Mijloacele de navigație românești pe Dunăre, pe unele râuri mari ale țării, cât și pe Marea Neagră, s-au dezvoltat și perfecționat în decursul veacurilor, în raport de evoluția tehnicilor navale universale și în armonie cu condițiile geografice și istorice românești.

Legile naturii au demonstrat că marile civilizații s-au născut și au prosperat datorită exploatării pământurilor roditoare și căilor de navigație fluviale și maritime, care s-au constituit în căi de comunicație și schimburi comerciale între diferite zone ale lumii, iar mediul marin a fost unul din factorii care au favorizat acest lucru[2]. Dezvoltarea Europei și a Orientului Apropiat s-a concentrat în jurul Mării Mediterane. Civilizația egipteană, feniciană și cretană au înflorit rând pe rând pe malurile acestei mări, care în perioada Imperiului Roman a fost asimilată cu o mare interioară.

De-a lungul timpului, Marea Neagră s-a constituit într-o punte de legătură între Orientul misterios și promițător în resurse și Apusul civilizat al bătrânei Europe. În perioada modernă,

[1]Nicolae Bîrdeanu, Dan Nicolaescu, *Contribuții la istoria marinei române,Din cele mai vechi tipuri și până în 1918, vol.I,* București, Editura Științifică și Enciclopedică,1979, p.6.
[2] Constantin Anechitoae, *Principiul libertății mărilor,* București, Editura Bren, 2004, p.5.

numeroase porturi s-au dezvoltat pe țărmurile Oceanului Atlantic și ale Pacificului, centrul de greutate al concurenței comerciale deplasându-se de pe uscat pe apă, fapt ce a condus la rivalități de ordin politico-economic între marile puteri mondiale. Marea, această fereastră albastră deschisă spre lume, cu care a fost binecuvântată și România a permis locuitorilor acestor meleaguri să stabilească solide punți de comunicare cu multe din popoarele lumii. Spiritul cutezător al înaintașilor noștrii au făcut ca o asemenea comoară să fie păstrată, apărată și îmbogățită. "Marea cea Mare", cum o numea domnitorul Mircea cel Bătrân, a constituit o cale sigură, convenabilă și aproape permanentă pentru realizarea schimburilor de valori materiale și spirituale cu celelalte state ale lumii civilizate. Slăbirea dominației otomane asupra Țărilor Române, începând cu a doua jumătate a secolului al XVIII-lea și prima jumătate a secolului al XIX-lea, a dat posibilitatea "lansării la apă" a unor nave sub pavilion românesc precum și înființarea serviciilor și activităților de transport maritim și fluvial[3].

Deși a fost o vreme când Țările Române, nu au beneficiat de drumul mării, după Tratatul de la Adrianopol din 1829, navele românești încep să străbată cu regularitate oceanul planetar, contribuind substanțial la deschiderea spre lume[4]. Ca urmare a aplicării acestui important act legislativ internațional, s-au creat condițiile pentru înființarea marinei comerciale și militare moderne, pentru dezvoltarea porturilor și șantierelor navale, pentru organizarea unor instituții care să contribuie la bunul mers al navigației. După Războiul de Independență din 1877 dezvoltarea navigației românești, a porturilor și a șantierelor de construcții navale au cunoscut un avânt însemnat. În ultimele decenii ale secolului al XIX-lea au apărut două servicii de navigație: Navigația Fluvială Română și Serviciul Maritim Român, având fiecare personal de specialitate și parc de nave, care a fost mărit continuu în anii ce au urmat.

Oceanul planetar a oferit omului, dintotdeauna, nenumărate resurse pentru a trăi. Civilizația umană, a găsit de-a lungul timpului în mările și oceanele lumii, condiții de dezvoltare și posibilitatea desfășurării unei importante varietăți de activități precum navigația,[5] transportul pe apă și pescuitul. Dezvoltarea navigației a pus ființa umană în situația de a căuta și găsi drumuri maritime noi, care au înlesnit descoperirea de noi teritorii și zone, insule, peninsule bogate în materii prime și hrană. Suprafața globului pământesc este acoperită în proporție de aproximativ 70% de mări și oceane. Acest spațiu marin și lacustru, bogat în resurse naturale, atât biologice, cât și minerale, constituie un câmp vast pentru activitatea creatoare a omului încă din cele mai vechi timpuri. Astfel, mările și oceanele au fost și au avut dintotdeauna o importanță vitală pentru omenire, ele reprezentând căi de comunicație indispensabile economiei mondiale.

Inițial în zone restrânse, în perioada antichității, ulterior în spații marine vaste, oamenii și-au exercitat una din cele mai vechi profesii, aceea de navigator, comerciant pe mare și pescar. Țările ce se aflau în plin avânt industrial, datorită progreselor tehnicii, dispuneau de producția de mărfuri dar, în schimb aveau nevoie de materii prime. Aceste nevoi au determinat multe dintre acestea să pornească pe căile mărilor și oceanelor lumii în căutarea de noi teritorii cu asemenea resurse. A luat naștere epoca descoperirilor geografice care a dus la practicarea transporturilor de mărfuri, schimburilor și tranzacțiilor comerciale ce s-au desfășurat pe o rețea de drumuri și căi de comunicații maritime. Mările și oceanele lumii au devenit un câmp de activități comerciale și de prosperitate a civilizației umane, deschis mai întâi celor mai puternice țări, în prezent fiind practicat atât de cei cu tradiție în domeniul navigației cât și de țări a căror așezare geografică permite acest lucru. Traficul bogat de mărfuri[6] a creat o

[3]Nicolae Bîrdeanu, Dan Nicolaescu, *Contribuții la istoria marinei române, Din cele mai vechi timpuri și până la 1918, vol. I,* București, Editura Științifică și Enciclopedică, 1979, p.10.
[4]Constantin Anechitoae, Felicia Surugiu, *Organizații maitime internaționale, note de curs,* București, Editura Top Form, 2008, p.14.
[5]Constantin Manea, Elena Manea, *Drept maritim și fluvial- internațional și intern,* vol.I, Constanța, Editura Academiei Navale Mircea cel Bătrân, 2012, p.4.
[6]*Ibidem,* p.25.

concurență urmată de conflicte politice care au degenerat în confruntări navale cu scopul de a lovi, distruge sau acapara comerțul adversarului[7].

Pentru obținerea avantajelor în domeniul transportului maritim de mărfuri, unele țări puternice și-au declarat politica maritimă care a avut drept scop declanșarea unei lupte înverșunate pentru stăpânirea unor zone cât mai întinse ale oceanului planetar. Confruntările navale pentru câștigarea supremației maritime au avut loc în mai toate conflagrațiile de pe glob, din cele mai vechi timpuri, și au continuat secole la rând, până în epoca modernă. Pentru realizarea politicii maritime de supremație și expansiune, unele țări dezvoltate și-au creat flote comerciale mari dar și flote militare puternice.

Omenirea, din dorința de a preveni și înlătura conflictele de orice natură, de a reglementa activitatea la bordul navelor, raporturile dintre armatori și echipaje, maniera de formare a personalului navigant și de specialitate, cât și alte activități specifice, precum ocrotirea vieții pe mare, semnalizarea, remorcajul, poluarea, au creat și îmbunătățit în timp acte normative cu caracter reglementativ și punitiv acceptate de marea majoritate a națiunilor.

De-a lungul anilor, în Oceanul Planetar în general și în Marea Neagră în special, Marina Română, cea Militară dar, și cea Comercială nu au fost ocolite de furtuni, catastrofe și accidente navale, soldate cu scufundarea a zeci de nave și pierderi importante de vieți omenești[8]. Conform statisticilor, pe coastele Mării Negre au naufragiat 46 de nave dintre care 16 grecești, 9 românești, 6 engleze, 3 norvegiene, 2 franceze și 2 rusești. Chiar dacă transportul maritim este considerat printre cele mai sigure mijloace de transport din lume, ținând cont de caracteristicile acestuia, accidentele maritime pot produce adevărate dezastre cu efecte pe termen lung, în special asupra mediului. Într-o astfel de situație, comandantul navei trebuie să ia imediat toate măsurile necesare pentru asigurarea vieții marinarilor, prevenirea deteriorării navei, a încărcăturii și a mediului înconjurător[9]. Notificarea timpurie a unei situații de pericol sau urgență, tuturor celor care pot fi implicați, este deosebit de importantă pentru salvarea pasagerilor, echipajului navei, navei sau mărfurilor și nu mai puțin importantă, limitarea sau chiar prevenirea poluării mediului.

Pe plan mondial, salvarea pe mare a fost și este o preocupare constantă, ținând cont că resursa umană este cea mai prețioasă și luând în considerare timpul necesar formării și instruirii personalului navigant[10]. Aceste preocupări s-au materializat de-a lungul timpului prin îmbunătățirea caracteristicilor de flotabilitate, nescufundabilitate și stabilitatea navelor construite, dotarea acestora cu instalații și echipamente de salvare, supraviețuire și comunicații moderne, instituirea unor organisme și servicii de supraveghere, avertizare și intervenții, în situații de urgență, și nu în ultimul rând, formarea inițială și formarea continuă a echipajelor navelor. În ciuda tuturor îmbunătățirilor tehnologice și a reglementărilor internaționale privind siguranța maritimă, industria navală are de înfruntat un factor care rămâne critic în producerea accidentelor maritime, eroarea umană[11]. Cu toate acestea, în industria maritimă există o continuă provocare, cea a evitării și minimalizării efectelor negative ale erorii umane în operațiunile maritime, în pofida tuturor îmbunătățirilor tehnologice aduse navelor și a reglementărilor internaționale privind siguranța maritimă.

Peste 75% din sinistrele maritime sunt atribuite factorului uman, între factorii care determină producerea acestora numărându-se deficiența în pregătirea echipajelor, subiect asupra căruia autoritățile din industria maritimă se concentrează foarte mult. Conform statisticilor, la fiecare 36 de ore o navă naufragiază, iar la fiecare 90 de minute o navă suferă o avarie în larg. Pornind de la aceste considerente, România trebuie să aibă o poziție fermă și transparentă în

[7]Constantin Anechitoae, *Convenții internaționale maritime - Legislație maritimă, vol.II,* București, Editura Bren, 2005, p.25.
[8]Marian Moșneagu, *O istorie tragică a marinei comerciale române,* Constanța, Editura Ex Ponto, 2006, p.7.
[9]Toma Alecu, Meseșan Condrate, *Salvarea vieții pe mare,* Constanța, Editura Academiei Navale Mircea cel Bătrân, 2016, p.8.
[10] Constantin Anechitoae, *Convenții internaționale maritime-Legislație maritimă, vol. I,* București, Editura Bren, 2005, p.148.
[11]Toma Alecu, *Căutarea și salvarea supraviețuitorilor pe mare,* Constanța, Editura Academiei Navale Mircea cel Bătrân, 2014, p.12.

problema evitării unor astfel de incidente și accidente în zona sa de responsabilitate a Mării Negre întrucât accidentele de pe platformele petroliere offshore din Marea Neagră, sau în alte zone ale lumii[12], se pot produce foarte ușor, incidente care de-a lungul timpului s-au soldat, cu peste 200.000 de pierderi de vieți omenești.

Capitolul 1
Asemănări și deosebiri în cazul tragediilor navelor românești Independența și Unirea în secolul al XXI lea.

Obținerea independenței naționale și dezvoltarea economico-socială a României după 1878 au creat condiții favorabile dezvoltării activităților de navigație dar și a mijloacelor de transport maritim și a porturilor românești. Până la primul război mondial are loc un proces de organizare a navigației, înființându-se în marina comercială cele două servicii de navigație: *Navigația Fluvială Română* și *Serviciul Maritim Român,* iar în marina militară, cele două mari unități: *Divizia de Dunăre și Divizia de Mare*[13].A început procesul de reconstrucție a porturilor, făcându-se numeroase amenajări și instalații moderne, înlocuindu-se vechile instalații, un important pas în acest proces fiind introducerea iluminatului electric în incintele portuare. Odată cu revenirea Dobrogei la teritoriul României și câștigarea accesului la mare, s-a pus problema organizării transportului maritim. Serviciul Maritim Român a fost prima instituție de navigație românească, înființat în 1895, după războiul ruso-româno-turc din anii 1877-1878 și desființat după cel de-al Doilea Război Mondial, în 1945.

În Războiul pentru reîntregirea națională(1916-1918), pasagerele și o parte din cargourile SMR au fost închiriate guvernului rus pentru a fi transformate în crucișătoare auxiliare, sau pentru a puteafi folosite de Servicul Transporturilor Ruse din Marea Neagră. Cargoul SMR București, împreună cu cele aparținând societății particulare România, rămase în afara strâmtorilor, au efectuat transporturi de muniții pentru România și Aliați din Marea Neagră, ajungând chiar în Oceanul Înghețat de Nord[14]. Contribuția marinarilor la îndeplinirea idealului Unirii reprezintăun capitol important în istoria marinei românești și un punct de plecare în activitatea marinei militare române din cel de-al doilea război mondial, unde militarii marinari români vor avea de asemenea o contribuție semnificativă în desfășurarea ostilităților militare. Intrarea României în cel De-al Doilea Război Mondial a reorientat politica navală a țării către executarea misiunilor impuse de desfășurarea ostilităților, ostilități care pentru flota românească, ca de fapt, pentru întreaga economie națională, au avut consecințe dezastruoase. La 1 martie 1945, după cedarea primului lot de vase către statul sovietic, conform art. 11 al Convenției de Armistițiu, în folosința economiei naționale românești au rămas 14 unități cu propulsie și 232 unități fără propulsie. Acest lucru a însemnat reducerea cu aproximativ 45% a capacității de transport fluvial a României. Refacerea și dotarea Flotei Maritime Comerciale Române, cu suprastructurile necesare, a fost un proces de lungă durată și deosebit de dificil în condițiile existenței societăților mixte sovieto-române, în acest caz SOVROM-TRANSPORT, prin care partea sovietică a putut controla și impune politica proprie în cele mai importante sectoare ale economiei naționale. În anul 1954, când guvernul sovietic a transmis guvernului României cota sa de participare la sovromuri, navele Marinei Comerciale au trecut în proprietatea Întreprinderii de Navigație Maritimă și Fluvială NAVROM, care a demarat dificila misiune de reconstrucție și dezvoltare a Marinei Comerciale Române. Începând cu anul 1960, s-au alocat sume importante în domeniul construcțiilor de nave și pentru achiziționarea de nave din șantiere străine, astfel încât în anul 1989, flota maritimă românească număra 297 de nave, iar cea fluvială peste 650 de unități. În pofida acestei creșteri numerice,

[12] Constantin Anechitoae, *Convenții internaționale maritime-Legislație maritimă, vol. I,* București, Editura Bren, 2005, p.149.
[13]Nicolae Bîrdeanu, Dan Nicolaescu, *Contribuții la istoria marinei române, Din cele mai vechi timpuri și până în 1918, vol I,* București:Editura Științifică și Enciclopedică, 1979, p.200.
[14]*http://www.navy.ro/cultura/muzee/mmr/istoric-mcomerciale.php*, accesat 28iulie2020, ora 13.

numeroși factori de ordin tehnic, economic și strategic au influențat negativ activitatea flotei, pe fundalul greutăților cu care s-a confruntat întreaga economie.

De-a lungul anilor, Marina Română atât în Marea Neagră cât și pe mările și oceanele lumii nu a fost ocolită de furtuni, catastrofe și accidente navale, soldate cu scufundarea a zeci de nave și pierderi importante de vieți omenești[15]. Parte integrantă din istoria țării noastre, istoria marinei române are un trecut bogat, complex și interesant prin specificul său. Mijloacele de navigație românești pe Dunăre și pe Marea Neagră s-au dezvoltat și perfecționat în decursul anilor, în raport cu evoluția tehnicii navale specifice sud-estului Europei, în concordanță cu condițiile geografice și de relief românești. Astfel, mările și oceanele lumii au avut dintotdeauna o importanță vitală pentru omenire, ele reprezentând căile prin care s-au realizat transporturile comerciale maritime, parte importantă a economiei mondiale.

La 15 noiembrie 1979, când se pregătea să treacă Bosforul venind dinspre Libia, nava *Independența,* încărcată cu țiței a fost lovită de nava grecească *Evriali*. Urmarea acestei coliziuni a fost izbucnirea unui incendiu de proporții la bordul *Independenței* și datorită încărcăturii speciale (țiței) focul nu a putut fi stins o lună de zile. Dintre cei 45 de marinari din echipaj, 42 și-au găsit sfârșitul în urma acestui accident naval. În ziua de 14 noiembrie 1979, în jurul orei 16.00 încărcat cu peste 94.280 tone de petrol brut din Libia, petrolierul *Independența*, sub pavilion românesc de 150.000 tone brut, a intrat în Marea Marmara, prin rada Bosforului. După ce vasul și-a petrecut noaptea în rada Bosforului, în dimineața de 15 noiembrie 1979 s-a pus în mișcare și a anunțat la orele 4 dimineața prin recepție stația de pilotaj[16] pentru efectuarea manevrelor de pilotaj. În acel moment, petrolierul Banat sub pavilion românesc care se afla în stația de pilotaj a cerut pilot. În general comandanții navelor cer pilot cu o oră înainte de a ajunge în fața stației de pilotaj și având în considerație că navele care cer acest lucru se prezintă în fața stației de pilotaj după două ore sau mai devreme, funcționarul a cerut comandantului petrolierul *Independența*, să îi comunice locul unde se află vasul, acesta răspunzându-i că se află la 2 Mm.

În timpul acesta, vasul Evriali l-a lăsat (debarcat) pe pilotul Dimcer în rada stației Harempilot ce fusese îmbarcat intrarea în Bosfor din Marea Neagră. Vasul care era încărcat cu laminate din U.R.S.S., își continua drumul fără pilot la trecerea în Marea Marmara. Comandantul de pe *Independența,* care a văzut vasul, a semnalizat și a dat de asemenea semnal sonor prin porta-voce, pentru a avertiza că are prioritate, dar a fost prea târziu. Vasul grecesc a lovit petrolierul românesc încărcat cu petrol, în centru din partea stângă. În urma acestei lovituri, la bordul petrolierului *Independența*, a izbucnit o explozie din care cauză petrolul a luat foc, provocând panică în oraș și producând o mare pagubă. În acest fel, petrolierul *Independența*a eșuat în flăcări în afara digului Haydarpașa. Din echipajul petrolierului, compus din 45 de persoane, s-au salvat sărind în mare, doar trei membrii de echipaj: comandantul, mecanicul șef și marinarul. Restul de 42 persoane au murit arse, dintre acestea foarte puține cadravre au fost scoase din mare. Vasul *Evriali,* scăpat din coliziune, s-a retras în rada direcției Agrikapi, cu toate că și la bordul său au fost câteva explozii nu s-a întâmplat nimic grav pentru că exploziile au fost stinse în scurt timp. Petrolul brut care s-a deversat în scurt timp din tancul petrolier, a luat foc și a provocat o mare panică în port și în oraș, periclitând operațiunile de la ieșire din Bosfor a vaselor din Marea Marmara. De asemenea, fost un mare pericol de incendiu în oraș, îndeosebi la clădirile de pe faleză[17]. Incendiul a durat 29 de zile și nopți, fiind stins în dimineața zilei de 14 decembrie 1979. Din cauza stării grave în care se afla, *Independența* a fost considerată pierdere totală și definitivă. Statul român prin proprietarul navei, Navrom Constanța a primit circa 60 milioane de dolari din partea asiguratorului Adas București.

[15]Marian Moșneagu, *O istorie tragică a Marinei Comerciale Române,* Constanța, Editura Ex Ponto, 2006, p.7.
[16]Constantin Cumpănă, *Tragedia navei Independența, cea mai mare catastrofă din istoria navigației maritime românești,* Constanța, Editura Telegraf Advertising, Editura Ex Ponto, 2006, pp. 44, 46,54, 56, 63, 65, 71-85.
[17]Marian Moșneagu, op.cit., p.120.

Operațiunile de recuperare ale epavei au fost efectuate de către armata turcă pe parcursul a șase ani și a ridicat costuri de circa 18 milioane de dolari. Bucăți din epavă au stat mai mulți ani în apă, ulterior ele au fost aduse în țară și aruncate pe un câmp din Tuzla.

Din mărturii, concluzia la care s-a ajuns a fost aceea că, rămânând pe vas, comandantul petrolierului *Independența,* a ars în flăcări, totuși cadavrul nu a fost găsit. Vinovat de producerea accidentului, este comandantul navei grecești în vârstă de doar 29 de ani, a fost pus inițial sub supraveghere, interzicându-i-se să părăsească Turcia, ulterior fiind arestat, judecat și condamnat la 20 de luni de închisoare, perioadă transformată într-o cauțiune de 850 de dolari. Și ca suferința să fie și mai mare, în România catastrofa a fost ținută sub tăcere de către autoritățile comuniste.

În ziua de 13 octombrie 1982 orele 3.00 local, tancul *Unirea*, în stare bună de navigabilitate cu echipaj corespunzător și complet, a plecat din portul Constanța, în balast și sub gaz inert, cu destinația Side Kerir, pentru încărcare țiței[18]. Nava a fost construită în Șantierul Naval Maritim Constanța, în conformitate cu proiectul întocmit de firma Sener-Spania, sub simbolul PN-180 și avizat de Lloyd's Register of Shipping. Construcția a fost supravegheată de Registrul Naval Român, care i-a acordat clasă superioară categoriei respective de petroliere, destinată navigației maritime și oceanice în zone de navigație nelimitate. Construcția a fost conformă cu regulile și regulamentele internaționale, predată I.E.F.M. Navrom Constanța la data de 30 octombrie 1979. În ziua de 12 octombrie 1982, tancul *Unirea* a fost supus inspecției R.N.R. (Registrului Naval Român), cu care ocazie i s-a confirmat clasa și i s-a eliberat actele de rigoare, care atestau buna stare tehnică a navei[19]. Conform mențiunilor din registrul și buletinul de pilotaj, în momentul ieșirii tancului *Unirea* din port, vântul era din E-SE cu forța 6. În cursul marșului până la locul exploziei și al pierderii totale a navei, vântul a fost din NE forța 5-6, marea cu valuri și hulă groasă din direcția Est, curentul 0,5 Nd cu direcția Sud și vizibilitatea bună. Înainte de începerea marșului, comandantul navei și-a instruit ofițerii de punte asupra drumului și condițiilor de navigație, până la destinație, insistând asupra drumului și condițiilor de navigație, până la destinație, insistând asupra respectării RIPAM și a menținerii drumului. S-au verificat aparatele de navigație și cele de guvernarea navei, precum și documentele de navigație. La orele 3:05 tancul *Unirea* se afla travers Farului de la ieșirea din portul Constanța. Se dă liber celor 5 remorchere care au ajutat la manevra de plecare, și se coboară pilotul. La orele 3:30 se pune mașina pe drum și se navigă pe rute variind între 130 grade și 140 grade, în scopul evitării navelor ancorate în rada portului Constanța. După ieșirea petrolierului în larg, s-a angajat pe un drum de Sud care trecea la o distanța de 12-13 Mm de coastă, pentru a ateriza la o distanța de 175 grade, conform planului trasat din timp pe hartă. Motorul tancului funcționa normal, cu 116 rotații pe minut și mai erau în funcție Diesel generatoarele 1 și 2, consum sarcină 900 Kw, pompele și instalațiile necesare marșului fiind în perfectă stare de funcționare. Viteza medie de navigație era de 4,5 Nd, distanța parcursă 43,5 Mm în 3 ore. La orele 8:00, s-au predat carturile după care comandantul navei a urcat pe comandă, verificând drumul navei, desfășurarea navigației, apoi a intrat în stația radio a navei, pentru redactarea avizurilor radio către locul de încărcare. Erau orele 9:15 la circa 40 Mm S-SE de Cap Kaliakra când s-a produs o explozie foarte puternică în dreptul tancului nr. 3 babord. S-a simțit o zguduitură și deasupra punții s-a ridicat o pală înaltă de flăcări și mult fum negru și bucăți de metal au căzut pe punte. Comandantul petrolierului a dat imediat ordin ofițerului de cart să dea alarma de incendiu prin stația de comunicare internă și sonerie. În momentul exploziei toate geamurile de la comanda navei s-au spart, cei din comandă fiind proiectați în toate direcțiile, șocul fiind resimțit și în restul compartimentelor navei[20].

[18] Fond arhivă Căpitănia Zonală Constanța (C.Z.C.), Dosar de cercetare nr. 264/3079/C, din 24 decembrie 1982, privind explozia petrolierului *Unirea*, p.1, f. 278.
[19] *Ibidem*, p.2, f. 279.
[20] *Op. cit*, p. 3, f. 280.

Comandantul a ordonat stoparea motorului, iar șefului mecanic care a urcat la comandă, i-a comandat să pună în funcțiune pompele de stins incendiu cu apă și spumă. Echipajul a trecut imediat la posturile de incendiu și au început să acționeze cu mijloacele din dotare. Cu toate că pompele erau în funcțiune la maximă capacitate jetul de apă abia ajungea la 5 metri din cauză că tubulatura principală era ruptă de șocul exploziei. Comandantul a ordonat să se mențină Diesel generatoarele și să se oprească căldările. Totodată a ordonat, șefului RTG să pună în funcțiune cheia automată radio pentru transmiterea SOS, și să închidă ușile etanșe de la punți, care din păcate nu mai puteau fi închise din cauza de fluxului exploziei. Deși echipajul a continuat să acționeze pentru salvarea navei, intensitatea incendiului creștea, trepidațiile se accentuau și în zona centrală a tancului se auzeau zgomote de bucăți metal care se rupeau. Către orele 9:35 s-a produs o trepidație puternică a corpului navei, însoțită de trosnituri de metal, în zona centrală și pe partea dinspre pupa, care s-a înclinat brusc la babord până la circa 8 grade- 9 grade. Comandantul și-a dat seama că nava era foarte avariată și că în situația din acel moment se aștepta la un pericol real pentru viața navei și a echipajului, așa că a ordonat lansarea la apă a bărcilor de salvare, evacuarea echipajului, la bord rămânând doar el, cu șeful mecanic și alți 4 membrii ai echipajului. Comandantul navei a ordonat ofițerilor de cart să ia cu dânșii în barcă documentele navei, jurnalele de bord și de mașină, jurnalul RTG, hărțile de navigație, carnetele de marinari și tot ce era legat de navă, inclusiv ștampila navei[21]. Documentele nu au mai putut fi recuperate întrucât au căzut cu totul în apă și au fost distruse, datorită mării care era agitată. La orele 10:20 incendiul avansa, înclinarea dinspre pupa tancului ajunsese la 10 grade babord, în timp ce partea dinspre prova tancului abia se bandase la babord[22]. Comandantul văzând că nu mai poate face nimic decide evacuarea ultimilor oameni de la bord, părăsind nava sărind în apă pe la pupa. Cauza cea mai probabilă a exploziei tancului *Unirea* a fost că în intervalul de timp cât tancul nr. 3 central a fost deschis, în atmosfera din interiorul acestuia, în imediata apropiere a gurii de vizitare, s-a format o mixtură explozivă. Inițierea exploziei acestei mixturi putea avea mai multe cauze dar cea mai probabilă pare a o avea descărcare electrică, datorată acumulărilor electrostatice, cauza certă a aprinderii fiind necunoscută. În urma șocului exploziei, tubulatura navei a fost afectată, fapt ce a dus la inundarea tancurilor din zona centrală a navei. Pătrunderea apei în zona centrală a navei a dus la pierderea flotabilității navei, corpul navei a fost supus la eforturi mari, care combinate cu înaintarea navei, datorate hulei și valurilor au dus la slăbirea treptată a navei ducând, în final la ruperea elementelor de rezistență în zona centrală a navei[23].

Concluzii

Încă de la începuturile omenirii, apa a fost resursa cea mai importantă și unul dintre factorii principali pentru dezvoltarea civilizației și a transportului pe apă. Transportul maritim de azi a început cu cea mai veche barcă, canoea Pesse, ajungând astăzi la navele gigantice cu tonaje de ordinul miilor, lucru ce a adus după sine crearea de piețe noi și intergrarea lor în rețeaua de transport global. Flota comercială maritimă este un sector industrial uneori ignorat, care trece de multe ori neobsevat, chiar și pentru cei care locuiesc la malul mării. O îndeletnicire care își are rădăcinile în antichitate, navigația este cea cu ajutotul căreia s-au înfăptuit cele mai importante descoperiri geografice și care a răspândit pe toate continentele marile descoperiri stiințifice. Apărută din dorința de a găsi noi piețe de desfacere pentru comercianții din antichitate, navigația fluvială, dar și cea maritimă a reprezentat și reprezintă și în prezent factorul de care a unit și unește națiunile lumii, prin intermediul său se realizează mai cea mai mare parte a transporturilor comerciale din întreaga lume, navele pot ajunge în cele mai

[21]*Op.cit*, p.4, f. 281.
[22]*Op.cit.*, p. 5, f. 282,283.
[23]Constantin Cumpănă, Andrei Dorian Cumpănă *Catastrofa navei Unirea-cel mai mare accident naval mondial din anul 1982,* Constanța, Editura Telegraf Advertising, 2007, p. 45.

îndepărtate colțuri ale lumii, sunt printre cele mai sigure și rapide mijloace de transport între continente, într-un cuvânt una din forțele motrice ale globalizării. Dezvoltarea și răspândirea activităților de comerț pe calea apelor de-a lungul istoriei a adus după sine și apariția unor evenimente care au marcat negativ existența societății umane, accidentele de navigație, naufragii, eșuări de nave, coliziuni cu țărmuri și nu în ultimul rând scufundări de nave care de multe ori s-au soldat cu victime omenești. În prezent la aceste probleme se mai adaugă unele de mare importanță și actualitate: poluarea marină, traficul de persoane sau de produse interzise, imigrația ilegală, protejarea florei și faunei marine.

Înființarea SMR-ului și a NFR-ului în 1895 a fost o necesitate imediată după Războiul de Independență câștigându-se accesul neîngrădit la Marea Neagră impunându-se problema transportului maritim românesc. Companii de mare succes în perioada antebelică cele două, NFR și SMR, au asigurat, prin rechiziționare de către stat din propriul parc naval, dotarea Armatei Române cu nave de război. Pe structura celor două companii se vor constitui după plecarea trupelor sovietice din România în anul 1958 viitoarele instituții de navigație românești, care cu unele modificări funcționează și astăzi, ANR, APMC. Ulterior, după cel de-al Doilea Război Mondial acest serviciu a fost desființat și confiscat de Guvernul Sovietic, un sfârșit nedemn pentru flota românească, și pentru una dintre cele mai de succes companii din România. După anul 1960 statul român a investit sume considerabile pentru construcția de nave în șantierele românești, astfel încât în 1989 flota maritimă număra peste 297 de nave, iar cea fluvială peste 650 de unități. Făcând parte din istoria țării noastre, evoluția marinei române comerciale a cunoscut un trecut bogat, complex și interesant prin mijloacele de navigație românești, care s-au dezvoltat și perfecționat, în concordanță cu evoluția tehnicii navale universale, dar în același timp nefiind ocolite de tragediile care au avut loc în portul Constanța și în apropierea coastei românești a Mării Negre.

Nașterea, mărirea și dispariția Serviciului Maritim Român reprezintă om pagină de istorie autentică din trecutul glorios al Marinei Române. O cronică episodic studiată și rareori invocată ca argument solid pentru potențialul nostru uman, comercial și managereial. O istorie din epoca romantică a navigației românești, evocată adesea cu nostalgie de lupii de mare din primele generații de temerari navigatori pontici. După 30 august 1944, navele S.M.R. au fost preluate și exploatate discreționar, fără forme legale de preluare, de la aliatul sovietic, majoritatea comandanților și echipajelor fiind înlocuite. La începutl anul 1945, S.M.R. mai dispunea doar de motonava Transilvania și vaporul Ardeal care, în perioada 1 martie-12 aprilie 1945 au continuat să execute diferite transporturi în Marea Neagră, fiind la dispoziția autorităților sovietice, în cadrul Convenției ce Armistițiu. La 14 iulie 1945 s-a înființat Societatea mixtă româno-sovietică de navigație Sovromtransport, cu un portofoliu de 10 nave, aceasta marcând o jumătate de secol, cât a existat activitatea Serviciului Maritim Român, prima societate națională de navigație românească.

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DATAISM AS AN EPISTEMIC DISTORTION IN THE ARCHITECTURE OF THE INFOSPHERE

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Abstract: *Articolul analizează Dataismul ca metanarațiune emergentă care influențează profund modul contemporan de a înțelege cunoașterea și statutul subiectului epistemic. Pornind de la interpretările lui Yuval Noah Harari și de la artefactele filosofiei informației formulate de Luciano Floridi, prezentul text arată că Dataismul depășește statutul unei simple paradigme tehnologice și tinde să configureze o viziune asupra lumii în care realitatea este redusă la fluxuri de date ce pot fi prelucrate algoritmic. În acest cadru, experiența și deliberarea umană sunt expuse riscului de a fi subordonate criteriilor automatizate de evaluare. Analiza este aprofundată prin aportul fenomenologic al lui Maurice Merleau-Ponty, respectiv Martin Heidegger, filosofi care insistă asupra rolului corporalității, intenționalității și interpretării în constituirea cunoașterii — dimensiuni ce nu pot fi convertite integral în structuri digitale. Pentru a înțelege modul în care infrastructurile digitale modelează distribuția cunoașterii și relațiile sociale, studiul integrează și perspectiva teoriei actor-rețea a lui Bruno Latour. Concluzia subliniază că Dataismul deschide atât posibilități de extindere cognitivă, cât și riscuri semnificative pentru autonomia epistemică. Un cadru al cunoașterii adecvat epocii digitale trebuie să îmbine capacitățile tehnologiei cu practicile interpretative care mențin deschisă pluralitatea sensului.*

Keywords: *Dataism; Infosferă; Epistemologie algoritmică; Autonomie epistemică; Fenomenologie.*

Accelerarea tehnologică a epocii digitale a generat o formă de discontinuitate conceptuală care depășește simplele inovații tehnice: ea a remodelat condițiile de posibilitate ale cunoașterii, a reconfigurat regimurile de adevăr și a repoziționat subiectul epistemic într-o ordine informațională în care mediul nu mai este un fundal pasiv, ci un actor constitutiv al realității. În noua arhitectură a infosferei[1], ceea ce înțelegem prin „*a cunoaște*" este indisolubil legat de procesele tehnologice care filtrează, structurează și normalizează însuși câmpul experienței inteligibile.

În acest cadru, Dataismul se configurează ca o metanarațiune emergentă care propune reinterpretarea lumii în termenii unui flux continuu de date, guvernat de algoritmi ce pretind o eficiență superioară deliberării umane. Datele nu mai reprezintă simple suporturi informaționale, ci devin elemente constitutive ale unei ordini cognitive în care experiența umană tinde să fie recalibrată prin logica calculabilului.

Această orientare se înscrie într-o tendință mai largă de interpretare tehnologică a realității, în care modelele algoritmice tind să substituie treptat criteriile tradiționale ale deliberării umane. În acest cadru, procesele de evaluare, selecție și interpretare nu mai sunt concepute ca acte situate ale unui subiect angajat, ci sunt transferate unor proceduri formalizate ce pretind neutralitate și eficiență superioare. Pe măsură ce aceste arhitecturi digitale devin mediatori ai relației noastre cu informația, se produce o recalibrare subtilă a modului în care este configurată autoritatea epistemică: validarea nu mai derivă din argumentare, experiență sau dialog, ci din performanța unui sistem capabil să identifice tipare și să optimizeze rezultate. Astfel, tehnologia nu se limitează la a sprijini actul cunoașterii, ci începe să-i contureze granițele, orientând treptat modul în care realitatea este percepută, ordonată și făcută inteligibilă.

[1] Infosfera desemnează arhitectura globală a entităților și proceselor informaționale, adică mediul în care se desfășoară activitățile de producere, vehiculare, tezaurizare și interpretare a datelor. Este un concept predominant descriptiv (propus de Luciano Floridi) nu spune cum ar trebui să fie organizată puterea, ci cum este structurată realitatea informațională.

I. Dataismul ca reconfigurare a cadrului epistemic contemporan

Yuval Noah Harari surprinde esența acestei mutații atunci când afirmă că „*Dataismul adoptă o abordare strict funcțională asupra umanității, evaluând valoarea experiențelor umane în funcție de rolul lor în mecanismele de procesare a datelor. Dacă dezvoltăm un algoritm care îndeplinește aceeași funcție mai bine, experiențele umane își vor pierde valoarea. (...) Dacă un umanist începe să laude sacralitatea experienței umane, dataistul ar respinge o astfel de absurditate sentimentală.*”[2] În această formulare devine vizibilă tensiunea dintre experiența trăită și criteriile algoritmice de evaluare a realității, tensiune ce redefinește raportul dintre subiect și cunoaștere.

Într-o direcție complementară, teoria infosferei dezvoltată de Luciano Floridi permite înțelegerea transformărilor digitale nu doar ca evoluții tehnice, ci ca reorganizări ale mediului ontologic în care se constituie cunoașterea. Floridi observă că „*odată cu proliferarea actuală a dispozitivelor, senzorilor, roboților și aplicațiilor, precum și a acestor tehnologii emergente, am intrat într-o nouă fază a erei informaționale – o fază în care hibridizarea dintre biți și alte forme ale realității este atât de profundă încât schimbă radical condiția umană în moduri profunde.*”[3]

Această perspectivă subliniază dimensiunea etică a noilor condiții epistemice și necesitatea unor cadre normative care să protejeze autonomia cognitivă și diversitatea experienței.

- **Identitate, informație și emergența epistemologiei algoritmice**

Influența Dataismului depășește sfera procesării informației și afectează modul în care sunt configurate identitățile și relațiile interumane. Într-un ecosistem digital dominat de logici predictive, subiectul nu mai este doar utilizator al unor instrumente tehnologice, ci devine el însuși un nod într-o arhitectură informațională care îi modelează preferințele, dispozițiile și chiar modalitățile de comprehensiune. Centralizarea datelor în infrastructuri controlate de corporații reduce accesul la diversitatea perspectivelor și diminuează autonomia cognitivă a individului, care ajunge să se raporteze la sine prin intermediul unor modele algoritmice. Astfel, identitatea nu mai este construită printr-un proces reflexiv, ci prin acțiunea unor profile digitale ce funcționează ca matrici normative ale comportamentului. În acest sens, Dataismul nu reorganizează doar distribuția informației, ci redefinește cadrul în care indivizii își negociază sensurile, relațiile și apartenențele.

Această transformare este întărită de extinderea proceselor digitale care convertesc tot mai multe aspecte ale vieții sociale în date analizabile întrucât „*metadatele și datele au devenit o monedă de schimb obișnuită prin care cetățenii își plătesc serviciile de comunicare și securitate—un compromis care s-a instalat confortabil în rutina majorității oamenilor. Dataficarea își are rădăcinile în afirmații ontologice și epistemologice problematice. Fiind parte a unei logici mai largi a rețelelor sociale, aceasta prezintă caracteristicile unei credințe seculare răspândite. Dataismul, așa cum este denumită această convingere, este atât de eficient deoarece masele de oameni—naiv sau inconștient—își încredințează informațiile personale platformelor corporative.*”[4]

Din această perspectivă, Dataismul se prezintă ca o alternativă la narațiunile tradiționale ale umanismului, substituind accentul pus pe experiența subiectivă cu criterii de validare bazate pe cuantificare. Adevărul și cunoașterea nu mai derivă din interpretare, reflecție sau revelație culturală, ci din capacitatea algoritmică de a identifica tipare și de a formula predicții. Rezultă astfel o „*epistemologie algoritmică*”, în care judecata este automatizată, iar procesele decizionale privilegiază eficiența și optimizarea în detrimentul deliberării critice.

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[2] Yuval Noah Harari, *Homo Deus: O scurtă istorie a viitorului*, 2018, Londra, editura Harvill Secker, p. 427.
[3] Luciano Floridi, *The Onlife Manifesto,* Oxford, Springer, 2015, p. 43.
[4] José van Dijck, *Datafication, Dataism and Dataveillance: Big Data Between Scientific Paradigm and Ideology*. Document disponibil la https://pdfs.semanticscholar.org/6d1c/5eb45a50d62c031088bc4b82828d582068a4.pdf).

Tensiunea dintre aceste două modele nu reprezintă doar o diferență metodologică, ci semnalează o schimbare profundă în modul în care societățile contemporane înțeleg și utilizează cunoașterea, cu implicații directe asupra autonomiei individuale și a structurii spațiului public. În măsura în care criteriile algoritmice devin instanțe de validare epistemică, cunoașterea nu mai este rezultatul unei interacțiuni interpretative între subiecți, ci un produs care circulă în forme standardizate, optimizate pentru procesare și eficiență. Această mutație afectează nu doar modul în care sunt formate opiniile, ci și condițiile în care poate avea loc deliberarea colectivă, întrucât spațiul public se reorganizează în funcție de vizibilitatea conferită de infrastructurile digitale. Adevărul tinde să fie asociat cu performanța tehnică, nu cu robustețea argumentării, ceea ce conduce la o diminuare a capacității individului de a evalua critic informația și de a participa activ la configurarea sensului comun.

- **Fenomenologie, Gestell și limitele Dataismului**

Presupoziția centrală a Dataismului, potrivit interpretării lui Yuval Noah Harari, este aceea că realitatea și experiența pot fi descrise integral prin structuri de date, iar procesele cognitive umane pot fi reproduse prin analize algoritmice. O asemenea poziție intră însă în tensiune directă cu perspectiva fenomenologică, pentru care subiectivitatea, intenționalitatea și corporalitatea reprezintă condiții constitutive ale cunoașterii.

Maurice Merleau-Ponty[5] subliniază că experiența este inseparabil legată de corporalitate: percepția nu este un simplu act de recepționare a informațiilor, ci o interacțiune situată într-un corp care se mișcă, simte și acționează în lume. Pentru fenomenologie, acest contact originar cu lumea nu este derivat sau mediat de un set de reprezentări, ci constituie solul pre-reflexiv al oricărei înțelegeri. În această lumină, reducerea experienței la indicatori cuantificabili (precum semnalele biometrice sau tiparele comportamentale) nu poate capta sensul trăit al unei emoții sau al unei intenții. Algoritmii pot corela date, dar nu pot reproduce dimensiunea trăită a afectivității sau a percepției, deoarece ceea ce este esențial în experiență nu este doar informația în sine, ci și modul în care este furnizată subiectului într-un orizont de semnificație pe care niciun calcul nu îl poate substitui.

Din perspectiva fenomenologică, experiența nu este o colecție de variabile, ci un mod de a fi în lume, o formă în care percepția și sensul se constituie simultan. Înlocuirea acestei dimensiuni cu date numerice conduce la o pierdere a elementului hermeneutic al cunoașterii, acolo unde sensul se construiește prin interpretare, context și relație, și nu prin simpla acumulare de informații. Reducerea experienței la parametri măsurabili ignoră faptul că înțelegerea presupune un subiect angajat, situat într-o lume pe care nu o observă din exterior, ci o trăiește și o modelează prin propria prezență. Cunoașterea devine, în logica Dataismului, un proces extern și automatizat, în timp ce fenomenologia insistă asupra caracterului intern, reflexiv al actului de a înțelege: un proces în care interpretarea nu poate fi delegată unui algoritm fără a pierde tocmai dimensiunea care conferă sens experienței umane.

Rezultă astfel o opoziție structurală: dacă Dataismul presupune o realitate integral digitalizabilă, fenomenologia afirmă existența unui rest ireductibil (intenționalitatea trăită) care nu poate fi capturat de nicio schemă algoritmică. Acest rest nu este un deficit de informație, ci expresia faptului că experiența umană se constituie într-un orizont al sensului care excede orice formalizare. Reducerea acestui orizont la serii de corespondențe statistice eludează dimensiunea prin care subiectul se raportează la lume ca la un câmp de posibilități, și nu ca la un set de variabile cuantificabile.

Această tensiune are consecințe directe asupra modului în care definim și diseminăm cunoașterea în societatea digitală, unde riscul este acela de a înlocui actul interpretativ cu o succesiune de operații statistice. În viziunea fenomenologică, cunoașterea nu este acumulare

[5] Maurice Merleau-Ponty, *Fenomenologia Percepției*, trad. Ilies Campeanu și Georgiana Vatajelu, Oradea, Aion, 1999.

de date, ci un proces prin care subiectul conferă sens lumii, iar acest proces presupune o implicare existențială care nu poate fi delegată unui algoritm fără pierderea dimensiunii sale constitutive.

În „*Ființă și timp*", Martin Heidegger arată că omul nu este un observator exterior al realității, ci un mod de a fi care interpretează și configurează sensul lumii. Dasein-ul nu poate fi redus la opoziția clasică dintre subiect și obiect, deoarece „*subiectul și obiectul nu sunt unul și același lucru cu Dasein-ul și lumea*"[6]. Această observație delimitează un mod de a înțelege cunoașterea ca practică imposibil de separat de existența celui care cunoaște.

Pornind de aici, Dataismul propune o orientare radical diferită: el tratează cunoașterea ca pe un proces exterior subiectului, un fenomen care poate fi decuplat de experiența trăită și reconstruit în termeni strict algoritmici. Într-o asemenea viziune, actul de a cunoaște este redus la prelucrarea unor informații ce pot fi formalizate complet, iar subiectul este plasat în afara propriului proces cognitiv, ca un observator al datelor care îl definesc. Această externalizare a cunoașterii transformă subiectul uman într-un element pasiv într-o rețea de date, întrucât rolul său nu mai este acela de a interpreta lumea, ci de a furniza materiale pe care algoritmii le pot ordona și exploata. Dimensiunea existențială a cunoașterii se estompează astfel în favoarea corelațiilor statistice, iar experiența trăită (cu imprecizia, ambiguitatea și bogăția ei semantică) este înlocuită de un regim de semnificații produs exclusiv prin calcul.

Heidegger avertizează asupra acestui tip de raportare în reflecția sa despre Gestell, structura prin care tehnologia modernă nu doar organizează realitatea, ci o dezvăluie ca rezervor de resurse disponibile. Gestell-ul nu este o colecție de instrumente, ci modul prin care lumea ajunge să ne apară în termeni de eficiență, control și calculabilitate. Tehnologia, în acest sens, modelează posibilitățile cunoașterii și ale interpretării.

O astfel de orientare riscă să consolideze o dependență structurală a cunoașterii de dispozitivele care o mediază, diminuând capacitatea subiectului de a contesta criteriile tehnice ce organizează realitatea. Într-un asemenea cadru, mecanismele care ordonează experiența devin ele însele opace și, pe alocuri, greu de interogat, iar raportarea la lume este filtrată prin structuri algoritmice ce se autoimpun ca acte normative.

Dataismul poate fi înțeles ca o actualizare a Gestell-ului în condițiile digitalizării. Dacă în modernitate tehnologia orienta raportarea la ființare sub forma resursei, în Dataism această logică este extinsă: realitatea este tratată ca un flux continuu de date, iar algoritmii dobândesc statutul unor criterii normative de validare a adevărului. Astfel, ceea ce la Heidegger era un mod de revelare devine în epoca digitală o schemă de interpretare tot mai cuprinzătoare, care tinde să înlocuiască orice altă formă de raportare la lume, reducând pluralitatea posibilităților de înțelegere la ceea ce poate fi procesat și optimizat computațional.

Consecințele sunt semnificative. Pierderea autonomiei cognitive nu mai reprezintă o simplă ipoteză teoretică, ci efectul vizibil al unei delegări sistematice a facultăților de judecată către procese automate. În timp ce formele istorice de externalizare a cunoașterii (precum apariția scrisului sau instituționalizarea arhivelor) păstrau intact rolul interpretativ al subiectului, în contextul Dataismului însăși operația de interpretare este transferată către algoritmi, adesea în mod dificil de contestat. Subiectul nu mai constituie punctul originar al sensului, ci devine un element integrat într-o arhitectură funcțională de prelucrare a datelor, unde experiența este fragmentată și convertită în variabile măsurabile.

În această lumină, legătura dintre Gestell și Dataism evidențiază același risc fundamental: restrângerea câmpului de înțelegere la ceea ce poate fi cuantificat, optimizat și stabilizat tehnic. Dacă pentru Heidegger pericolul tehnicii consta în eclipsarea adevărului ființei, provocarea epocii digitale constă în necesitatea de a regândi raportul dintre algoritmi și cunoaștere, astfel încât realitatea să nu fie absorbită integral în regimul calculabilului. Într-o asemenea

[6] Martin Heidegger, *Ființă şi timp,* trad. Gabriel Liiceanu şi Cătălin Cioabă, Bucureşti, 2003, Humanitas, p. 60.

perspectivă, întrebarea nu este doar cum folosim tehnologia, ci cum evităm ca logica ei de funcționare să devină criteriul unic de constituire a adevărului.

- **Dataismul, diseminarea cunoașterii și rețelele algoritmice**

Un efect major al Dataismului privește modul în care cunoașterea este selecționată, filtrată și diseminată în spațiul digital. Dacă într-o optică fenomenologică cunoașterea autentică presupune un raport direct, interpretativ cu realitatea, Dataismul transferă actul cunoașterii către procese algoritmice care operează autonom, pe baza unor criterii optimizate tehnic și nu hermeneutic. În acest cadru, diseminarea cunoașterii devine un efect secundar al dinamicilor de calcul, al prioritizărilor funcționale ale platformelor și al fluxurilor de date prelucrate automat, fără participarea deliberativă a subiectului.

Un exemplu relevant îl constituie algoritmii de personalizare ai platformelor digitale, care structurează accesul la informație în funcție de istoricul comportamental al utilizatorilor. Această filtrare persistentă modelează nu doar vizibilitatea conținutului, ci și arhitectura posibilului epistemic, reducând expunerea la perspective divergente și reconfigurând implicit orizontul în care utilizatorul poate interpreta realitatea. Această triere continuă generează medii informaționale relativ închise, în care expunerea la perspective divergente este restrânsă semnificativ. Acest fenomen conduce la formarea așa-numitelor „*camere de ecou*", spații în care utilizatorii întâlnesc aproape exclusiv conținut ce le reafirmă predispozițiile cognitive și afective.

În *The Fourth Revolution: How the Infosphere is Reshaping Human Reality*, Luciano Floridi subliniază că transformările mediului digital nu afectează doar modul în care accesăm informația, ci și structura realității percepute, deoarece filtrele algoritmice modelează chiar condițiile posibilității experienței informaționale. În această perspectivă, camerele de ecou nu reprezintă simple anomalii ale distribuției informației, ci efecte sistemice ale unei arhitecturi digitale care prioritizează coerența internă în detrimentul pluralității epistemice.

Yuval Noah Harari observă, în aceeași direcție, cum complexitatea algoritmilor contemporani depășește adesea capacitatea de înțelegere a celor care îi creează: „*fiecare membru înțelege doar o parte a puzzle-ului și nimeni nu înțelege cu adevărat algoritmul în ansamblu.*"[7] Această opacitate structurală amplifică dependența utilizatorilor de procese automate care decid ce devine vizibil și ce rămâne invizibil în câmpul informațional.

Într-o perspectivă diferită, dar complementară, Bruno Latour propune prin teoria actor-rețea ideea că realitatea socială și epistemică este constituită din interacțiuni între actori umani și non-umani.

Din acest unghi, algoritmii nu sunt simple instrumente, ci actori care participă activ la producerea și stabilizarea formelor de cunoaștere. Rețelele digitale configurează astfel un mediu în care agenții tehnologici influențează modurile de percepție, de selecție și de validare a informației.

Într-o perspectivă diferită, dar complementară, Bruno Latour arată prin teoria *actor-rețea* că realitatea socială și epistemică nu este constituită de entități fixe, ci de interacțiuni dinamice dintre actori umani și non-umani. În acest cadru conceptual, algoritmii nu pot fi considerați simple instrumente aflate la dispoziția utilizatorilor, ci actori care intervin efectiv în configurarea și stabilizarea modurilor de cunoaștere. Rețelele digitale devin astfel ecologii hibride, în care agenții tehnologici contribuie la modelarea percepției, a selecției informaționale și a criteriilor prin care un conținut dobândește statut de cunoaștere validă.

O asemenea reorganizare are implicații socio-politice profunde. Algoritmii nu sunt neutri: ei sunt construiți pe baza unor seturi de date marcate de preferințe culturale, economice sau instituționale, iar aceste constrângeri sunt reproduse și amplificate în procesul de filtrare a

[7] Yuval Noah Harari, *Homo Deus: Scurtă istorie a viitorului*, trad. de Adrian Șerban, București, Editura Polirom, 2018, pag. 429.

informației. În consecință, validarea cunoașterii tinde să se deplaseze din spațiul deliberării publice către infrastructuri digitale private, producând o formă de heteronomie epistemică. Utilizatorii nu mai participă activ la constituirea cunoașterii prin confruntare critică, ci consumă un conținut preselectat algoritmic.

În această lumină, Dataismul nu poate fi înțeles doar ca un nou regim epistemologic, ci ca o transformare a arhitecturii sociale a cunoașterii. Relațiile dintre oameni, tehnologii și instituții sunt reconfigurate prin logica automatizării, iar capacitatea individului de a naviga critic spațiul informațional depinde tot mai mult de înțelegerea mecanismelor care structurează accesul la adevăr. Această situație evidențiază necesitatea unor reflecții etice și politice menite să protejeze autonomia epistemică într-un mediu în care procesele algoritmice devin infrastructura implicită a vieții cognitive.

Concluzii

Analiza a evidențiat modul în care Dataismul reconfigurează condițiile de posibilitate ale cunoașterii, instaurând un regim epistemic în care algoritmii devin mediatori privilegiati ai adevărului. În această paradigmă, datele nu reprezintă doar indicatori operaționali, ci constituie infrastructura prin care realitatea este făcută inteligibilă, iar subiectul uman este repoziționat într-un ecosistem cognitiv marcat de externalizarea interpretării. Dataismul funcționează ca o metanarativă ce uniformizează diferențele dintre domeniile experienței și erodează rolul subiectului ca agent constitutiv al sensului, substituindu-i treptat facultățile hermeneutice prin proceduri algoritmice optimizate tehnic.

Această transformare capătă consistență atunci când este corelată cu lectura heideggeriană a tehnicii: dacă modernitatea tindea să dezvăluie ființarea sub forma resursei disponibile, Dataismul extinde această orientare asupra experienței trăite, convertind-o în seturi de variabile cuantificabile supuse prelucrării predictive. Adevărul devine un produs derivat al statisticilor, ceea ce conduce la o vulnerabilizare structurală a autonomiei epistemice. Cunoașterea nu mai apare ca rezultat al deliberării critice, ci ca output al infrastructurilor digitale care organizează accesul la realitate în funcție de criterii de performanță tehnică.

Înțelegerea Dataismului presupune, astfel, articularea unei dileme esențiale. Pe de o parte, algoritmii pot fi interpretați ca extensii cognitive, capabile să surprindă structuri ale lumii inaccesibile percepției imediate și să amplifice posibilitățile epistemice ale subiectului. Pe de altă parte, delegarea sistematică a proceselor de judecată către sisteme automate implică riscul ca adevărul să devină contingent intereselor celor care controlează infrastructura digitală, iar spațiul public să fie remodelat în funcție de logici care nu sunt transparente și greu de contestat. Provocarea centrală nu constă, așadar, într-o opoziție simplistă între om și tehnologie, ci în capacitatea de a construi un cadru al cunoașterii în care algoritmii să fie integrați fără a eroda pluralitatea interpretativă și responsabilitatea epistemică. Viitorul condiției umane va depinde de modul în care vom reuși să armonizăm potențialul tehnologic al Dataismului cu practicile hermeneutice care mențin deschisă posibilitatea sensului, a deliberării și a unei relații reflexive cu adevărul.

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ACCIDENTS AND NAVAL RADIO COMMUNICATION SYSTEMS IN THE ROMANIAN NAVY

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Abstract: *Romania is a country whose geographical position gives it landforms such as mountains, hills, and plains, which offer important economic resources. We must also not forget that our country borders the Black Sea, which offers an important resource, namely the sea and water transport, the cheapest and most efficient way for the global economy to develop and spread. Civil and military navigation are two major economic hubs for any country located in areas with flowing waters, seas, oceans, or lakes, which is why it is important to have infrastructure that allows them to operate in conditions of maximum safety. Civil navigation and water transport are responsible for transporting over 80% of the goods and products produced worldwide today. However, there are phenomena in navigation that can disrupt its smooth running: sinkings, strandings, acts of piracy and robbery on the "high seas," illegal boarding, or shipwrecks, phenomena that endanger both the ship and its cargo, as well as the lives of the sailors or passengers on board. The way these communication systems are used often makes the difference between life and death. Therefore, human life remains the most important resource that humanity currently possesses.*

Keywords*: navigation; command; engines; communications; human casualties*

Introducere

Supravegherea traficului portuar a apărut ca fenomen pentru a asigura bunul mers al activității portuare și este în prezent o activitate ce decurge din obligativitatea aderării României la convențiile și tratatele internaționale de navigație.

Strâns legată de existența și dezvoltarea Portului Constanța dar și a căilor navigabile fluviale și a celor care au legătură cu comerțul exterior al țării noastre(căile ferate și rutiere) activitatea de supraveghere și monitorizare a traficului portuar și naval a cunoscut o evoluție plină de evenimente dintre cele mai diferite, alternând cu cele de înflorire, dezvoltare, extindere, cu cele de stagnare, regres, chiar distrugere aproape totală.

Accidentele navale sunt unele dintre cele mai tragice evenimente care au influențat existența locurilor unde s-au produs prin poluare și deversare de materiale dintre cele mai periculoase în zona în care s-a produs sinistrul, au avut de asemenea consecințe grave asupra personalului navigant(au existat de cele mai multe ori victime între membrii echipajului sau au fost persoane care au suferit traume greu de depășit care au determinat încheierea carierei în navigație a celor în cauză). De asemenea, unele dintre aceste evenimente au determinat comunitatea internațională a navigatorilor să ia măsuri legale cu efecte pe întreg globul în ceea ce privește siguranța, traficul și căutarea și salvarea vieții pe mare, precum și monitorizarea activităților pe căile navigabile și incintele portuare. Există în acest sens o serie de convenții și legi internaționale care reglementează activitatea de navigație, care au fost adoptate de diverse organisme internaționale și care au fost ratificate și acceptate de statele care au avut și au activitate în domeniul naval. România ca parte integrantă a acestor organisme, a ratificat, a adoptat și a acceptat aceste norme legale necesare pentru a face parte și a se integra în marele circuit comercial și economic internațional.

Serviciile de radio-telecomunicații au avut și și-au dovedit importanța deosebită pe care o dețin în cadrul economiei naționale de-a lungul timpului. Încă de la începuturile existenței lor și-au demonstrat eficacitatea și necesitatea în organizarea și coordonarea activităților din incintele portuare cât și de pe căile navigabile fluviale și maritime. Numeroasele accidente care au avut loc în porturi și pe căile navigabile au făcut necesară apariția unui sistem coordonat și avizat, care prin activitatea sa să facă posibilă desfășurarea activităților de transport maritim și fluvial cât și cele din porturi, în deplină siguranță, eficiență și fără a pune în pericol viața celor care desfășoară astfel de activități.

Capitolul I

Naufragiile, scufundările și abordajele ilegale sunt evenimente care au o mare influență asupra mediului marin, echipajului, și încărcăturii navei. Acestea se pot întâmpla fie în largul mării, fie în zone unde condițiile meteo sau configurația geografică poate favoriza producerea acestor evenimente nedorite. În istoria navigației civile române s-au petrecut din păcate astfel de evenimente, care au avut ca și protagoniști marinarii și navele românești.

Naufragiul cargoului Dâmbovița

Dâmbovița a fost construit în șantierul Jdanov din Leningrad și a intrat în dotarea NAVROM în septembrie 1971. Capacitatea de încărcare a vasului era de 8230 de tone. În data de 30 septembrie 1973, nava a plecat din Hamburg cu destinația Rotterdam unde a sosit în ziua de 1 decembrie 1973 la ora 19.00 în vederea efectuării celei de-a 14 călătorii din scurta sa existență, cea în care s-a produs accidentul.[1]

În această călătorie nava avea de executat transportul unei încărcături contractate în data de 10 octombrie 1973 între NAVROM Constanța și și firma INTRAHA Duisburg-Ruhrort Republica Federală Germania, acest transport având ca obiect transportul unei mărfi străine între două porturi străine. Existau și anumite clauze care erau stabilite în ceea ce privește încărcătura și transportul mărfurilor. [2] Nava a încărcat circa 7200 tone laminate din Rotterdam cu destinația Istanbul. Încărcarea, stivuirea și legarea (amararea) mărfurilor s-a efectuat în contul firmei care închiria nava(navlositor). Comandantul navei era răspunzător pentru stivuirea și legarea mărfurilor încărcate. Condițiile în care a fost închiriată nava Dâmbovița pentru călătoria nr.14 au fost unele uzuale, folosite în practica transporturilor maritime și reprezenta pentru NAVROM, în calitate de armator, asumarea unor obligații normale în efectuarea acestui gen de transport. [3]

Pe plan internațional nu există norme referitoare la încărcarea și stivuirea barelor de oțel și a colacilor din fier beton. Pentru asigurarea stabilității navei și exploatării la maximum a capacității de transport a acestuia, încărcarea mărfurilor se efectuează cu respectarea următoarelor principii:

- umplerea cât mai completă a spațiilor din magazii;
- stivuirea mărfurilor grele în partea inferioară a magaziilor și a celor ușoare în partea superioară, în scopul de a se asigura navei stabilitate favorabilă;
- încărcarea mărfii pe punte se admite cu condiția asigurării unei rezerve suficiente de stabilitate a navei, verificată pe bază de calcul și cu acordul proprietarului mărfii, deoarece transportul pe punte se efectuează pe riscul comercial al acestuia.[4]

După sosirea navei Dâmbovița în portul Rotterdam, agenția care reprezenta firma care a închiriat nava(navlositor), a prezentat comandantului copia contractului de transport și lista mărfurilor care urmau a fi încărcate cu următorul conținut: o partidă de 998 tone oțel, o partidă de 148 tone bare oțel, o partidă de 6000 tone colaci fier beton. [5]

În dimineața zilei de 6 decembrie 1973, înainte de plecarea din Rotterdam, comandantul navei a analizat buletinul meteorologic din zonă, recepționat la ora 6.00. Clasa navei, stabilitatea bună, după încărcarea mărfii, rezultată din calcul, precum și condițiile meteorologice din zona Rotterdam și din următoarele zone de navigație au justificat hotărârea comandantului de a pleca din port. Nava a plecat din Rotterdam în ziua de 6 decembrie 1973 la ora 8.00. În seara zilei de 6 decembrie când nava se afla în apropiere de Dover, buletinul meteorologic primit pentru zona următoare de navigație (Canalul Mânecii) indica o scădere a intensității vântului din direcția Nord. La intrarea în Canalul Mânecii, în ziua de 7 decembrie către ora 3.00 condițiile hidrometeorologice indicate în buletinul meteorologic precedent nu s-au confirmat, vântul crescând în intensitate, din direcția Nord-Vest și Vest.

Buletinul meteorologic din ziua de 7 decembrie ora 18.00 prevedea pentru zona următoare de navigație din Golful Biscaia, vânt variabil din Vest și Nord-Vest, ceea ce dădea perspectiva unei traversări a acestei zone în condiții mai favorabile.

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[1]Marian Moșneagu, *O istorie tragică a marinei comerciale române*, Editura Ex Ponto, 29, ianuarie, 2020, pp.37-39.
[2] Ibidem, p.41.
[3] Ibidem, p.42.
[4] Ibidem, p.41.
[5] Ibidem, p.43.

În jurul orei 2.45 din ziua de 8 decembrie 1973, vântul și-a schimbat direcția spre Nord-Vest, menținându-și viteza constantă (80 km /oră) . Această schimbare a determinat înrăutățirea mării și deci amplificarea balansului navei la unghiuri de până la 15º în ambele borduri.[6]

În dimineața zilei de 8 decembrie 1973 către ora 3.15 ofițerul de cart constatând înrăutățirea vremii l-a chemat pe comandant la comandă. Ultima informație meteorologică recepționată la bord prin intermediul sistemelor de comunicații radio indica faptul că în zona următoare de navigație, Biscaia, se prevedea o ameliorare a condițiilor hidrometeorologice. Către ora 5.00 nava a fost lovită de un val din dreapta care i-a imprimat o înclinare mare spre stânga.

În această situație critică pentru echipaj, navă, și încărcătură, în condiții de noapte, comandantul a luat următoarele măsuri:

- a ordonat schimbarea drumului navei, la dreapta, în intenția de a expune vântului partea înclinată a navei, pentru a conduce nava la adăpost spre coasta Franței;
- a alarmat echipajul cu semnale transmise prin soneria de alarmă;
- prin instalația de radiotranslație, ofițerul secund a transmis echipajului ordinul de a se aduna pe puntea de comandă și a;
- prin ofițerul secund s-a pus în funcțiune instalația de autoalarmă, în scopul transmiterii automate a semnalului a semnalului de cerere de ajutor (SOS);
- pentru redresarea navei în condițiile de înclinare permanentă(circa 25º), provocată de deplasarea centrului de greutate al mărfii, a dispus umplerea tancurilor din bordul ridicat (din dreapta) și golirea celor din bordul înclinat (din stânga) ;
- apreciind riscul pătrunderii apei în navă prin aceste neetanșeități a ordonat punerea în funcțiune a pompei de santină și a pompei de balast, pentru evacuarea apei .[7]

Văzând că măsurile de redresare a navei care au durat circa trei ore nu au dat nici un rezultat și apreciind iminența pericolului pentru securitatea vieții echipajului, comandantul a dispus lăsarea la apă a bărcii de salvare din dreapta navei și a plutelor pneumatice. Ajungând la concluzia că nava nu mai putea fi salvată cu mijloace proprii, comandantul, în jurul orei 7.00 a intrat în legătură cu salvatorul olandez ,GELDERLAND, aflat la Brest, solicitându-i intervenția pentru remorcarea navei la adăpost.

Ca urmare a semnalelor SOS emise de navă, au sosit în ajutorul ei două traulere sovietice DRUSKININKAY 0259 și SRT 4451, precum și tancul olandez ESSO BONAIRE.

După debarcarea la Brest, comandantul a depus protest de mare la Tribunalul de Comerț din localitate în ziua de 10 decembrie 1973, în care a notificat naufragiul. Datorită condițiilor hidro meteorologice care s-au îmbunătățit, salvatorul nu a reușit să ajungă la nava Dâmbovița pentru a o remorca.

Ținând seama de cele expuse mai înainte, Comisia a procedat la o analiză a faptelor și împrejurărilor ce ar fi putut determina producerea accidentului, în vederea identificării acelor fapte care, dat fiind raportul lor de cauzalitate directă cu efectele produse, constituie cauze ale accidentului.

Analizând deciziile privind conducerea navei pe timpul navigației de la Rotterdam până la locul accidentului, comisia de anchetă a considerat că drumurile urmate de navă au fost alese corect, încadrându-se pe traseele recomandate pentru navigație din zona respectivă. De asemenea comisia a apreciat că hotărârea comandantului de a continua drumul și de a nu intra cu nava la adăpost a fost justificată.

La nava Dâmbovița, când cele două valuri s-au succedat la intervale foarte mici de timp, au ambarcat o mare cantitate de apă, acestea contribuind la reducerea stabilității navei și la întârzierea revenirii ei la poziția dreaptă. În contextul celor întâmplate cu nava Dâmbovița, sensibilitatea navei și efectele ambarcării apei pe punți au constituit ca un factor favorizant al acțiunii factorilor hidrometeorologici.

Analiza trebuie făcută și din punctul de vedere al sistemelor de radio-telecomunicații navale pentru că acestea au avut rolul lor în desfășurarea evenimentelor de pe nava Dâmbovița. În dimineața

[6] Ibidem, p.45.
[7] Ibidem, p.47.

zilei de 6 decembrie, înainte de plecarea de la Rotterdam, buletinul meteo recepționat prin radio-telegraf la ora 6.00, a fost analizat de comandant. Conținutul acestuia cuprindea date care arătau că vântul avea direcția Vest și o forță de 6-8(40-60 km /oră), fapt ce nu a îngrijorat comandantul care nu avea să știe că peste puțin timp avea să se afle în mijlocul unei adevărate furtuni, și chiar a unui fenomen destul de rar care se întâmplă în zona de navigație în care a avut loc accidentul, și anume o succesiune de valuri de mare putere care au lovit nava în aceeași porțiune, determinând ambarcarea de apă, înclinarea navei și scufundarea acesteia, nemaiputând fi adusă la poziția de plutire. Buletine meteo s-au primit și în seara zilei de 6 decembrie, cel din 6 decembrie seara, indica o scădere a intensității vântului, forța 5-7, iar cel din dimineața zilei de 7 decembrie, la intrarea în Canalul Mânecii indica vânt crescând în intensitate din direcția Nord-Nord și Vest, în seara zilei de 7 decembrie nava se găsea în partea vestică a Canalului Mânecii, unde vântul a bătut inițial din direcția Vest iar apoi din direcția Vest-Nord-Vest. Pentru zona de navigație din Golful Biscaia, buletinul meteorologic prevedea vânt variabil din Vest și Nord-Vest, ceea ce dădea perspectiva unei traversări a acestei zone în condiții favorabile. Schimbarea direcției vântului spre Nord-Vest a determinat înrăutățirea stării mării și deci amplificarea balansului navei la unghiuri de până la 15º, în ambele borduri. În concluzie, alegerea rutei de către comandant a fost corectă, date fiind condițiile și situația mării în zona de producere a accidentului.

De aceea, hotărârea comandantului de a continua drumul si de a nu intra la adăpost a fost justificată. Putem afirma de asemenea că rolul sistemelor de radio-telegrafie și monitorizare a traficului a fost unul care a determinat hotărârile comandantului de a continua drumul, întrucât informațiile primite prin sistemele radio de informare și avertizare au comunicat faptul că acest lucru se poate efectua în condiții de siguranță. De asemenea este important faptul că tot ofițerul radio-telegrafist a avut un rol important în informarea Radio-Coastei din zonă și acest lucru a determinat intervenția traulerelor sovietice și a tancului olandez care au fost salvatorii echipajului român în momentul scufundării.

Naufragiul cargoului Sadu

Cargoul Sadu părăsește în dimineața zilei de 1.12.1988 la ora 6.30 portul Galați cu destinația Constanța, în rada căreia sosește și ancorează la data de 1.12.1988 ora 22.00. Ținând cont de programul navei, care prevedea executarea reparațiilor la sosirea ei în portul Constanța și condițiile hidrometeorologice, nava a fost balastată la capacitatea maximă a tancurilor de balast. La bordul navei se mai găseau 54 de tone combustibil, 5 tone ulei și 100 tone apă dulce, ceea ce a condus la un pescaj al navei de 2,40 metri pentru prova și 5,4 metri la pupa. Avându-se în vedere consumul mediu de combustibil pentru o oră de marș, de aproximativ 10 tone, se poate trage concluzia că nava a plecat în voiaj în condiții de siguranță. Nava Sadu a sosit în rada portului Constanța în ziua de 1.12.1988 la ora 22.00 și a ancorat în careul A, destinat ancorării navelor de transport mărfuri generale, cu asemenea tonaj. Locul a fost ales de comandantul navei fără să anunțe Căpitănia Portului Constanța despre coordonatele punctului de ancorare, sarcină ce-i revenea conform adresei Căpităniei Portului Constanța nr. 2271 din 30.07. 1987 și cu Regulamentul Serviciului la bordul navelor maritime civile art.156. După ancorare s-a luat legătura prin radiotelefon cu Dispeceratul flotei, pentru comunicarea orei ancorării și pentru primirea eventualelor instrucțiuni. Dispeceratul de serviciu a comunicat că nu are instrucțiuni pentru nava Sadu. La sosirea navei Sadu în rada portului Constanța și în timpul manevrei de ancorare pe puntea de comandă a navei s-au aflat comandantul, ofițerul de cart și timonierul. În ziua de 2.12.1988 în jurul orelor 11.15 comandantul navei solicită și obține aprobarea schimbării punctului de ancorare la adăpostul digului de Nord, în zona de sud a acestuia. Hotărârea de schimbare a locului de ancorare a fost determinată de înrăutățirea condițiilor hidrometeorologice, intensificarea vântului, creșterea valurilor, reducerea vizibilității. Manevra pentru schimbarea punctului de ancorare urma să se execute după ce motorul principal era gata de manevră. Ordinul de pregătire a motorului principal pentru manevră a fost dat de comandant în jurul orei 11.20, până la producerea evenimentului, manevra pentru schimbarea punctului de ancorare nu a mai fost efectuată. În timpul staționării la ancoră în rada portului Constanța s-a organizat serviciul de cart, atât la comanda de navigație, cât și la compartimentul mașini. Din afirmațiile supraviețuitorilor rezultă că serviciul s-a efectuat de către un ofițer și un timonier la comandă și de către on ofițer și un motorist

la mașini. Intensitatea vântului a început să crească și starea mării să se înrăutățească începând din dimineața zilei de 2.12.1988.

Către orele 12.50-13.00 căpitanul secund a urcat pe comandă, nava aflându-se la o distanță de 80-100 metri în vântul digului.. Din afirmațiile făcute de secund rezultă că mașina nu a răspuns la comenzi și că din compartimentul mașini s-a transmis că mai sunt necesare circa 10 minute pentru a se putea lansa motorul principal. Întârzierea executării comenzii se explică prin timpul necesar motorului principal pentru deschiderea valvulelor de aer pentru lansarea pornirii pompelor de alimentare cu carburant. În această situație, neavând motorul în stare de funcționare, comandantul navei a ordonat fundarisirea ancorei din tribord. În continuare comandantul a încercat evitarea apropierii de dig. În condițiile date, nava ajungând între valuri, cu vântul și valul din tribord, a continuat deriva spre dig, începând să izbească sub acțiunea vântului și valului stabilopozii digului. Prin soneria de alarmă s-a dat semnalul de abandon, la care echipajul a ieșit pe puntea tribord. O parte a echipajului a părăsit nava, îndreptându-se spre dig, Din relatările supraviețuitorilor de la bord și ale unor martori oculari de la uscat, rezultă că nava Sadu s-a scufundat în jurul orelor 16.03 în ziua de 2.12.1988 la aproximativ 500 de metri de Capul de Sud al digului. Remorcherele Orion, Zimbru-3, Alexandria-4, Galați-4, Viteazul, deși s-au aflat în zonă nu au putut interveni în salvarea echipajului din cauza apropierii foarte mari de dig a navei, valurilor foarte mari și a mării agitate precum și a întunericului.

În ceea ce privește cauzele și consecințele pe care scufundarea navei Sadu le-a avut se pot trage mai multe concluzii. Voiajul de la Galați în rada Constanța s-a desfășurat în condiții normale, sub aspectul stării tehnice al navei. La sosirea în rada Constanța, acestea s-au menținut satisfăcătoare. Observațiile privind radarul și girocompasul nu au avut o legătură cauzală directă cu producerea accidentului. Starea de navigabilitate a navei la plecarea de la Galați a fost afectată de componența echipajului și starea de pregătire și experiență a unor membri din echipaj. Ofițerul RTG nu s-a prezentat la plecare și nava a plecat fără operator radio, fiind lipsită de posibilitatea radiocomunicațiilor cu uscatul și de informare hidrometeorologică.

Măsurile pentru abandonarea navei au fost întreprinse tardiv, fără să fie asigurate și mijloace exterioare navei, necesare de salvare a echipajului. Măsurile luate pentru salvarea navei de autoritățile în drept au rămas fără rezultate.[8]

Lipsa comunicării între membrii echipajului, precum și lipsa de experiență au fost se pare cauzele producerii naufragiului navei Sadu în zona Portului Constanța.

Scufundarea Navei Scăieni

Cargoul Scăieni de 4620 tdw, proprietate a CNM NAVROM Constanța, a fost construit în anul 1980 la Șantierul Naval Brăila. Nava destinată transportului maritim de mărfuri generale, era prevăzut cu trei magazii destinate mărfii,. Din punct de vedere al aparaturii de navigație la bord existau: radar DON, radar DECCA RACAL, girocompas KURS 3, sondă ultrason, radiogoniometru UNITRA OG 132, radiotelefon SAYLOR, radiotelefon UNITRA, sistem guvernare AG-04, compas magnetic KAMOT.

Nava era dotată corespunzător, cu instrumentar pentru determinarea punctului navei și pentru efectuarea serviciului de veghe, precum și cu publicații nautice și cărți de specialitate la zi. Marfa încărcată pe nava Scăieni avea ca destinație Franța, zona Atlantic și era formată din 3.500 tone de azotat de amoniu în saci. La data de 2 decembrie 1991 la orele 17.00 nava Scăieni dublează capul digului de Nord al portului Constanța, angajându-se în voiaj internațional. Situația meteo din zona Constanța-Bosfor a fost bună,, nava comportându-se bine pe mare. La data de 4 decembrie 1991 ora 6.30 nava dublează farul Rumili, îmbarcă pilotul și tranzitează Bosforul, intrând în marea Marmara. La ora 8.00, când nava se afla travers Cap Matapan, ofițerul radiotelegrafist a prezentat comandantului navei meteorul(buletin meteo) luat de stația meteo de coastă. Comandantul a declarat că, studiindu-l, nu a semnalat probleme hidrometeorologice în zonă, în următoarele 24 de ore, cu singura mențiune că în vestul Mării Ionice vântul se anunța în creștere, fără aviz de furtună și a

[8] Marian Moșneagu, *O istorie tragică a marinei comerciale române*, Editura ExPonto, 29, ianuarie, 2020 pp238-247.

considerat că poate să angajeze nava în traversada Cap Matapan-Cap Passero. Începând cu ora 2.00 a zilei de 7 decembrie 1991 situația meteo s-a schimbat brusc, vântul s-a schimbat rapid de la SV la NV, crescând în intensitate, în numai 10-12 minute. Această modificare rapidă a datelor meteo a fost însoțită de apariția grindinei, a vizibilității 0 și înrăutățirea stării mării. În dimineața zilei de 7 decembrie 1991, ora 8.00 UTC este informată compania de situația navei. Recomandarea armatorului făcută comandantului este aceea de a se îndrepta către adăpost, a solicita asistența navelor din zonă și de a menține permanent legătura cu compania, în vederea cunoașterii evoluției situației. O dată cu lăsarea întunericului situația navei devine critică, starea mării confuză, vântul atinge intensitatea uraganului, valurile depășesc înălțimea de 12 metri, nava se guvernează cu mare dificultate, puntea principală rămâne inundată permanent de valuri masive.

Comisia de anchetă a supus spre analiză respectivele meteoare mai multor comandanți de navă, aceștia, în majoritate fiind de părere că decizia luată de comandant de a efectua traversada a fost corectă. Lansarea semnalului SOS la data de 7 decembrie 1991 la ora 17.30 în poziția estimată latitudine =37º 15'' N, longitudine=18º 00'' E, a avut ca și consecințe pozitive intervenția promptă în zonă a salvatorilor și salvarea echipajului. Concluziile comisiei de anchetă arată faptul că nava a fost aptă din toate punctele de vedere pentru a efectua voiajul, previziunile meteo pentru zilele 6-7 decembrie recepționate de Scăieni nu au fost de natură să-l determine pe comandant să amâne traversada Cap Matapan-Cap Pssero. Trebuie remarcat în cazul navei Scăieni un fapt care a dus la salvarea echipajului. Permanenta comunicare dintre comnadant și companie, precum și cu echipajele de salvare prin intermediul sistemelor de comunicații radio a determinat evitarea pierderilor de vieți omenești .[9]

Capitolul 2

Serviciile de radio-telecomunicații navale își desfășoară activitatea și în conformitate cu hotărârile Convenției Internaționale de Comunicații prin Satelit (INMARSAT). Potrivit acestei convenții în anul 1979, la 3 septembrie, se pun bazele unei organizații internaționale, International Mobile Satelite Organisation care, dispunând de o rețea de telecomunicații înlesnește beneficiarilor săi transmisii digitale de tip data, telefonie, transmisii facsimil între stațiile de uscat, de pe mare sau aero.

Sistemul INMARSAT este format din trei componente majore :

- segmentul spațial, constituit dintr-o rețea de sateliți, stațiile de coastă INMARSAT, Coast Earth Station (CES), stațiile mobile, Ship Earth Station (SES), Land Mobile Earth Station (LMES), Aircraft Earth Station (AES).

Dispozitivul NAVTEX. Informațiile primite pe ecranul aparatului sunt rezultanta unei munci de adunare și prelucrare de informații complexe, presupunând și o conlucrare și coordonare minuțioase, la nivelul multor organisme din țări diferite.

Mesajele transmise de NAVTEX sunt de importanță vitală pentru asigurarea navigației în siguranță pe mare, împărțindu-se în materiale de navigație împărțite în două categorii:

- avertizări pentru navigație;
- avertizări meteorologice.

Sistemul Goniometric[10], este un sistem compus din șase stații complete de coastă, goniometrice, responsabil de identificarea direcției resurselor de câmp electromagnetic, emise de stațiile radio ale navelor aflate în primejdie iminentă sau în situații de urgență, precum și localizarea cu mare precizie a poziției acestora pe o hartă digitală.

Sistemul Maritim Global pentru caz de Pericol și Siguranță pe Mare, sistemul GMDSS

[9] Ibidem, pp.285-299.

[10] *Sistemul SCOMAR*, Sistem Complex de Observare, Supraveghere și Control al Traficului la Mare, Constanța, 2009.

(Global Maritime Distress and Safety Sistem) este un sistem de informare și acțiune, cu acoperire globală, în caz de pericol pe mare, pentru realizarea siguranței navigației maritime și a acțiunilor de căutare-salvare pe mare.[11]

GMDSS este un sistem internațional care utilizează tehnologii de radiocomunicații terestre prin satelit și echipamente radio navale aflate în apropiere, în cazul producerii unui sinistru.

Conform prevederilor SOLAS, orice navă de transport, aflată pe mare trebuie să dețină, mijloace tehnice necesare pentru:

- a recepționa mesaje de primejdie de tip navă-coastă;
- a transmite și recepționa traficul radio la locul producerii sinistrului și operațiunilor de căutare –salvare ;
- a transmite și recepționa semnale automate de localizare;
- a transmite și recepționa comunicațiile radio de rutină de tip navă-navă. GMDSS dă posibilitatea oricărei nave aflate în primejdie să transmită un mesaj (de primejdie) pe mai multe căi această navă având certitudinea că mesajul său va fi recepționat.[12]

Radarul este echipamentul de navigație utilizat pentru descoperirea țintelor navale, determinarea poziției relative a acestora prin relevment și distanță și calcularea parametrilor de mișcare, drumul și viteza. Radarul Arpa[13] este radarul de navigație dotat cu modul de calcul specializat în rezolvarea problemelor de evitare a coliziunii pe mare.

Riscul pe care îl presupune terorismul, jaful armat și pirateria pe mare este enorm, ținând cont de faptul că 80% sin comerțul mondial se face pe mare, iar 120.000 de nave circulă pe întreg globul, tranzitând 4000 de porturi, însumând activitatea a peste1,25 milioane de marinari.

Un fapt deosebit de important ca în zonele sensibile ale mărilor și oceanelor să existe posibilitatea escortării navelor de transport mărfuri, dar și pasagerele, să se asigure o supraveghere cu ajutorul dispozitivelor conectate la sateliții geo-staționari care au ca și arie de supraveghere acele zone, și în general să se evite zonele cu probleme și să se asigure o reconfigurare a traseelor navelor.

Concluzii

Navigația civilă și militară română au fost și sunt cele care asigură desfășurarea în bune condiții a unor importante activități din economia românească și anume transporturile și comerțul intern și internațional, siguranța și apărarea națională a României. Din acest motiv activitățile de navigație și transport maritim și fluvial, activități cu importanță strategică în economia României, europeană și mondială, este necesar să fie riguros și bine organizate.

În activitatea de navigație cele mai puțin dorite evenimente sunt eșuările, abordajele ilegale, jaful sau pirateria, dar și scufundările, care se pot întâmpla fie din cauza piraților care încă mai există în anumite zone ale globului, dar se pot produce și din cauze hidrometeorologice neprevăzute.

Telecomunicațiile radio au un rol important atât în domeniul navigației maritime și fluviale dar și în cel al siguranței naționale întrucât ele sunt cele care furnizează date, dar de multe ori sunt cele care aleg și soluții în rezolvarea problemelor legate de poluarea mediului marin, fluvial sau terestru, tranzitul ilegal de persoane, mărfuri, sau substanțe periculoase, tranzitarea ilegală a apelor teritoriale române de către nave sau persoane, precum și probabilitatea producerii de acte teroriste în zona maritimă alocată României.

Transporturile pe apă sunt în prezent cele care susțin și fac economia mondială să funcționeze la parametrii optimi, de aceea sete necesar ca acestea să se facă în condiții de maximă siguranță și eficiență. În același timp este important ca resursa umană să fie protejată și să se urmărească în permanență pregătirea profesională a acestora pentru a fi capabili să facă față situațiilor de criză ce pot apare la bordul navei.

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[11] Pipirigeanu Vasile, *Sistemul maritim global pentru caz de pericol și siguranță pe mare,* Editura Ceronav, Constanța,2014,*Intoducere*,pp.1-31.

[12] Curs de pregătire pentru obținerea certificatului de operator radio LRC GMDSS , Ceronav Constanța

[13]Marinescu Alius, *RadarArpa activitatea echipei de cart în comandă, căutare și salvare* ,Editura Ceronav, Constanța,2014, pp.16-20.

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NEW COORDINATES REGARDING MEDICAL DEONTOLOGY IN ROMANIA

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***Abstract**: Regardless of the field to which it refers, professional deontology is the one that regulates the activity, ensures the maintenance of high standards of quality and professional integrity, establishes directions regarding professional responsibility towards all those involved in the activity, identifies principles and standards of behavior and contributes to continuous professional training. In this context, medical deontology encompasses the duties, norms and rules that doctors must respect in the exercise of their profession, in their relationship with patients, with other medical professionals, and with society as a whole. Starting with 2026, the Romanian Code of Medical Deontology will bring significant changes to the profession, in full accordance with European standards and current challenges in medical practice. Without claiming an exhaustive approach, through this article, we will capture the new coordinates of the Romanian Code of Medical Deontology, which is intended to be a modern instrument, adapted to current medicine.*

***Keywords:** medical deontology; medical ethics; fundamental principles; respect; responsibility*

44. Introduction

Medical deontology represents the foundation of professional ethics in medical practice and constitutes an essential pillar in the relationship between doctor, patient and society. In a medical context undergoing continuous transformation, marked by rapid technological advances, economic pressures, and changes in patient expectations, the importance of having a well-defined code of ethics is greater than ever. The code of ethics is not just a set of formal rules, but an expression of the values that guide the medical profession: respect for life, dignity, patient autonomy, confidentiality and professional responsibility.

The main role of a code of deontology is to provide a clear regulatory framework that allows doctors to make correct decisions in complex clinical situations. In the absence of such a framework, medical practice risks becoming arbitrary, vulnerable to moral errors, and exposed to unethical external influences. Therefore, the code of medical deontology has a dual function. On the one hand, it protects the patient, guaranteeing correct and ethical treatment, and on the other hand, it protects the doctor, providing him with internationally accepted professional guidelines.

At the same time, the code of deontology represents a tool for professional self-regulation, contributing to maintaining high standards of integrity and competence among practitioners. Medicine involves not only the application of scientific knowledge, but also the assumption of moral responsibility towards the individual and the community. Therefore, the training of doctors must include not only technical training, but also a deep understanding of professional values and obligations.

- **Study of the specialized literature**

The interest in medical ethics/deontology and its impact on the health field is visible through the large number of studies and research found in the specialized literature. Thus, based on searches in the Web of Science database, the following resulted:

- Even though studies can be found as early as 1975-1980, the greatest interest of researchers in medical deontology is visible after 2011, especially in the last 10 years.

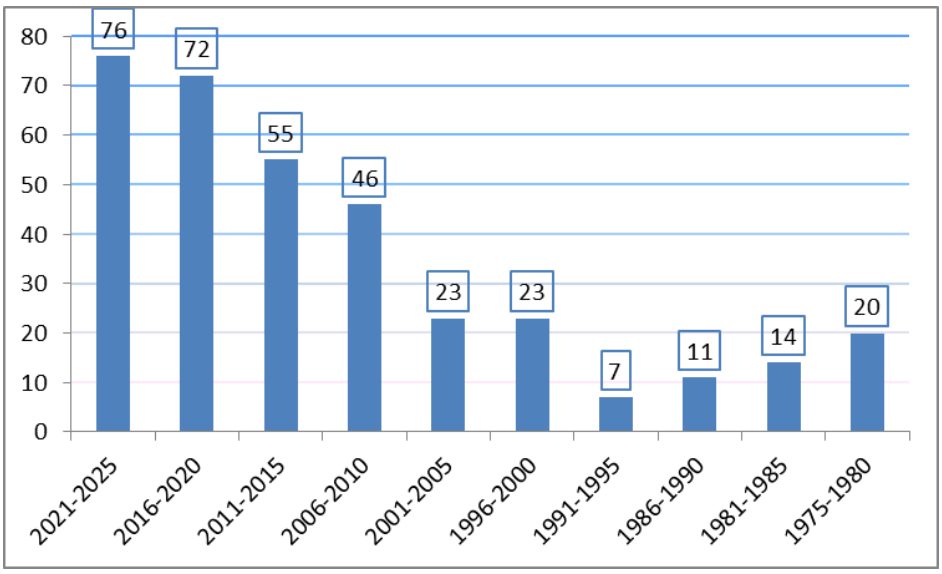

Fig. no. 1 Results from Web of Science Core Collection for "medical deontology" by topic
(Source: author's processing according to WoS, on 02.12.2025)

- The WoS database contains an impressive number of publications referring to medical ethics (33,577 documents), the largest share of which was found after 2016 (59.44%).

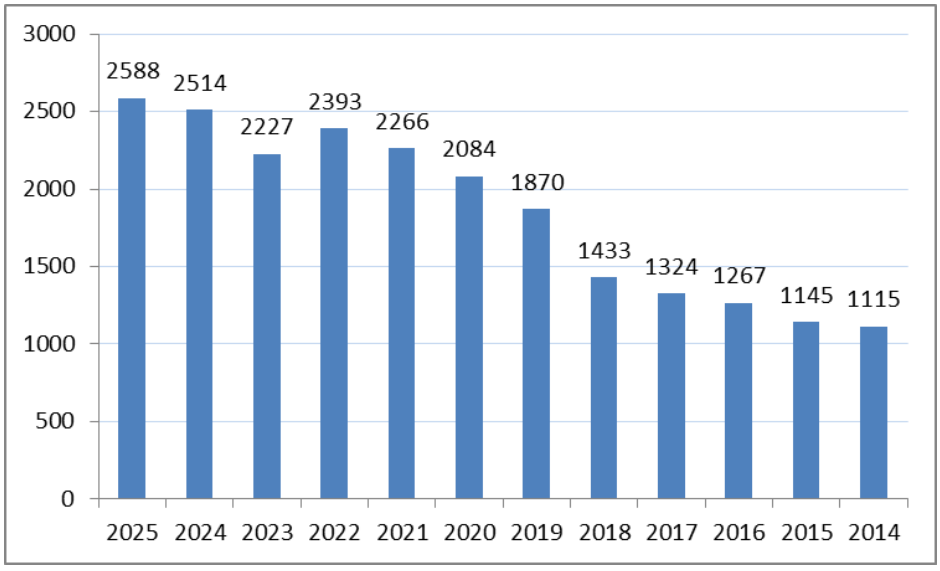

Fig. no. 2 Results from Web of Science Core Collection for "medical ethics" by topic
(Source: author's processing according to WoS, on 02.12.2025)

- Along with the large number of appearances, the relevant scientific content of articles on the topic of medical deontology is also given by the large number of citations in other specialized studies, taking into account the following aspects: (i) considering its importance from a professional point of view, medical deontology is becoming a mandatory discipline in most medical schools, its teaching using the case-based method, namely the ethics of everyday clinical practice (Truog et. all, 2015); (ii) cultural diversity often leaves its mark on informed consent and the way in which the truth is told (Surbone, 2004); (iii) among the objectives of deontological education in medical schools, a significant role is occupied by the use of reflective practice by detailing the situation, establishing relevant virtues, identifying ethical principles, values and frameworks, as well as courses of action (Bryan and Babelay, 2009); (iv) medical deontology should not be treated as a scientific body of knowledge, but should also take into account one's own intuition (Cowley, 2005);

- The publications in WoS with the medical ethics topic and with the most citations refer to: (i) trust in doctors, the medical act and medical institutions (Hall et. All, 2001); (ii) the use of artificial intelligence in medicine without explainability leads to a whole series of medical, legal, ethical and societal controversies (Amann et. All, 2020); (iii) scientific deviations, the presentation and manipulation of erroneous data are elements that lead to erroneous decisions, in some situations seriously affecting the health of patients (Fanelli, 2009); (iv) the concept of pain management as a human right is increasingly present in international approaches, failure to fulfill pain management obligations being considered professional misconduct (Brennan et. All, 2007); (v) without considering the main ethical principles - beneficence, non-maleficence, autonomy and justice - the actions of healthcare professionals will not give effect to the interdependence between clinical expertise, technical expertise and professionalism (Varkey, 2021).

- **The New Code of Medical Deontology in Romania**

Currently, the Code of Medical Deontology of the Romanian College of Physicians, in force since January 6, 2017 (Romanian College of Physicians, 2025), with subsequent modifications and additions, has 9 chapters in its structure, referring to: fundamental principles of practicing the medical profession; consent; professional secrecy and access to health data; general rules of conduct in medical activity; activities related to the medical act; medical research; advertising of medical activities; adjudication of deontological cases; final provisions.

Starting with January 1, 2026, a new Code of Medical Ethics will be applicable, mandatory for all doctors who are members of the Romanian College of Physicians, as well as for doctors who have the right to provide (temporarily or occasionally) medical services on the territory of Romania. This new Code updates the professional and ethical framework of the medical profession, in full accordance with the major transformations in healthcare, in a national and international context.

Thus, the New Code involves a change in both form and content, with an emphasis on: general provisions; fundamental principles of practicing the medical profession; general rules of conduct in medical activity; informed consent; professional secrecy and access to medical data; special situations in practicing the medical profession; requirements for drawing up medical documents; collegial relations; advertising of medical activities; medical research; removal and transplantation of organs, tissues and cells of human origin; principles of analyzing deontological causes.

Without capturing all the provisions of the New Code, we consider the following worth noting:

- *The doctor's behavior in society* – the entire activity of the doctor must be carried out through dignified and responsible conduct in society, so that, in any context, he or she demonstrates good professional judgment. The doctor is and must represent a pillar of society, a benchmark of trust, honesty and fairness. Increasing trust in doctors, in the medical act and in medical institutions must take into account the most relevant characteristics (Hall, 2002), namely: (i) fidelity - the patient's interest must be above all in a medical act, and the doctor must not take advantage of the vulnerability in which the patient may be; (ii) competence - the professionalism that medical professionals must demonstrate allows errors to be avoided and the best results to be obtained; (iii) honesty - avoiding any type of deception and promoting the truth are essential elements of any medical act; (iv) confidentiality - the protection and appropriate use of all personal data.
- *Definition of the notion of diligence* – exercising the profession of a doctor, with responsibility, professionalism, attention and prudence, without guaranteeing the patient's recovery. Whether we consider the meaning of diligence or promptness, the doctor must act in such a way as to clarify the situation, clarify all the circumstances, and request support if the situation requires it.
- *Definition of the notion of conscience clause* – the doctor’s right to refuse to perform a professional act, without violating the legal provisions and without endangering the patient’s life and health. The reasons underlying the introduction of this clause may be of a religious, moral, political, scientific, polite, etc. nature, and the basis for the introduction of this clause

lies in labor legislation and constitutional norms, which through art. 29 guarantee freedom of conscience. The "conscience clause" will be submitted annually to the branches of the Romanian College of Physicians by all doctors who do not want to perform a certain medical procedure, taking into account the conditions imposed in order not to jeopardize the medical act and emergency situations, when this conscience clause no longer works.

- *Evidence-based medicine* – is a medical approach that consciously uses the best available scientific evidence to make diagnostic and treatment decisions, integrating the clinical experience of the physician and the patient's preferences. The key principles of evidence-based medicine (Masic et. all, 2008) are: (i) the appropriate use of scientific evidence and its application in the care of each patient; (ii) combining the best scientific research evidence with the expertise and professional experience of the physician, with the values and preferences of the patient; (iii) establishing a hierarchy of evidence so that the best quality evidence can be identified; (iv) objectivity in selecting scientific evidence and taking into account the effort-effect ratio, (v) constantly combining opinions with concrete data.
- *Combating medical misinformation*. Medical misinformation exists and has become one of the biggest challenges facing society today. The online environment is an important pillar for the formation and consolidation of opinions, which inevitably leaves room for misinterpretations. The effects are felt both in the case of patients and professionals, as it is a vicious circle in which each party involved suffers. According to the opinion of specialists (Ioannidis et. all, 2017), the key problems of medical misinformation are: (i) published medical research with uncertain reliability, without benefits for patients and without utility for decision-makers; (ii) lack of skills for medical professionals to assess the reliability and utility of medical evidence; (iii) lack of qualified guidance and relevant evidence for patients and their families when making medical decisions. These are the main reasons that increasingly emphasize combating medical misinformation, which must be the focus of attention of medical professionals, medical students, and public decision-makers.
- *Medicine at the end of life*. Advances in the medical field and the development of medical technology increase the prospects of survival and allow life to be prolonged. Regarding the decision-making process regarding medical treatment in end-of-life situations, it is based on ethical principles (Council of Europe, 2015) such as autonomy, beneficence, non-maleficence and justice. For end-of-life issues, respect for autonomy can be considered the most frequent topic in ethical debates in medicine, as success is achieved when a patient is competent, informed and free from external pressures. But, in many situations, autonomy is better understood if it is exercised in terms of a process that unfolds over time, and not a specific choice fixed in time. Showing great professionalism, for end-of-life care, the doctor must constantly find answers to questions such as (Astarastoae, 2024): Who makes decisions in end-of-life care? Does the patient have the capacity to express their preferences? Are there advance directives? What happens in the absence of an advance directive?
- *Public communication and medical advertising*. In the Official Gazette of Romania, Part I no. 918 of October 6, 2025, was published Decision no. 20/2025 on the conditions for carrying out advertising by medical offices and units. In this context, medical advertising is defined, the qualitative characteristics of medical advertising are established, the prohibited elements in medical advertising are mentioned, the typology of advertising media is identified; disciplinary liability for non-compliance with medical ethics is specified.
- *The doctor-patient relationship* - is a crucial interaction that involves a patient-centered approach, tailored to individual needs and preferences, for personalized care. If more than 5000 years ago, the relationship was perceived as one between a healer and a sick person, in the current context, it is considered as one between a care provider and a service user. In many situations, the doctor-patient relationship depends on (Harbishettar et. all, 2019): the type of disease, the way the patient understands his problem, clinical conditions, the attitude of medical professionals, the lack of resources for care, commercial aspects, therapeutic results, technological progress, documentation and information.

- *Remote medical practice* – involves the provision of health services (diagnosis, treatment, monitoring, prevention) using technology (video, telephone, messaging), the doctor and the patient not being physically in the same place. Considering the medical services that are the subject of telemedicine services (teleconsultation, teleexpertise, teleassistance, teleradiology, telepathology, telemonitoring), can be identified advantages such as: fast access and responsiveness; no constraints involving travel; good solution for those areas with difficult access to medical services; better quality for certain medical services; reduced time spent in health facilities; lower risk of contamination; better assessment for certain specializations; greater psychological comfort for the patient; flexibility in accessing medical services.
- The limits and role of artificial intelligence in medical practice. Artificial intelligence is gaining increasing importance in medicine, being integrated into many essential areas, often being an indispensable ally for doctors in decision-making and optimizing treatments. The new code of ethics establishes the limits and role of artificial intelligence in medical practice, specifying that it can only be used as an auxiliary tool, without substituting the doctor's clinical reasoning. The involvement of artificial intelligence in medicine can be analyzed based on the two subtypes (Malik et. all, 2019): (i) virtual - medical record IT applications, networks in treatment decision-making; (ii) physical - robotics that assist in performing surgical interventions, smart prostheses and elderly care.

Conclusions

The importance of a well-developed code of deontology in medicine is undeniable. It provides direction, stability and protection in a field where decisions have profound consequences for human life. By assuming and rigorously applying ethical principles, the medical profession maintains its credibility and fulfills its fundamental mission: the promotion and defense of health. Such a framework is indispensable for the integration of medical practice into a modern society, oriented towards responsibility, transparency and respect for the individual.

Contemporary medical ethics brings the concept of patient autonomy to the forefront of discussion. Respecting the patient's right to make informed decisions about their own health is one of the most important developments in medical ethics. In addition, informed consent, empathetic communication, and respect for cultural diversity are fundamental elements of responsible medical practice.

The health professional does not act in isolation, but within a complex system, in which his decisions have an impact at the community level. Promoting public health, medical education of the population and active involvement in disease prevention are components of the ethical mission of the modern doctor. The code of ethics clarifies these obligations and serves as a guide for balancing individual and collective interests.

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THE ROLE OF CHROMATICS IN MEDICAL SPACES FROM THE PERSPECTIVE OF THE DOCTOR-PATIENT COMMUNICATION RELATIONSHIP

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Abstract: *Chromatics plays a subtle yet profound role in the experience a patient has within a medical office. It is not merely a matter of aesthetics, but rather a silent language that speaks directly to our subconscious, influencing mood, comfort levels, and even the perception of pain. Color is the architect of the subconscious, exerting a deep and complex impact on the human being—especially in a medical setting where anxiety and vulnerability can heighten reactions to external stimuli. The chromatics of a medical space serve to transform the environment into a healing experience. Thus, colors do not merely offer a pleasant decorative appearance, but open a "gateway to healing," allowing them to transcend aesthetic perception and reach deep layers of the human body and mind.*

Within a medical environment, colors can significantly influence the psychological state of patients. Each color has the power to evoke distinct emotions, having either a beneficial or adverse effect on the patient's psychological condition. In this context, understanding the chromatic spectrum becomes a key link in the medical act, addressing both the physical and the psychological dimensions.

Keywords: *chromatic; communication; physician; patient; medical space*

Cromatica joacă un rol subtil, dar profund, în experiența pe care un pacient o are într-un cabinet medical. Nu este doar o chestiune de estetică, ci o limbă tăcută ce vorbește direct subconștientului nostru, influențând starea de spirit, nivelul de confort și chiar percepția durerii. Culoarea este arhitectul subconștientului, având un impact profund și complex asupra ființei umane, în special într-un spațiu medical unde anxietatea și vulnerabilitatea pacienților pot amplifica reacțiile provocate de stimulii externi. Cromatica spațiului medical are rolul de a transforma mediul în care pacienții își petrec timpul, într-o experiență de vindecare. Astfel, culorile nu oferă doar un aspect decorativ plăcut, ci deschid o „*poartă spre vindecare*'', permițând culorilor să traverseze percepțiile estetice și să atingă substraturi profunde ale minții corpului uman.

Spectrul cromatic se definește ca o gamă complexă de culori vizibile, fiecare culoare având o lungime de undă diferită. Aceasta variază de la roșu, cu lungimi de undă lungi, până la violet, unde lungimea de undă este scurtă. Între aceste extreme se regăsesc celelalte culori ale spectrului: portocaliu, galben, verde, albastru și indigo. Acestea sunt percepute diferit în funcție de modul în care lumina este reflectată sau absorbită de diverse obiecte. În cadrul unui cabinet medical, spectrul cromatic nu este doar o gamă de culori, ci un instrument de influență asupra stării pacienților. Roshani A. (2014)

În interiorul unui spațiu medical, culorile pot influența semnificativ starea psihologică a pacienților. Fiecare culoare are puterea de a genera emoții distincte, având un efect benefic sau nu asupra stării psihologice a pacientului. În acest sens, înțelegerea spectrului cromatic devine o verigă cheie în actul medical, tratând atât fizicul cât și psihicul.

Percepția culorilor este un proces continuu și activ, implicând atât interacțiunea atentă a ochiului uman, cât și sinergia complexă cu creierul. Roshani A. (2014) Fiecare lungime de undă din spectrul cromatic declanșează răspunsuri emoționale și cognitive diferite. Culorile pot avea diferite efecte asupra stării de spirit și a nivelului de confort al unei persoane. Culorile reci (verde, albastru) sunt adesea asociate cu relaxarea și calmul. Folosirea acestora într-un mediu medical poate contribui la reducerea anxietății și crearea unui sentiment de siguranță. În contrast, culorile calde (roșu, portocaliu) pot avea un efect stimulator asupra energiei și emoțiilor. Khaleghimoghaddam N. (2023)

Într-un cabinet medical, culoarea devine un instrument al psihicului. Când un pacient pășește într-un astfel de spațiu, culoarea devine un element de influență a psihicului într-un mod discret, dar puternic. Aceasta poate potența anumite temeri sau, dimpotrivă, poate atenua frica unei consultații sau al unui diagnostic nedorit. În acest sens, culoarea devine un instrument terapeutic, care completează munca medicului și induce o stare de confort și încredere pacientului.

Armonia culorilor reprezintă o piatră de temelie în ceea ce privește cromatica unui spațiu medical. Aceasta se referă la modul în care diferite culori ale spectrului pot fi alăturate pentru a crea o experiență vizuală plăcută și echilibrată. De asemenea, alegerea unei palete de culori ținând cont de aceste concepte, joacă un rol important în crearea unei stări de liniște. Armonia cromatică joacă rolul unui străjer al psihicului, anulând dezechilibrul emoțiilor creat de pătrunderea pacientului într-un spațiu medical. Astfel, se creează un mediu mai relaxant și mai puțin intimidant. Roshani A. (2014)
O a doua piatră de temelie a cromaticii o reprezintă contrastele. „*Prezența contrastelor dintre culori nu se referă doar la simplul contrast dintre ele, ci la studiul relațiilor și comparațiilor dintre acestea*" Khaleghimoghaddam N. (2023). Acest concept poate fi folosit pentru a atrage atenția asupra anumitor elemente ale decorului, sau pentru a crea anumite accente sau linii, reducând dominanța unei culori și oferind o alta perspectivă spațiului medical. De asemenea, contrastele pot crea delimitări clare între diferite zone, ajutând pacientul într-o orientare facilă. Utilizarea contrastelor prea puternice și stridente pot genera disconfort atât vizual, cât și psihic. Echilibrul între armonie și contrast este esențial pentru o bună adaptare a acestor principii. McLachlan F. (2017-2019)

Aplicarea corectă a spectrului cromatic în cadrul spațiilor medicale are o importanță aparte asupra proceselor de vindecare. Alegerea culorilor nu trebuie realizată întâmplător, sau după preferințele personale, ci trebuie sa fie parte a unei strategii arhitecturale, menite să îmbunătățească starea psihologică și emoțională a persoanei aflate în cabinetul medical. Nuanțele de albastru și verde sunt adesea folosite în sălile de așteptare și în camerele de spital, având efectul de a induce un sentiment de liniște și confort. Asocierea culorilor cu natura induce sentimentul de evadare, vindecare și oferă un efect calmant asupra persoanei bolnave.

De asemenea, utilizarea culorilor calde, de exemplu portocaliu sau galben, pot stimula energia și optimismul pacienților. Acestea oferă un sentiment de dinamism și vitalitate, îmbunătățind complianța la anumite proceduri de recuperare fizice, cum ar fi kinetoterapia. Khaleghimoghaddam N. (2023)

Nu în ultimul rând, culorile neutre, în special albul, sunt utilizate la scară largă în cabinetele medicale. Acestea au un efect de „*curățenie*'' vizuală, puritate, contribuind la conturarea unei atmosfere igienice și profesionale, specifice domeniului medical. Excesul poate genera un fenomen de sterilitate rece, în care pacientul este deprivat de empatia și căldura oferită de o încăpere proiectată pe baza conceptelor de armonie a nuanțelor și contrastelor. Completarea cu accente de culori calde sau reci este esențială pentru a crea un echilibru vizual si emoțional.

Având ca element central cabinetul medical, culorile devin veritabile „*porți spre vindecare*'', a căror cheie este la îndemâna medicului. Alese în mod corespunzător, acestea pot îndruma pacienții spre o încăpere în care psihicul este dominat de un sentiment de liniște, încredere și calm, contribuind în procesul de vindecare. Această putere tăcută a culorilor le transformă în parteneri nevăzuți ai actului medical. Fiecare nuanță are un rol bine definit în asistarea pacientului.

Culoarea nu este doar un aspect superficial, ci este unealta care pictează emoții și are un impact psihologic profund. Referindu-ne la un cabinet medical, unde există un amalgam de sentimente și experiențe, culorile pot calma sau amplifica anumite stări. În cercetările psihologice asupra influenței culorilor, s-a observat: *„roșul înseamnă stimulare, iar albastrul calmare... camerele albastre ajută la scăderea tensiunii arteriale și reduc sentimentele agresive"*. De asemenea, *„culorile reci, precum verdele și albastrul, sunt adesea considerate odihnitoare și calme, inducând stări de liniște și echilibru"*. Pe de altă parte, *„culorile calde, cum ar fi roșul și portocaliul, pot provoca o varietate de emoții, de la confort și căldură la ostilitate și furie" Alya (2021).* Culorile au capacitatea de a activa procese cognitive și emoționale complexe, influențând atenția și răspunsurile afective ale pacientului.

Cercetările demonstrează faptul că percepția culorilor influențează răspunsurile atât afective cât și cognitive. Acestea sugerează că *„expunerea la anumite culori poate provoca schimbări fiziologice reale în corpul uman, culorile având capacitatea de a stimula, excita, deprima sau liniști” Babin S. E.* (2013)

- **ROȘU –** Culoarea roșie este adesea asociată energiei sau unei stări de urgență, fiind puternică și stimulând emoțiile. „*În domeniul psihologiei, culoarea roşie este asociată cu încrederea în sine. Prin urmare, această nuanță este utilizată în tratarea anxietății.*” Khaleghimoghaddam N. (2023) Datorită acestor efecte trebuie utilizată cu precauție, deoarece excesul poate amplifica stările de tensiune. Astfel, experiența pacientului poate fi afectată, iar culoarea va deveni un antagonist al efectului terapeutic dorit. *Ladau și Mahnke & Mahnke* menționează faptul că roșul acționează asupra aparatului cardiovascular, stimulând sistemul nervos simpatic. Alegerea atentă a culorilor adiacente și utilizarea contrastelor potrivite poate să fie de ajutor, atrăgând atenția și energizând pacienții în anumite situații. Roshani A. (2014)
- **PORTOCALIU –** Adesea culoarea portocaliu este asociată cu optimismul și entuziasmul, având un impact pozitiv asupra pacienților și creând un mediu cald și primitor. Utilizarea în cabinetele pediatrice este o opțiune potrivită, contribuind la reducerea anxietății copiilor și la creșterea sentimentului de confort. De asemenea, „culoarea portocalie este numită și *culoarea anti-oboseală*. Este una dintre nuanțele care aduc bucurie și este recomandată de psihologi pentru tratarea depresiei.” Khaleghimoghaddam N. (2023) Totuși, utilizarea excesivă poate avea efecte similare cu cele ale culorii roșu, crescând tensiunea arterială și provocând disconfort. Roshani A. (2014)
- **GALBEN –** Culoarea galbenă este considerată o culoare a veseliei, luminoasă, stimulând claritatea mentală și optimismul. În cabinetele medicale, aceasta poate fi folosită pentru a stimula procesele cognitive și pentru a încuraja o stare de bine. Cu toate acestea, folosirea unei nuanțe prea puternice, poate induce agitație și neliniște, motiv pentru care „*persoanele energice și nervoase ar trebui să evite o expunere prea mare la această culoare.*” Roshani A. (2014)
- **VERDE –** Culoarea verde are un efect relaxant și este adesea asociată cu natura și echilibrul. Utilizarea în cabinetele medicale poate contribui la realizarea unei atmosfere liniștitoare, reducând stresul și anxietatea. De asemenea, verdele oferă o senzație de siguranță, sprijinind procesele de vindecare și induce o stabilitate emoțională pacienților. Khaleghimoghaddam N. (2023) Nuanțele variate de verde pot genera efecte diferite: tonurile deschise stimulează prospețimea și claritatea mentală, în timp ce nuanțele mai închise conferă profunzime și un sentiment de protecție. Integrarea elementelor naturale – plante vii, texturi ce imită lemnul sau finisaje cu aspect marmorat în tonuri de verde – accentuează senzația de reconectare cu natura. Totuși, un exces de verde intens, lipsit de accente neutre sau iluminat adecvat, poate deveni copleșitor; de aceea, dozarea atentă în funcție de dimensiunea și orientarea spațiului asigură un echilibru vizual și emoțional.
- **ALBASTRU –** Albastrul este tot mai frecvent utilizat atât în spitale, cât și în cabinetele medicale, datorită efectelor sale calmante. Acționează asupra sistemului cardiovascular, reducând tensiunea și ritmul cardiac și induce o stare de calm. „*Culoarea albastră este asociată cu relaxarea și contribuie la ameliorarea insomniei și la diminuarea agitației nervoase*.” Khaleghimoghaddam, N. (2023) Efectele sale se manifestă cel mai profund în spațiile de recuperare și sălile de tratament, unde pacientul are nevoie de un mediu care să-i alunge temerile și să-l ghideze pe drumul spre vindecare. „*Este important să menționăm că o expunere excesivă la culoarea albastră poate provoca depresie și oboseală.*” Roshani A. (2014)
- **VIOLET –** Această culoare se regăsește rar în cabinetele medicale, fiind asociată frecvent cu spiritualitatea și meditația. Eficiența acesteia poate fi valorificată în sălile de terapie și în spațiile destinate liniștirii pacienților care suferă de stres psihologic. Violetul încurajează introspecția și calmul profund, „*fiind benefică pentru atenuarea simptomelor de dependență*

și migrenă, îmbunătățind funcționarea sistemului nervos." Khaleghimoghaddam N. (2023) Violetul are rol în ameliorarea sentimentelor de ură și furie, ajutând la atingerea unui echilibru emoțional. „*Totuși, folosirea excesivă a acestei culori poate duce la depresie, nostalgie și disconfort spiritual*." Roshani A. (2014)

- **CULORI NEUTRE –** Culorile neutre au capacitatea de a induce o stare de relaxare, fiind utilizate frecvent pentru a crea un mediu calm într-un cabinet medical. Deși efectele lor inițiale sunt unele pozitive, pe termen lung acestea pot avea consecințe neașteptate. Prin reducerea stimulării vizuale, mediul devine unul omogen, lipsit de dinamică, care poate genera plictiseală sau chiar depresie. Khaleghimoghaddam N. (2023) În absența unor accente subtile de culoare sau variații de textură, pacienții pot percepe spațiul ca fiind prea „rece" sau impersonal, ceea ce poate amplifica senzația de anxietate la prima vizită. Pentru a contracara acest efect, se pot introduce elemente decorative mici – o pernă colorată, o plantă în ghiveci sau un tablou cu tonuri calde –, care să ofere puncte de interes vizual și să reînvie senzația de confort. De asemenea, alternarea nuanțelor de bej și crem cu finisaje mate și lucioase ajută la menținerea unui echilibru între liniște și vitalitate vizuală.

Referindu-mă la propria experiență, am observat efectul terapeutic al culorii în timpul unei vizite la un cabinet medical. Mereu am asociat vizitele la medic cu o stare de apăsare, amânând pe cât posibil această interacțiune. Însă, acest lucru s-a schimbat când am intrat într-un cabinet în care cromatica era bine studiată și adaptată pentru a liniști pacientul, albastrul deschis și verdele fiind culorile predominante. Aceste culori, combinate cu un decor potrivit, au transformat atmosfera cabinetului medical într-un mediu primitor, reducând astfel starea de anxietate și promovând calmul. În contrast cu această experiență, am resimțit un disconfort emoțional amplificat într-un cabinet în care albul era predominant. Lipsa de afectivitate și impersonalitate a spațiului au accentuat senzația de neliniște.

Experiențele amintite m-au făcut să realizez cât de importantă este culoarea și cât de mult poate influența starea de bine a pacienților, în special atunci când aceștia așteaptă unui diagnostic. Culoarea s-a dovedit a fi un factor esențial în reducerea tensiunii și a anxietății, demonstrând că designul cromatic al unui cabinet medical joacă un rol important în crearea unui mediu de încredere și confort, atât fizic, cât și din punct de vedere psihologic.

Culorile nu influențează doar stările psihologice imediate din cabinetul medical, ci au efect și asupra modului în care experiențele sunt codificate în memorie, având un impact pe termen lung. Memoria umană funcționează adesea pe baza asocierilor emoționale, iar culorile au un rol bine stabilit în acest proces. Culoarea poate sa devină un factor declanșator în subconștient, transformând percepția prezentului.

Memoria emoțională asociată culorilor poate crea un cadru de referință inconștient pentru pacienți, activând reacții emoționale care nu sunt legate direct de prezent, ci sunt declanșate de experiențele anterioare din cadrul unui spațiu medical. Acest proces are loc deoarece „*stările emoționale intense joacă un rol important în modul în care înregistrăm, consolidăm și recuperăm informațiile din memorie. Când trăim emoții puternice, atenția noastră se concentrează asupra stimulului emoțional, făcându-ne mai receptivi și atenți la informațiile asociate acestuia*" Ivancovic C. (2024). Un pacient care a avut o experiență negativă într-un cabinet medical dominat de o anumită culoare (de exemplu, alb) poate crea o asociere între acea culoare și experiența negativă, resimțind disconfort și anxietate.

Acest fenomen este cu atât mai evident în cazul culorilor asociate cu traume sau experiențe medicale stresante. De exemplu, roșul, adesea asociat cu urgențele medicale sau sângele, poate declanșa o reacție de frică în rândul pacienților care au avut experiențe traumatizante în spitale. Așa cum afirmă Calvo Ivanovic, „*relația dintre culoare și memorie este complexă și variată. Culorile pot influența memoria noastră, iar, la rândul său, memoria ne poate afecta modul în care percepem și ne amintim culorile.*" Ivancovic C. (2024)

Pacienții pot avea percepții diferite asupra culorilor, evocând emoții pozitive sau negative, în funcție de semnificațiile culturale și individuale asociate cu acea culoare. În unele culturi, albul este asociat cu moartea sau doliul, având un impact negativ asupra pacientului într-un cabinet medical,

amplificându-i starea de neliniște. În contrast, alte culturi asociază albul cu puritatea și pacea, ceea ce poate avea o influență pozitivă într-un cabinet medical, ajutând la liniștirea pacienților. „*Culorile pot trezi emoții sau amintiri puternic ancorate în contexte culturale și colective*" Ivancovic C. (2024), ceea ce subliniază importanța înțelegerii memoriei emoționale colective și influența acesteia asupra percepțiilor individuale. „*Cultura unui loc este absorbită de indivizi și de memoria acestora, iar amintirile și experiențele personale se împletesc cu evenimentele și istoria colectivă".* Ivancovic C. (2024)

Culorile, pe lângă efectul lor psihologic, au si un rol funcțional, ajutând la orientarea pacienților în spațiile medicale mari și complexe. „*Un perete într-o nuanță intensă de roșu și cu un model distinct a servit drept reper vizual eficient, ajutând pacienții să navigheze mai ușor în zonele confuze și contribuind la reducerea semnificativă a conflictelor și dezorientării.*" McLachlan F. (2017-2019) Astfel, culorile contrastante pot fi folosite în mod eficient într-un cabinet medical pentru a ajuta deplasarea facilă și în siguranță a pacienților.

PROIECTAREA SĂLII DE AȘTEPTARE – În proiectarea sălii de așteptare, culorile trebuie combinate cu atenție, pentru a crea un mediu care să reducă anxietatea și să ofere confort psihologic. Culorile reci, albastru și verde în nuanțe pale, sunt o alegere potrivită, având în vedere capacitatea lor de calmare și stabilitate emoțională. Culorile neutre, gri sau bej, conferă o senzație de ordine și profesionalism, dar în accente prea stridente pot da impresia de rigiditate sau sterilitate rece. Culorile puternice, roșu sau portocaliu intens, trebuie utilizate cu mare prudență, pentru a nu induce o stare de tensiune. Moutoussis K. (2015)

Pe lângă efectele psihologice dovedite ale culorilor, psihologia liniilor joacă un rol important în percepția spațiului, integrând culorile într-un mod eficient. Liniile, fie că sunt drepte, curbe sau unghiulare, pot genera reacții emoționale și cognitive distincte. Sayim B. (2011) Liniile curbe sunt deseori asociate cu fluiditatea, continuitatea și calmul. Utilizarea acestora poate crea un sentiment de siguranță și confort în sala de așteptare. Liniile drepte sau cele unghiulare, adesea percepute ca fiind mai rigide, pot genera tensiune și disconfort, mai ales într-un spațiu în care stresul crește pe măsură ce timpul trece. Stanischewski S.(2020)

Când liniile sunt utilizate în combinație cu psihologia culorilor, efectul este amplificat. Liniile curbe în nuanțe de albastru sau verde pot accentua efectul liniștitor, consolidând senzația de calm. Utilizarea liniilor drepte sau unghiulare în culori precum roșu sau portocaliu, pot genera o stare de agitație, amplificând starea de tensiune.

PROIECTAREA SĂLII DE TRATAMENT – Sala de tratament trebuie să ofere un echilibru între funcționalitate și confort psihologic. Nuanțele reci, precum albastrul deschis și verdele pal, sunt adesea utilizate pentru a crea un mediu liniștitor, facilitând recuperarea pacienților. Culorile neutre, precum gri și bej deschis, adaugă o notă de profesionalism, atât timp cât acestea rămân subtile. Accentele de culori vibrante trebuie utilizate cu prudență, pentru a oferi dinamism, însă fără a amplifica tensiunea emoțională.

PROIECTAREA CABINETULUI MEDICULUI – Cabinetul medicului trebuie să inspire profesionalism și să ofere o atmosfera relaxantă. Culorile neutre și calde, precum bej, crem, gri deschis, contribuie la crearea unui spațiu primitor și profesional, reducând distanța psihologică dintre medic și pacient. Accentele de galben pal sau portocaliu deschis pot adăuga o notă de empatie, în timp ce tonurile de verde sau albastru deschis ajută la menținerea unei atmosfere calme. Culorile puternice, precum roșu sau violet, ar trebui utilizate cât mai puțin sau chiar evitate, deoarece pot crea o stare de tensiune, contribuind la distanțarea psihologică dintre medic și pacient.

a. **Cabinetul de pediatrie:** Cromatica în acest tip de cabinet trebuie gândită atent, deoarece are un impact direct asupra copiilor, care adesea percep o vizită medicală cu teamă. Culorile vii și calde (galben, portocaliu, verde deschis) pot crea un mediu potrivit pentru această grupă de vârstă, având un efect de stimulare și reducere a anxietății. Este important ca designul

cromatic ales să fie unul vesel, dar fără exagerarea unui tip de culoare. Contrastele puternice trebuie evitate deoarece pot deveni copleșitoare pentru copii, aceștia având mereu nevoie de un mediu care să ofere siguranță și confort.

b. **Cabinetul de oncologie:** În cazul pacienților oncologici, aceștia au nevoie de un sprijin atât psihic, cât și fizic. Culorile calme și subtile, precum verdele sau albastrul, induc o atmosferă de liniște și oferă o senzație de stabilitate și speranță. Adăugarea unor accente calde, cum sunt pastelurile de piersică sau crem, pot umaniza spațiul, oferindu-i o notă de confort emoțional. Acest lucru este esențial pentru pacienții care urmează un tratament de lungă durată.
c. **Cabinetul de cardiologie:** Pacienții care pătrund într-un cabinet de cardiologie prezintă adesea un nivel ridicat de anxietate. Astfel, un element foarte important îl reprezintă crearea unui spațiu care să contribuie activ la reducerea tensiunii și stresului. Utilizarea culorilor reci (albastru, verde) sau a nuanțelor neutre (bej, gri deschis) pot ajuta la stabilizarea psihologică și fizică a pacienților. Culorile stridente, cum sunt roșul intens sau portocaliul aprins, trebuie evitate pe cât de mult posibil. Acestea pot avea un impact asupra stării de calm a pacientului, contribuind la creșterea tensiunii arteriale.
d. **Cabinetul de psihiatrie:** Aici, culoarea devine un instrument terapeutic esențial în facilitarea dialogului și promovarea introspecției. Nuanțele delicate de lavandă, verde pal sau albastru deschis creează o atmosferă care reduce stresul și oferă pacienților un sentiment de siguranță. Evitarea culorilor vibrante sau a contrastelor exagerate este esențială, deoarece pot stimula agitația sau reacțiile emoționale nedorite, interferând cu procesul terapeutic.

Cromatica influențează percepțiile și starea psihologică a pacienților. Alegerea culorilor poate transforma un spațiu medical dintr-un mediu steril și rece într-un loc primitor și terapeutic. Lucrarea explorează interacțiunea dintre psihologia culorilor, designul interior și nevoile emoționale ale pacienților, evidențiind importanța armoniei cromatice în mediul medical.

Deci, cromatica are un rol terapeutic esențial în cabinetele medicale, contribuind nu doar la crearea unui mediu funcțional, ci și la sprijinirea echilibrului emoțional al pacienților. Studiul subliniază necesitatea integrării principiilor psihologiei culorilor în designul medical modern, propunând soluții practice pentru optimizarea experienței pacientului și umanizarea spațiilor de tratament.

Alegerea culorilor în spațiile medicale reprezintă o influență notabilă asupra stării emoționale și psihologice a pacienților. Testul Luscher, unul dintre cele mai cunoscute instrumente de evaluare a preferințelor cromatice, oferă o perspectivă psihologică asupra semnificației culorilor și modul în care acestea reflectă stările emoționale. În acest test, culorile fundamentale (albastru, verde, roșu și galben) sunt asociate cu trebuințe psihologice de bază, în timp ce culorile auxiliare (maro, gri sau negru), indică posibile tensiuni sau conflicte interne. Mureșan P. (1988)

În test, poziționarea culorilor fundamentale (albastru, verde, roșu, galben) pe primele poziții semnalează un echilibru psihologic, în timp ce plasarea lor pe ultimele poziții poate indica stres sau dezechilibru. Această analiză devine una foarte importantă pentru proiectarea cromaticii în cabinetele medicale, unde pacienții trebuie sa simtă un echilibru.

Testul Luscher oferă o perspectivă unică asupra modului în care culorile pot fi selectate pentru a răspunde nevoilor emoționale ale pacienților:

1. Diagnosticul stării emoționale: Prin analiza preferințelor cromatice, testul poate ghida alegerea culorilor care să reducă tensiunea sau să stimuleze confortul emoțional.
2. Crearea unui mediu personalizat: Preferințele cromatice ale pacienților pot inspira designul interior al cabinetelor pentru a răspunde unor nevoi individuale, oferind un mediu personalizat.
3. Reducerea stresului: Culoarea poate fi o punte între interior și exterior, facilitând o stare de calm și armonie.

Integrarea principiilor Testului Luscher în alegerea cromaticii cabinetelor medicale sugerează faptul că impactul culorilor merge dincolo de estetică, pătrunzând în profunzimea emoțiilor și a percepțiilor pacienților. Un design cromatic bine gândit, inspirat de aceste principii, poate deveni o parte integrantă a actului medical, contribuind la crearea unui mediu terapeutic și umanizat.

În contextul amenajării spaţiilor medicale, integrarea principiilor testului Luscher devine un proces complex, în care selecţia culorilor nu mai este privită doar ca o opţiune estetică, ci ca un instrument terapeutic. Printr-o abordare sistemică, proiectanţii şi echipele medicale pot valorifica informaţiile obţinute din analiza preferinţelor cromatice pentru a crea medii în care pacientul experimentează un sentiment de linişte şi siguranţă, reflectând grija pentru nevoile lor individuale și contribuind la o experiență medicală mai umană.

Mai întâi, orice intervenţie cromatică trebuie precedată de o fază de diagnoză psihocromatică, prin care pacientul sau grupuri de pacienţi completează testul Luscher. Această etapă oferă un tablou clar al nevoilor emoţionale dominante—de la dorinţa de confort şi stabilitate (reprezentate frecvent de alegerea nuanţelor de albastru şi verde) până la nevoia de stimulare şi energie (relevată prin preferinţa pentru roşu şi galben). În acest fel, paleta cromatică finală nu mai este generică, ci adaptată profilului psihologic al comunităţii deservite de respectiva unitate medicală.

Pe baza rezultatelor, designul interior poate fi structurat pe trei niveluri de intervenţie: fundal, elemente funcţionale şi accente. Fundalul – suprafeţele ample ale pereţilor şi tavanelor – vor adopta tonuri neutre sau pastelate preponderent albastru-verzui, menite să reducă anxietatea. Mobilierul şi echipamentele medicale, care sunt vizibile în permanenţă şi asigură funcţionalitatea practică a spaţiului, pot îmbrăca nuanţe temperate din paleta primară, astfel încât să reafirme echilibrul emoţional. Accentele discrete – textile, corpuri de iluminat, elemente decorative – vor prelua culori auxiliare, precum o textură caldă de galben sau un detaliu de roşu pal, pentru a stimula senzaţia de optimism şi a oferi o doză suplimentară de vitalitate.

Pe lângă selectarea cromaticii, instalarea şi modul de iluminare al spaţiului joacă un rol foarte important. Luminile reci, difuze permit reglarea intensităţii cromatice în funcţie de ora din zi şi de ritmul intervenţiei medicale, astfel încât impactul psihologic să fie optim. În sălile de tratament, iluminatul indirect, cu surse montate pe plafoane suspendate, previne reflexiile puternice şi menţine atmosfera calmă, în timp ce în zonele de recuperare luminile pot fi reglate către o temperatură mai caldă, pentru a însoţi procesul de relaxare şi regenerare.

Implementarea acestor principii în mediul clinic nu rămâne un demers izolat, ci necesită o colaborare strânsă între psihologi, designeri de interior şi personal medical. Psihologul oferă interpretarea datelor de testare Luscher şi validează consistenţa intervenţiei cu mecanismele cognitive şi emoţionale ale pacientului. Designerul transpune aceste date în soluţii tehnice şi estetice, adaptând materiale, texturi şi finisaje. Personalul medical, la rândul său, furnizează feedback continuu privind comportamentul şi confortul pacienţilor, ajustând ulterior nuanţele şi intensitatea cromatică. Astfel, cabinetul medical devine o veritabilă poartă spre vindecare.

În esenţă, integrarea testului Luscher în procesul de proiectare a spaţiilor medicale transcende rolul decorativ al culorii, transformând fiecare nuanţă într-un vector de echilibru emoţional. Prin abordarea metodică, bazată pe date psihocromatice şi ajustări iterativ-colaborative, designul interior devine un partener activ al actului medical, consolidând starea de bine a pacientului şi eficienţa actului terapeutic.

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PRAGMALINGUISTIC ASPECTS IN DENTIST-PATIENT VERBAL INTERACTION. SPEECH ACTS IN A DENTAL OFFICE

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Abstract: *This paper explores the use of speech acts in dental medical discourse, analyzing how dentists and patients talk through pragmatic tools. Drawing on John Searle's theory, we examined a few dentist-patient interactions in a dental office in order to emphasize the prevalence of the speech acts and the findings reveal a predominance of directive and assertive acts during the dental treatments and during consultations. Besides, this article highlights the need and the recommendation for the dental care providers to introduce more often expressive and comissive acts in their medical discourse for a pragmatic adaptation to patient's anxiety and to improve the trust and cooperation.*

Key words*: pragmatics; speech acts; dentist-patient interaction; expressive acts; medical discourse*

1. Introducere

Pragmalingvistica oferă un cadru teoretic eficient pentru a analiza interacțiunea dintre medic și pacient în domeniul medical, precum și în cel stomatologic, întrucat aceasta implică un schimb complex de informații și de emoții, dincolo de conținutul strict informațional, punându-se accent pe intențiile comunicative, relațiile de putere sau pe strategiile de atenuare. Scopul pragmaticii este studiul capacității vorbitorilor de a împerechea propozițiile cu contextele în care se potrivesc, ceea ce Dell Hymes numește *competență comunicativă*.

Comunicarea într-un cabinet stomatologic reprezintă o parte foarte importantă a asistenței medicale, cu implicații imense pentru diagnostic, tratament și satisfacția pacientului, iar din punct de vedere lingvistic, interacțiunile medic-pacient posedă o semnificație pragmatică bogată, susținută de contextul medical și de un tip asimetric de interacțiune. Limbajul folosit în consultații, structurat pe diferite acte de vorbire, este văzut nu numai ca o metodă de transmitere a informațiilor, ci și pentru negocierea autorității, gestionarea emoțiilor sau pentru asigurarea faptului că pacienții se simt auziți și susținuți (Bigi, 2016).

2. Cadrul teoretic

Termenul de pragmatică provine din grecul πρᾶγμα *pragma* (acțiune) și se referă la un tip de acțiune umană realizată prin intermediul limbajului, într-un anumit domeniu.

*„Ca și în cazul sintaxei și semanticii, nu putem vorbi de o pragmatică în genere, ci despre pragmatici. De aceea nici nu vom putea să vorbim despre o definiție unică a pragmaticii, care să delimiteze cu fermitate și cu precizie un obiect care să fie al pragmaticii și numai al pragmaticii."(*Ioan Cârâc , *„Pragmatica" în Teoria și practica semnului)*

De asemenea, conceptul de enunțare descris de Émile Benveniste a făcut posibilă pragmatica lingvistică și este definit ca fiind *punerea în funcțiune a limbii printr-un act individual de utilizare*, iar condiția enunțării ar fi aceea că aceasta este chiar actul de producere a unui enunț și nu textul enunțului. Benveniste consideră că acest act al enunțării implică un locutor și un alocutor, însă pentru el actul rămâne individual și nu interindividual. (Păduraru Carmen, Eugen Coșeriu. Contribuții la pragmatica lingvistică, Iași, 2009).

În lucrarea fundamentală "How to Do Things with Words", J.L. Austin introduce teoria actelor de vorbire, reliefand ideea că limbajul nu servește doar la enunțarea unor fapte, ci este în sine o acțiune, întrucat prin cuvinte, oamenii promit, avertizează, întreabă sau ordonă: "To say something is to do something." (Austin, 1962) Astfel, J.L. Austin, în cadrul filozofiei limbajului, susține ideea centrală că a spune ceva înseamnă adesea a face ceva și a diferențiat trei tipuri principale de acte de vorbire: locuționar, ilocuționar și perlocuționar. Actul *locuționar* face referire la exprimarea propriu-

zisă a cuvintelor, adică enunțul în sine, cu sensul său literal - spre exemplu: ”Îți promit că vin mâine." În continuare, actul *ilocuționar* subliniază intenția vorbitorului prin acel enunț (ce face prin a spune ceva: promite, avertizează, întreabă etc). Exemplul evocat mai sus este un act de promisiune. Nu în ultimul rand, actul *perlocuționar* evidențiază efectul pe care enunțul îl are asupra ascultătorului (convingere, teamă, motivare etc). În exemplul menționat anterior, putem observa că celălalt se bazează pe venirea ta.

Așadar, cele dintâi studii consacrate actelor de vorbire îi aparţin filozofului J. Austin, primul care a oferit o clasificare, distingând cinci clase delimitate în funcţie de valoarea lor ilocuţionară. J. Austin este cel care a demonstrat că orice enunţare a unei propoziţii în procesul de comunicare presupune realizarea unui act ilocuţionar, iar acesta poate avea valori diferite, în funcţie de scopul urmărit de emiţător. Luând în considerare „forţa” care se aplică la diverse conţinuturi şi care poate fi exprimată cu ajutorul verbelor performative, Austin pune baza clasificării actelor de vorbire, împărţindu-le astfel:

1. acte verdictive; constau în „exprimarea unei judecăţi, oficiale ori neoficiale, bazate pe probe ori motive referitoare la valori ori fapte”. Scopul ilocuţionar poate fi marcat cu ajutorul verbelor performative, precum: a achita, a condamna, a decreta, a considera, a crede, a înţelege, a estima, a evalua, a caracteriza, a aprecia, a descrie, a analiza etc.
2. acte exercitive (decizionale); presupun „exprimarea unei decizii în favoarea sau împotriva unei anumite acţiuni”. Scopul lor ilocuţionar poate fi marcat prin verbe performative ca: a ordona, a cere, a comanda, a implora, a sfătui, a numi în funcţie, a destitui, a concedia, a abroga, a se opune etc.
3. acte promisive (comisive); au menirea „să angajeze vorbitorul la anumite acţiuni”. Au ca marcă a scopului ilocuţionar verbe performative precum: a promite, a se angaja, a garanta, a accepta etc.
4. acte behabitative (comportative/comportamentale); „presupun reacţii la comportamentul şi soarta altor persoane, precum şi atitudini şi exprimări de atitudini faţă de purtarea anterioară ori iminentă a unei alte persoane”. Verbele performative prin care este marcat scopul lor ilocuţionar sunt: a mulţumi, a felicita, a compătimi, a critica, a-şi cere scuze, a se plânge, a binecuvânta etc.
5. acte expozitive; sunt folosite pentru „a expune un punct de vedere, de a conduce un argument şi de a clarifica întrebuinţări şi referinţe”. Verbele performative folosite în cazul acestor acte sunt: a afirma, a nega, a postula, a remarca, a obiecta, a informa, a explica. (Austin, 1962)

Considerată de însuşi Austin ca fiind „o clasificare generală preliminară”, una provizorie, clasificarea dată nu este scutită de neajunsuri, cum ar fi lipsa unui criteriu clar în delimitarea claselor de acte de vorbire, numeroase suprapuneri între clasele de acte de vorbire delimitate. Referindu-se la clasificarea propusă de Austin, J. Searle observa că este vorba mai puţin de o clasificare de enunţuri performative şi mai degrabă de o clasificare a verbelor performative din limba engleză, adică verbele caracterizate printr-o anumită valoare ilocuţionară.

Raportându-se la clasificarea actelor de vorbire propusă de Austin şi urmărind scopul de a depăşi deficienţele clasificării date, John **Searle** propune o nouă clasificare. Spre deosebire de Austin, care identifică tipurile de acte de vorbire pornind de la semantica verbelor performative, Searle pune la bază noţiunea simplă şi clară de scop comunicativ urmărit de locutor în situaţia dată de comunicare. Astfel, clasificarea actelor de vorbire în funcţie de forţa ilocuţionară care se asociază unui conţinut propoziţional i-a permis lui Searle să amelioreze clasificarea actelor de vorbire elaborate de profesorul său.

Lucrul cel mai important pe care îl face Searle în stabilirea taxonomiei actelor de vorbire este să clarifice criteriile în funcţie de care acestea urmează să fie clasificate. În acest scop, Searle a amplificat numărul de trăsături pe baza cărora se poate contura o tipologie a actelor ilocuţionare, stabilind un fascicul de douăsprezece parametri, care pot fi grupaţi în funcţie de condiţiile producerii actelor de vorbire, în patru tipuri. Cele mai importante criterii luate în considerare de Searle în clasificarea actelor de vorbire sunt: scopul actului ilocuţionar, direcţia de ajustare (de la cuvinte spre

realitate sau de la realitate spre cuvinte), starea psihologică exprimată (convingerea, dorinţa, regretul etc.) şi conţinutul propoziţional.
Ca urmare a aplicării acestor criterii, J. **Searle** identifică și descrie **cinci clase** (sau categorii de bază) de acte de vorbire în lucrarea "*Les actes de langage. Essai de philosophie du langage"*: 1) asertivele (afirmaţii), 2) directivele (cererile, inclusive întrebările, sfaturile), 3) promisivele (asumarea unor angajamente), 4) expresivele (acte care servesc la exprimarea emoţiilor şi acte comportamentale) şi 5. declarativele (diverse acţiuni instituţionale). (Searle, 1972)

3. Material și metodă

Am ales să mă raportez la clasificarea lui John Searle ce conține cele cinci tipuri de acte de vorbire, așa cum este ilustrată în figura 1, cu scopul de a observa impactul acestora în discursul medical stomatologic. În acest sens, am identificat aceste tipuri de acte prin metoda *observației participative* și prin transcrierea conversațiilor din interacțiunea medic dentist-pacient. Cercetarea s-a desfășurat în cabinetul stomatologic propriu din Pitești, județul Argeș, pe parcursul lunilor iulie-noiembrie 2025, pe un interval de timp de cinci luni, iar pacienții implicați și-au dat acordul de participare. Am analizat actele de vorbire în funcție de **trei parametri** contextuali: 1. consultația inițială, 2. ședința propriu-zisă de tratament și 3. etapa de consiliere a pacientului.

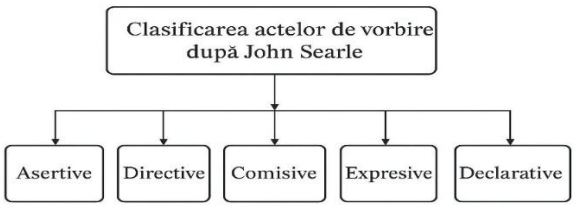

Figura 1. Clasificarea actelor de vorbire după John Searle

4. Rezultate și discuții. Actele de vorbire observate în cabinetul stomatologic

În contextul comunicării medicale din cabinet, am observant aceste categorii de acte de vorbire în comunicarea stomatologică sub forma indicațiilor clinice, explicațiilor, promisiunilor terapeutice, exprimării empatiei sau constatărilor medicale. Ca aplicabilitate în contextul dat, am regăsit toate cele cinci tipuri de acte de vorbire în interacțiunea mea ca medic dentist cu pacienții, așa cum reiese din următoarele exemple identificate în cabinet: *acte **asertive*** prin care am transmis informații medicale: „Aveți o carie pe acest incisiv pe care va trebui să o îndepărtatăm, iar dintele va avea nevoie ulterior de o obturație." (obturație = plombă, n.n.)**;** *acte **directive**,* prin care am transmis anumite comenzi în cadrul etapelor de tratament: „Rămâneți cu gura deschisă, vă rog, ca să aplic materialul de plombă!."; *acte **expresive***, prin care am încercat să manifest empatie: „Îmi pare rău, știu că este neplăcută această etapă a tratamentului. Fac tot ce pot să aveți o experiență fără durere la mine în cabinet."; *acte **comisive**, prin intermediul cărora am lansat promisiuni*:„Tratamentul pe acest dinte se finalizează în două ședințe, după care veți putea manca pe el fără nicio problemă." și *acte **declarative**,* cu ajutorul cărora am făcut constatări astfel ca pacientul să fie informat referitor la progresul tratamentului: „Am terminat procedura de astăzi așa cum ne-am propus."

În ceea ce privește aplicabilitatea actelor de vorbire descrise de Searle în sfera medicinei dentare, putem facem următoarele mențiuni, pe baza observației participative din cabinet:

O perspectivă care provine din studiu este că actele de vorbire sunt contextuale. De exemplu, directivele și asertivele în discursul medical nu apar într-un vid, ci depind de rolurile instituționale ale participanților pentru forța și funcția lor. Punctual, atunci când un medic spune „Trebuie să luați acest antiinflamator", gradul de autoritate este diferit de cel dintr-o conversație obișnuită. În astfel de cazuri, statutul de medic ca profesionist medical are o pondere mai mare în utilizarea unei directive, iar un pacient răspunde de obicei cu acte de vorbire comisive, care arată acordul sau conformitatea.

Această dinamică încalcă noțiunea de forță iluzorie a lui Searle, dar subliniază în același timp modul în care contextul instituțional aduce autoritate unor acte de vorbire.

Ca rezultate observate, în cadrul **consultației** inițiale, remarcăm o prevalență crescută a actelor de vorbire **asertive**, întrucât accentul cade pe a culege date și pe a informa pacientul referitor la diagnosticul și planul său de tratament. În această etapă, desi predomină explicațiile medicale și recomandările terapeutice, propunerea mea este să introducem minimum trei acte de vorbire **comisive**, concretizabile prin luarea unor angajamente realizabile din partea medicului „Vom avea coroana dentară gata în două ședințe" sau „Vă promit că nu o să simțiți disconfort la mine în cabinet." Consider că lansarea acestor promisiuni va întări încrederea pacientului și implicit va crește gradul de cooperare.

Apoi, în cadrul unei **ședințe propriu-zise de tratament** (de exemplu atunci când s-a efectuat un detartraj=igienizare dentară sau o obturație coronară = plombă, n.n.) am constatat că predomină actele de vorbire **directive**, prin care medicul dentist emite comenzi: „Deschideți gura mai mare, vă rog"/ „Vă rog să clătiți". Propunerea aici este să inserăm în discursul medical minimum trei acte de vorbire **expresive** în cadrul oricărei etape de tratament (fiecare dintre ele la un interval de 15-20 minute), prin care să dăm dovadă de grijă și atenție, astfel încât pacientul să perceapă nota umană și să se simtă în siguranță, de exemplu „Voi face tot posibilul ca extracția de astăzi să fie complet nedureroasă!" sau „Îmi doresc să aveți o experiență cât mai confortabilă pe scaunul meu stomatologic."

În continuare, atunci când ne raportăm la consilierea pacientului (discursul de **consiliere**) observația mea este că în această etapă se împletesc actele de vorbire comisie cu cele **expresive** „Vă promit că voi face în așa fel încât să vă fie bine"/ „Vă promit că vom face echipă și prin toate căile vom încerca să oprim evoluția bolii parodontale, eu prin mijloacele din cabinet, iar dumneavoastră îmi veți promite că vă veți îmbunătăți igiena orală." Recomandarea aici este să utilizăm actele de vorbire comisive cu limitările necesare și să nu facem abuz de folosirea acestora, întrucât în medicina dentară, conform Codului Deontologic, nu există garanții în ceea ce privește actul medical. Deci, menționez că este de evitat un act comisiv precum „Vă asigur că intervenția va avea un success de 100%", întrucât același protocol terapeutic poate evolua altfel la doi pacienți diferiți.

O recomandare utilă este că nu încheiem ședința de tratament brusc, fără să informăm pacientul de etapa în care ne aflăm, astfel aici subliniez importanța de a face apel la actele de vorbire **declarative**, mai ales la finalul ședinței și să menționăm „Am încheiat tratamentul de astăzi conform graficului.", astfel pacientul poate să perceapă și să poată cuantifica stadiul în care ne aflăm în ceea ce privește planul său de tratament.

Prin prezenta cercetare, am constatat că răspunsurile date la anumite acte de vorbire de către pacienți pot dezvălui înțelegerea acestora sau aderarea la planul de tratament prescris. Reacţii precum angajamente parţiale sau incertitudinea din partea lor, cum ar fi „Voi încerca, dar nu sunt sigur cum anume și când să folosesc apa de gură pe care mi-ați recomandat-o", au arătat zonele în care a fost necesară clarificarea. Prin acest feedback, medicul este capabil să-și controleze abordarea prin comunicare, prin oferirea unei explicații mai elaborate sau prin adresarea de întrebări de urmărire pentru ca pacienții să înțeleagă pe deplin și să fie încrezători în planul de tratament.

5. Concluzie

Acest articol oferă noi perspective asupra rolului pe care empatia îl joacă în cadrul actelor de vorbire în discursul medical. Actele de vorbire expresive, cum ar fi „Nu trebuie să vă faceți griji, procedura de astăzi este una simplă și nedureroasă", constituie o parte importantă a comunicării medicale, deoarece prin astfel de acte, nivelul de anxietate al pacienților este redus și, prin urmare, relația de încredere dintre cei doi membri ai comunicării prinde contur. A adăuga acte de vorbire expresive ori de câte ori este posibil în diferitele contexte medicale, combinate cu acte asertive sau directive, aduce un plus valoare discursului medical. Acest amestec de informații tehnice medicale (actele asertive) cu asigurarea emoțională (actele expresive) pare să funcționeze deosebit de bine în promovarea satisfacției și înțelegerii pacientului.

O observație care reiese din articol constă în faptul că pacienții percep siguranță sporită și crește gradul de încredere al lor în medicul curant atunci cand se folosesc cu precădere în discursul medical

acte de vorbire expresive, care denotă grijă, și totodată acte de vorbire comisive, prin care se fac angajamente în gestionarea planului de tratament.

Așadar, prezenta lucrare pune accent pe importanța conștientizării impactului diferitelor acte de vorbire în îmbunătățirea experienței și a percepției pacientului, în cadrul vizitelor la cabinet, lăsand loc pentru viitoare cercetări în această direcție: "If you can't say it clearly, you don't understand it yourself" John Searle. Propunerea mea se concentrează spre elaborarea unui ghid în care să indicăm folosirea actelor de vorbire strategic în cabinetul stomatologic, astfel incat să avem un discurs eficient care să contribuie la închegarea relației terapeutice dintre medic și pacient.

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MEDICAL DISCOURSE AND DOCTOR–PATIENT VERBAL INTERACTION: THEORETICAL FOUNDATIONS OF LINGUISTIC ANALYSIS

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***Abstract**: Communication in psychiatry is a multifaceted process in which language serves simultaneously as a means of assessment and as a therapeutic instrument. This article explores the theoretical foundations of linguistic analysis applied to verbal interaction in the medical context, highlighting the role of speech acts, conversational implicatures, and politeness strategies in creating a collaborative and ethical relationship. Concrete examples inspired by doctoral research illustrate the ways in which language facilitates the negotiation of meaning, reduces communicative asymmetry, and supports the therapeutic process. The analysis underscores the need to integrate linguistic approaches into professional training and psychiatric practice, as well as their relevance for optimizing clinical communication and therapeutic outcomes.*

***Keywords**: medical discourse; psychiatry; verbal interaction; language pragmatics; linguistic analysis*

Introducere

Comunicarea între medic și pacient reprezintă un proces complex, multidimensional, în care limbajul nu este doar un mijloc de transmitere a informațiilor, ci și un instrument terapeutic ce influențează percepția pacientului asupra propriei stări de sănătate, gradul de aderență la tratament și calitatea relației terapeutice. În psihiatrie, importanța interacțiunii verbale devine și mai evidentă: experiențele subiective ale pacientului trebuie înțelese, validate și integrate în procesul terapeutic, ceea ce necesită o sensibilitate pragmatică și lingvistică deosebită.

Fiecare enunț, întrebare, pauză sau intonație poate avea o valoare clinică și relațională. Analiza discursului medical dintr-o perspectivă lingvistică permite astfel înțelegerea modului în care sensul este construit, negociat și interpretat în interacțiunea medic–pacient.

Scopul prezentului articol este de a identifica fundamentele teoretice ale analizei discursului medical și de a evidenția specificul comunicării în îngrijirea psihiatrică, unde dimensiunea emoțională și cea simbolică a limbajului capătă o importanță esențială.

Cadrul teoretic al analizei discursului medical

Analiza discursului medical se fundamentează pe două perspective complementare care permit înțelegerea complexității comunicării dintre medic și pacient: ***perspectiva critică*** și ***perspectiva pragmatică***.

Abordarea critică, inspirată de Michel Foucault, subliniază modul în care discursul medical este strâns legat de structurile de putere instituțională și de autoritatea profesională. Conform acestei perspective, medicul nu doar că transmite informații, ci și modelează percepțiile pacientului asupra propriei stări de sănătate, exercitând o influență asupra modului în care pacientul înțelege boala și opțiunile terapeutice disponibile.

În cadrul cercetării mele doctorale, analiza transcrierilor consultațiilor psihiatrice a evidențiat cum utilizarea anumitor formulări și termeni tehnici conferă legitimitate deciziilor medicale, dar poate genera, de asemenea, percepția unei bariere comunicative. De exemplu, atunci când un pacient descria simptomele depresive ca „o greutate constantă în piept", medicul folosea termenul tehnic „simptome anxios-depresive" pentru a clasifica și interpreta experiența subiectivă, ceea ce a fost ulterior clarificat printr-o reformulare empatică: „Înțeleg că simțiți o apăsare continuă, iar aceasta este o manifestare comună a anxietății și depresiei." Această intervenție ilustrează cum discursul medical exercită putere, dar poate fi calibrat pentru a nu produce alienare sau confuzie.

Pe de altă parte, **perspectiva pragmatică**, derivată din teoriile actelor de vorbire ale lui Austin și Searle și din principiile implicaturii conversaționale ale lui Grice, se concentrează asupra modului

în care sensurile sunt negociate în cadrul interacțiunii. Actele de vorbire directive, asertive și expresive sunt utilizate pentru a transmite informații, recomandări și sprijin emoțional, iar în contextul psihiatriei, aceste acte capătă o complexitate suplimentară datorită variabilității experienței subiective a pacientului. În analiza conversațiilor din teza mea, s-a observat că pacienții folosesc adesea expresii indirecte pentru a comunica stările interioare („Simt că nu mai pot să mă concentrez pe nimic"), iar medicul trebuie să interpreteze aceste mesaje, să confirme înțelegerea și să transforme informațiile subiective într-o strategie terapeutică clară.

De asemenea, cercetarea a arătat importanța asimetriei comunicative în contextul psihiatriei. Medicul deține expertiza profesională, dar pacientul deține experiența personală a bolii. Prin intermediul strategiilor lingvistice, această asimetrie poate fi diminuată. Într-un exemplu din teza mea, medicul a folosit reformulări empatice și întrebări deschise pentru a facilita exprimarea pacientului: „Spuneți-mi mai multe despre cum se manifestă această senzație în viața de zi cu zi?" Această abordare nu doar că a permis colectarea de informații relevante pentru diagnostic, dar a contribuit și la consolidarea încrederii și a colaborării terapeutice.

Astfel, cadrul teoretic al analizei discursului medical combină în mod integrat perspectivele critice și pragmatice, oferind un instrument puternic pentru înțelegerea interacțiunii medic–pacient. Exemplele extrase din practica clinică ilustrează cum limbajul funcționează simultan ca instrument de putere, de diagnostic și de suport terapeutic, evidențiind necesitatea unei interpretări nuanțate și a unei abordări interdisciplinare în formarea și practica profesională a medicilor.

Asimetria comunicativă și strategiile de echilibrare

Asimetria comunicativă reprezintă un element definitoriu al discursului medical, reflectând diferența între cunoașterea profesională deținută de medic și experiența subiectivă a pacientului. Această discrepanță generează o tensiune structurală între limbajul tehnic, orientat spre informație, și limbajul experiențial, centrat pe trăirile pacientului. În cadrul interacțiunii psihiatrice, tensiunea nu este doar cognitivă, ci și afectivă, ceea ce face ca normele instituționale de comunicare să fie continuu negociate. Pacientul nu mai este doar receptor pasiv al informației, ci devine un partener activ în construcția sensului și în definirea procesului terapeutic, contribuind la co-crearea strategiilor de îngrijire.

Pentru a reduce efectele asimetriei și a facilita colaborarea, medicii recurg la diverse strategii discursive. De exemplu, un pacient cu depresie severă din cercetarea doctorală a afirmat: „Nu știu dacă ceea ce simt este normal sau dacă greșesc cumva". Medicul a răspuns printr-o reformulare empatică și printr-un act asertiv, explicând natura simptomelor și validând experiența pacientului: „Este firesc să simțiți aceste emoții în contextul depresiei, iar împreună putem identifica modalități prin care să gestionați aceste trăiri". În alt caz, un pacient cu anxietate exprima dificultatea de a respecta recomandările terapeutice printr-o afirmație indirectă: „Parcă nu reușesc să fac tot ce ar trebui". Medicul folosește pronumele de persoana I plural și formulează recomandări indirecte: „Haideți să vedem împreună cum putem ajusta pașii, astfel încât să fie mai ușor de urmat". Aceste exemple evidențiază modul în care limbajul poate echilibra relația și reduce tensiunea generată de asimetria de cunoaștere.

Astfel, gestionarea asimetriei comunicative nu constă doar în transmiterea corectă a informațiilor, ci și în construirea unei relații intersubiective care să promoveze încrederea, cooperarea și implicarea activă a pacientului în procesul terapeutic. Aceste strategii discursive reprezintă un pilon esențial al eficienței și eticii în practica psihiatriei, demonstrând că succesul comunicării clinice depinde la fel de mult de modul în care informațiile sunt transmise, cât și de calitatea relației terapeutice.

Fundamente pragmatice ale discursului medical

Analiza discursului medical din perspectivă pragmatică se concentrează asupra actelor de vorbire, implicaturilor și strategiilor de politețe. Pragmatica limbajului oferă instrumente pentru înțelegerea modului în care sensul se construiește, negociază și interpretează în interacțiunea medic–pacient. În cadrul tezei mele doctorale, analiza transcrierilor consultațiilor psihiatrice a evidențiat că

aceste dimensiuni au efecte directe asupra calității comunicării și asupra procesului terapeutic, influențând atât percepția pacientului asupra propriei stări, cât și eficiența recomandărilor medicale.

Actele de vorbire în comunicarea medicală au funcții multiple și interdependente. Actele directive, precum prescripțiile sau recomandările, coexistă cu actele asertive, prin care medicul explică sau interpretează simptomele, și cu actele expresive, prin care manifestă empatie și sprijin emoțional. Reformulările empatice ale medicului („Înțeleg că simțiți o presiune constantă…") clarifică informația, reduc anxietatea pacientului și încurajează exprimarea sinceră a experiențelor subiective. Actele directive, atunci când sunt formulate prin formule mitigative („Ați putea încerca…"), permit transmiterea recomandărilor fără a induce presiune sau vinovăție, menținând astfel echilibrul relațional și colaborarea terapeutică. Acest echilibru este esențial în psihiatrie, unde experiența subiectivă a pacientului are un rol central în definirea stării de sănătate și a planului de tratament.

Implicaturile conversaționale, conform teoriei lui Grice, subliniază că sensul comunicat nu este niciodată complet explicit. Medicul poate transmite îngrijorare, prudență sau optimism prin formule aparent neutre, iar pacientul poate ascunde, minimaliza sau amplifica anumite informații. În cadrul analizei doctorale, pacienții cu tulburări de anxietate comunicau dificultăți prin formulări indirecte („Parcă gândurile mele nu se opresc niciodată"), iar interpretarea corectă a acestor implicații a permis ajustarea intervențiilor și consolidarea unei relații de încredere, evidențiind că limbajul devine un instrument de negociere și adaptare a tratamentului.

Politețea și păstrarea „feței" interlocutorului, concept dezvoltat de Goffman și aprofundat de Brown & Levinson, sunt esențiale în comunicarea medicală. Respectarea demnității pacientului și evitarea stigmatizării se realizează prin formule mitigative („Ați putea încerca…") și întrebări deschise („Spuneți-mi mai multe despre cum se manifestă această senzație"). Aceste strategii facilitează exprimarea liberă a experiențelor pacientului, sprijină implicarea activă și reduc efectele asimetriei de cunoaștere și autoritate dintre medic și pacient. În teza mea, utilizarea acestor tehnici a fost asociată cu creșterea colaborării terapeutice și cu consolidarea încrederii reciproce.

Dimensiunea emoțională și simbolică a limbajului reprezintă o componentă centrală a pragmaticii psihiatrice. Pacienții folosesc metafore pentru a exprima experiențe afective complexe („depresia e o ceață", „anxietatea e un nod în gât"), iar recunoașterea și validarea acestor metafore de către medic constituie un act terapeutic în sine. De asemenea, tăcerile pacientului pot semnifica rezistență, protecție sau dorința de apropiere; interpretarea acestora face parte din competența pragmatică a clinicianului, contribuind la ajustarea intervențiilor și la menținerea unui dialog deschis și respectuos.

Negocierea sensului și co-construcția terapiei reprezintă esența comunicării pragmatice în psihiatrie. Limbajul funcționează simultan ca instrument de diagnostic și ca instrument terapeutic, permițând medicului să transforme experiențele subiective ale pacientului în planuri de tratament concrete. Procesul este interactiv și dialogic, în care ambii participanți contribuie activ. Această negociere reduce efectele asimetriei de cunoaștere și autoritate, întărește colaborarea și facilitează implicarea activă a pacientului în propria terapie.

Astfel, fundamentele pragmatice ale discursului medical evidențiază faptul că eficiența comunicării nu depinde doar de transmiterea informațiilor, ci și de modul în care sensul este construit și negociat, de respectul pentru experiența subiectivă a pacientului și de utilizarea limbajului ca instrument terapeutic complex. Integrarea acestor principii în practica clinică și în formarea profesională contribuie la creșterea calității relației medic–pacient, la îmbunătățirea rezultatelor terapeutice și la respectarea standardelor etice în psihiatrie.

Discursul psihiatric: între diagnostic și terapie

Discursul medical capătă o formă particulară în psihiatrie, unde limbajul pacientului funcționează simultan ca simptom și ca instrument terapeutic. Medicul nu lucrează doar cu corpul, ci și cu narațiunea — modul în care pacientul își povestește experiența suferinței devine parte integrantă a procesului de evaluare și tratament.

Procesul terapeutic presupune negocierea sensului. Pacientul aduce un discurs fragmentat, uneori incoerent sau încărcat emoțional, iar medicul organizează această narațiune, construind un cadru inteligibil care permite interpretarea simptomelor și stabilirea unui plan de intervenție. Această „resemantizare" este un proces colaborativ de co-construcție a realității pacientului, în care experiența subiectivă este recunoscută și validată.

Metaforele și imaginile simbolice utilizate de pacienți reprezintă elemente centrale ale discursului psihiatric. Ele permit exprimarea emoțiilor complexe, greu de articulat literal. Prin recunoașterea și validarea acestor metafore, medicul oferă pacientului un cadru sigur în care experiențele subiective sunt acceptate și integrate în procesul terapeutic.

Tăcerea are o valoare comunicativă aparte. În psihiatrie, momentele de tăcere nu sunt simple lacune de comunicare, ci pot indica reflecție, rezistență, protecție emoțională sau dorința de apropiere. Capacitatea medicului de a interpreta aceste momente face parte din competența sa pragmatică și contribuie la ajustarea intervențiilor, menținând dialogul terapeutic deschis și respectuos.

Discursul psihiatric integrează, de asemenea, strategii de politețe și formule mitigative care permit transmiterea recomandărilor și interpretărilor într-un mod non-intruziv. Această abordare favorizează colaborarea pacient-medical, crește implicarea pacientului și reduce efectele asimetriei de cunoaștere.

Un aspect esențial al discursului psihiatric este **dinamica interacțiunii**: comunicarea nu este un transfer unilateral de informații, ci un schimb activ în care sensul se construiește continuu. Medicul interpretează limbajul verbal și non-verbal, ajustează întrebările și reformulările, iar pacientul își adaptează răspunsurile în funcție de feedback-ul primit. Această flexibilitate creează un proces dialogic, în care limbajul este simultan instrument de înțelegere și mijloc terapeutic.

Astfel, limbajul în psihiatrie îndeplinește roluri multiple și interdependente.

În primul rând, funcționează ca un instrument de diagnostic, permițând medicului să interpreteze simptomele, să identifice patternuri psihologice și să înțeleagă modul în care pacientul experimentează propria suferință.

În al doilea rând, limbajul servește ca mijloc de negociere a sensului, deoarece experiența subiectivă a pacientului este ordonată, clarificată și integrată în cadrul terapeutic, facilitând un proces colaborativ în care pacientul devine partener activ în definirea stării sale de sănătate.

În al treilea rând, limbajul are un rol terapeutic propriu-zis, prin validarea experiențelor, restructurarea simbolică a suferinței și întărirea relației terapeutice, consolidând încrederea și colaborarea între pacient și medic.

Această perspectivă subliniază că eficiența și etica în psihiatrie nu depind doar de cunoașterea clinică, ci și de competența pragmatică a medicului, care trebuie să interpreteze nuanțele verbale și non-verbale, să gestioneze subtilitățile comunicative și să folosească limbajul ca instrument complex ce modelează experiența pacientului și contribuie la construirea unei relații intersubiective autentice.

Implicații etice și epistemologice

Analiza discursului medical nu poate ignora dimensiunea etică. Comunicarea dintre medic și pacient implică o relație de încredere, construită prin transparență discursivă, respect reciproc și atenție la efectele comunicative ale limbajului. Etica comunicării presupune asumarea responsabilității pentru impactul ilocuțiunilor, deoarece un diagnostic formulat brutal sau lipsit de empatie poate avea consecințe psihologice la fel de grave ca o eroare terapeutică, afectând motivația pacientului, aderența la tratament și relația terapeutică. În contextul psihiatriei, această responsabilitate etică devine și mai complexă, întrucât limbajul nu doar descrie simptome, ci modelează experiența pacientului și participă activ la procesul terapeutic. Medicul trebuie să echilibreze transmiterea informației cu susținerea emoțională, validarea experiențelor subiective și păstrarea demnității pacientului. Utilizarea actelor de vorbire expresive și a strategiilor de politețe nu reprezintă doar un instrument pragmatic, ci și o obligație etică.

Din perspectivă epistemologică, studiul discursului medical evidențiază că cunoașterea în psihiatrie este de natură dialogică, fiind rezultatul unei interacțiuni hermeneutice în care pacientul contribuie activ la definirea propriei boli, iar medicul interpretează, clarifică și integrează aceste

informații în evaluarea și planificarea tratamentului. Această abordare dialogică presupune co-construcția sensului, pacientul devenind un partener activ care influențează modul în care simptomele și experiențele subiective sunt înțelese și integrate în diagnostic. Responsabilitatea interpretativă a medicului implică recunoașterea implicațiilor emoționale, simbolice și sociale ale limbajului pacientului, ajustând intervențiile pentru a evita interpretări eronate sau stigmatizante. Transparența și respectul reciproc în comunicare contribuie la consolidarea încrederii și la crearea unui cadru sigur, în care pacientul se simte auzit și respectat.

De exemplu, într-o consultație documentată în teza doctorală, pacientul a exprimat anxietatea printr-o afirmație indirectă: „Parcă nu mai pot să fac față lucrurilor". Medicul a răspuns printr-o reformulare empatică și printr-o întrebare deschisă, permițând pacientului să-și clarifice experiența și demonstrând responsabilitatea etică în interpretarea mesajului și menținerea relației de încredere. Astfel, dimensiunea etică și cea epistemologică a comunicării medicale sunt inseparabile, limbajul devenind atât un mijloc de cunoaștere, cât și un instrument terapeutic, iar competența pragmatică a medicului reprezentând un pilon esențial pentru o practică clinică eficientă, colaborativă și etică.

Concluzii

Comunicarea în psihiatrie reprezintă un proces complex, multidimensional, în care limbajul funcționează simultan ca instrument de diagnostic, mijloc terapeutic și vector al relației intersubiective. Analiza discursului medical evidențiază că sensul nu este doar transmis, ci construit și negociat în interacțiunea medic–pacient, unde experiența subiectivă a pacientului, competența profesională a medicului și contextul pragmatic se intersectează. Fundamentele teoretice ale limbajului, actele de vorbire, implicaturile conversaționale și strategiile de politețe contribuie la crearea unui cadru colaborativ și etic, reducând efectele asimetriei comunicative și sprijinind implicarea activă a pacientului în procesul terapeutic.

Discursul psihiatric particularizează aceste principii, evidențiind rolul metaforelor, narațiunii și tăcerilor în exprimarea emoțiilor și construirea sensului. Prin intermediul limbajului, pacientul devine partener activ, iar medicul nu doar interpretează simptome, ci co-construiește realitatea subiectivă și susține procesul terapeutic. În această perspectivă, comunicarea clinică nu este doar o transmisiune de informații, ci o practică etică, dialogică și reflexivă, în care responsabilitatea medicului și validarea pacientului sunt esențiale pentru eficiență și etică profesională.

Astfel, integrarea abordărilor lingvistice și pragmatice în formarea profesională și practica clinică poate optimiza comunicarea în psihiatrie, contribuind la rezultate terapeutice mai bune și la o relație medic–pacient mai colaborativă și empatică. Recunoașterea limbajului ca instrument complex, cu funcții cognitive, emoționale și sociale, subliniază necesitatea unei abordări interdisciplinare și a unei sensibilități pragmatice în practica medicală contemporană.

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ASPECTS OF THE IMPACT OF ENGLISH MEDICAL TERMS ON ROMANIAN MEDICAL TERMINOLOGY

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***Abstract**: This study examines the evolution of Romanian medical terminology under the increasing influence of English as the global lingua franca of medicine. Drawing on historical, theoretical, and applied perspectives, it traces the layered development of the lexicon from its classical Greek and Latin foundations, through the domestication of French borrowings in the nineteenth and early twentieth centuries, to the contemporary influx of English terms. The analysis focuses on two primary strategies, foreignization, which retains original forms for precision and international interoperability, and domestication, which adapts terms to Romanian morphological and phonological norms for accessibility. Comparative insights from the French model highlight divergent policy orientations toward linguistic sovereignty and functional interoperability. Special attention is paid to the impact of technological innovation and interdisciplinary research, which accelerate the adoption of unassimilated English terminology in such fields as biotechnology, digital health, and nanomedicine. The findings underscore the necessity of a register-sensitive, hybrid approach: foreignizing in specialist discourse to maintain global alignment, while domesticating in patient communication to ensure clarity and cultural resonance. This balanced strategy is essential to safeguard both the international relevance and linguistic integrity of Romanian medical language in the twenty-first century.*

***Keywords**: Romanian; medical; terminology; English; adaptation*

Argument

The influence of English on Romanian medical terminology represents a paradigmatic case of linguistic evolution within a globalized epistemic community. As English consolidates its role as the dominant language of international medicine (Montgomery, 2013: 42), Romanian confronts the dual imperative of maintaining terminological precision for professional interoperability while preserving linguistic coherence for national and cultural identity (Pîrvu, 2020: 84). The resulting dynamic is not one of linguistic replacement but of strategic negotiation, a process that oscillates between foreignization and domestication, depending on communicative register, institutional policy, and disciplinary context (Venuti, 1995: 34, Cabré, 1999: 125).

From a linguistic-structural perspective, the proliferation of English medical terms can be understood as an outcome of Romania's integration into global biomedical networks, where rapid knowledge exchange demands terminological immediacy (Salager-Meyer, 2008: 129). Fields such as biotechnology, molecular medicine, and digital health rely heavily on conceptual innovation, making the direct borrowing of English terms (e.g., *checkpoint inhibitor*, *wearables*, *telehealth*) not merely a matter of convenience but a functional necessity. The foreignization of these terms ensures synchronicity with global standards such as the *World Health Organization's International Classification of Diseases* (WHO, 2019: 15) and international research databases, thereby facilitating participation in transnational collaboration and ensuring semantic uniformity across linguistic boundaries (Mureșan and Pérez-Llantada, 2014: 152).

However, this same process introduces challenges for linguistic sovereignty and public comprehension. Direct borrowings, while precise, often remain opaque to non-specialist audiences, potentially undermining the patient's understanding and informed consent in clinical contexts (Bassnett and Lefevere, 1990: 12). Here, domestication serves an essential communicative and ethical function. By morphologically and syntactically adapting English-derived concepts, such as translating health literacy into *alfabetizare în sănătate*, Romanian medical discourse reclaims intelligibility for lay audiences without compromising conceptual integrity (Bidu-Vrănceanu, Căpălă, & Forăscu, 2001: 66). This process of domestication is, therefore, not merely linguistic but socio-pragmatic, ensuring that medical language fulfills its public communicative role while retaining professional rigor (Gumperz & Cook-Gumperz, 2008: 78).

The comparative analysis with French medical terminology underscores the broader ideological underpinnings of these linguistic strategies. The French model, shaped by a tradition of prescriptive linguistic governance, demonstrates how systematic domestication can preserve linguistic cohesion and cultural authority (Ciobanu, 2006: 133; Gotti, 2008: 174). In contrast, more permissive toward English borrowings, the Romanian practice reflects a pragmatic adaptation to global scientific realities rather than a purely protectionist orientation (Phillipson, 1992: 68). The two systems, though divergent in policy, converge in their ultimate objective: achieving a balance between linguistic identity and scientific participation.

Consequently, the argument advanced here is that the sustainable evolution of Romanian medical terminology depends on the deliberate adoption of a register-sensitive, hybrid model, foreignizing in specialist and research discourse to maintain interoperability, and domesticating in clinical and educational communication to preserve accessibility and cultural resonance (Venuti, 1995: 35; Pîrvu, 2020: 96). Such a model aligns with contemporary translation theory, which emphasizes the contextual and purpose-driven nature of terminological mediation (Cabré, 1999: 128; Bassnett and Lefevere, 1990: 14).

In this framework, Romanian medical language emerges not as a passive recipient of linguistic imperialism but as an active mediator between global and local epistemologies (Phillipson, 1992: 71; Seidlhofer, 2011: 19). The selective integration of English terms, governed by functional, communicative, and ethical criteria, enables Romanian to remain both globally intelligible and linguistically autonomous. Ultimately, the resilience of Romanian medical terminology in the twenty-first century will depend not on resisting English influence, but on strategically managing it, transforming linguistic borrowing from a symptom of dependency into a mechanism of intellectual participation and cultural adaptation (Montgomery, 2013: 45; Pîrvu, 2020: 118).

1. Introduction

Over the past several decades, English has consolidated its position as the global lingua franca of medicine, functioning not only as the dominant medium of international academic publishing but also as the operational language in many areas of clinical practice (Montgomery, 2013: 42). In the Romanian context, this linguistic realignment has paralleled an intensification of transnational exchange in research, professional training, and medical technologies, thereby accelerating the incorporation of English-derived terminology into the national medical lexicon (Mureșan and Pérez-Llantada, 2014: 152). Unlike legal discourse, where translation practices strive to secure strict jurisdictional equivalence, medical terminology often enters Romanian through direct borrowing, with limited or no morphological or semantic adaptation. This phenomenon is facilitated by the need for rapid conceptual transfer in fields characterized by high rates of innovation and by the prestige associated with English as a vehicle for scientific authority.

While such borrowings may enhance the terminological precision and global interoperability, they also generate challenges in terms of linguistic compatibility, communicative accessibility, and preservation of cultural-linguistic sovereignty (Gumperz and Cook-Gumperz, 2008: 78). The resulting tension, between the imperatives of international standardization and the principles of linguistic autonomy, frames the present study. By adopting historical, theoretical, and applied perspectives, the analysis seeks to trace the influence of English on the evolution of Romanian medical terminology, to identify the mechanisms of term transfer, and to assess the sociolinguistic implications of these processes for both professional and lay audiences.

2. Historical Evolution of Romanian Medical Terminology

The Romanian medical lexicon has developed through successive layers of foreign influence, each corresponding to distinct socio-historical and epistemological phases. In its earliest scholarly stages, medical discourse was shaped predominantly by Greek and Latin, the languages of classical medicine, which provided the conceptual and lexical foundation for anatomical, physiological, and pathological terms (Crystal, 2003: 113). The Renaissance and Enlightenment periods further entrenched this classical heritage, with many terms entering Romanian via Latinized scholarly works.

From the nineteenth century through the early twentieth century, French emerged as the primary conduit for medical knowledge transfer, reflecting Romania's political and cultural orientation toward Francophone Europe. Borrowings during this period were frequently domesticated through French morphology and Latinate cognates, producing fully integrated Romanian forms such as *infecție*, *operație*, and *patologie* (Bidu-Vrănceanu et al., 2001:66). This stage was marked by a deliberate effort to harmonize foreign medical concepts with the morphological and phonetic norms of Romanian, ensuring both accessibility for practitioners and conformity with the prestige literary standard.

The post-World War II era signaled a progressive shift toward English, initially in specialized research domains and later as a pervasive influence across clinical, educational, and administrative contexts (Montgomery, 2013: 45). The acceleration of medical innovation, combined with the global dominance of English in academic publishing and international conferences, facilitated the direct transfer of English medical terminology into Romanian, often without intermediary translation. This phenomenon has been particularly visible in emergent medical fields such as molecular biology, biotechnology, and digital health, where the imperative of terminological immediacy outweighs concerns over full linguistic assimilation.

Romanian medical terminology today operates as a specialized sublanguage (Pîrvu, 2020: 84), shaped by processes of derivation, compounding, and loan adaptation. Its Greek and Latin substrate remains a stabilizing influence, enabling relatively seamless integration of many internationalisms, while also serving as a source for coining equivalents to foreign neologisms. However, the contemporary influx of English words introduces structural and semantic challenges (Ullmann, 1977: 92), particularly in balancing professional precision with lay comprehensibility.

Two principal mechanisms govern the incorporation of English medical terms, i.e.,

(b) **Direct Borrowing** – retaining the original English form to preserve referential accuracy and facilitate participation in international discourse (e.g., *placebo*, *telemedicină*, *checkpoint inhibitor*). This strategy often applies to highly technical innovations with no established Romanian equivalent at the time of adoption.

(c) **Adaptation** – Modifying phonology, morphology, or syntax to align with Romanian grammatical and lexical norms (e.g., *deficite cognitive*, *alfabetizare în sănătate*). This process is more prevalent in terms destined for patient education, public health communication, or contexts where linguistic accessibility is paramount.

The historical layering of borrowings—from classical antiquity to the present—has produced a hybrid medical lexicon that simultaneously reflects Romania's linguistic identity and its integration into the transnational medical knowledge network. This dual orientation—anchored in tradition yet open to global exchange—remains a defining feature of Romanian medical terminology in the twenty-first century.

3. Strategies of Foreignization and Domestication in Romanian Medical Terminology

The integration of foreign medical terminology into Romanian has historically oscillated between two main translation strategies: preservation of the source form and adaptation to the target language system. These approaches, which parallel what Venuti (1995: 34) describes as *foreignization* and *domestication*, reflect broader tensions between global scientific alignment and linguistic-cultural continuity.

Foreignization in the Romanian medical context involves the retention of the original lexical form, typically without orthographic or morphological modification, in order to safeguard terminological precision and ensure direct interoperability with international medical discourse (Montgomery, 2013: 42; Cabré, 1999: 125). Examples include *placebo*, *in vitro*, and *lab-on-a-chip*, all of which function as internationally standardized designators in biomedical literature. Such unaltered borrowings act as "transparent signifiers" (Gotti, 2008:78) for professionals engaged in transnational research, where unambiguous reference is critical for knowledge exchange, conference communication, and the interpretation of multilingual scientific literature.

Domestication, by contrast, entails the systematic adaptation of a borrowed term to conform to Romanian phonology, morphology, and syntactic norms (Bidu-Vrănceanu et al., 2001:66). This process is especially prevalent in public health communication and patient-oriented contexts, where accessibility and immediate comprehension take precedence over exact reproduction of the source form. Adapted terms such as *deficite cognitive* (from *cognitive deficits*) or *alfabetizare în sănătate* (from *health literacy*) illustrate how semantic content is retained while linguistic form is recalibrated to align with Romanian grammatical patterns and cultural-linguistic expectations.

The choice between these strategies is not arbitrary but determined by several interrelated factors:

1. **Degree of International Standardization** – Terms embedded in globally recognized taxonomies (e.g., WHO classifications, ICD coding systems) are more likely to be retained in their original form to ensure interoperability (WHO, 2019: 15).
2. **Target Audience** – Texts aimed at medical specialists tend toward foreignization, while materials intended for patients or the general public often employ domestication for clarity and ease of processing (Crystal, 2003: 113).
3. **Linguistic Policy and Institutional Norms** – Language planning bodies, such as the Romanian Academy, have historically favored domestication in alignment with national linguistic identity, whereas academic publishing norms in international journals promote foreignization (Pîrvu, 2020: 84).
4. **Speed of Knowledge Transfer** – In rapidly evolving fields such as biotechnology, molecular medicine, and digital health, foreignization is frequently preferred because it enables immediate integration of cutting-edge terminology into professional discourse without the delays inherent in coining and popularizing a domestic equivalent (Salager-Meyer, 2008: 129).

Historically, 19th century borrowings, particularly those transmitted via French, were predominantly domesticated, mirroring broader patterns in Romanian's integration of Latinate vocabulary during the modernization of the scientific lexicon (Rosetti, 1978:203). By contrast, the late twentieth and early twenty-first centuries have witnessed an increased prevalence of foreignized forms, driven by the dominance of English as the *lingua franca* of medicine and the demand for real-time access to emerging terminologies (Phillipson, 1992: 68; Seidlhofer, 2011: 19).

This strategic duality has yielded a hybridized Romanian medical lexicon: one part deeply rooted in the historical adaptation of foreign terms, another functioning as a repository of internationally standardized expressions. Such hybridity not only reflects Romania's embeddedness in global medical networks but also underscores the role of translation strategies as active agents in shaping both professional practice and linguistic identity.

4. Theoretical Foundations for Linguistic Translation in Medical Terminology

The evolution of Romanian medical terminology is grounded in a set of enduring translational principles that have shaped its development from early scholarly medicine to the present globalized era.

First, the preservation of precision through classical borrowings has historically provided the backbone of terminological stability. Greek and Latin lexemes such as *patologie*, *proteză*, and *terapie* were integrated not merely as linguistic artifacts but as internationally standardized designators that ensured semantic accuracy across national boundaries (Ullmann, 1977: 92). This classical layer continues to function as a semantic anchor, enabling Romanian medical professionals to participate in transnational discourse without risking conceptual drift.

Second, the enhancement of lexical diversity through neologisms reflects the adaptive capacity of the Romanian medical lexicon to accommodate new conceptual domains. The targeted introduction of novel terms—often to describe emergent procedures, diagnostic tools, or therapeutic approaches—has expanded the expressive range of medical language (Crystal, 2003: 113). Such neologisms serve both to capture technological innovation and to differentiate between closely related medical concepts, thereby facilitating nuanced communication within and across specialties.

Third, the maintenance of morphological compatibility underscores the role of phonological and derivational integration in securing the long-term viability of borrowed terms. By adapting foreign elements to Romanian inflectional and derivational patterns, translators and terminologists have ensured both ease of use and linguistic coherence (Bidu-Vrănceanu et al., 2001: 66). This morphological alignment is particularly significant in patient-facing communication, where clarity and familiarity influence comprehension and adherence to medical advice.

Together, these principles inform the contemporary balancing act between direct adoption of English terms, favoured for their immediacy and international recognition and adaptation into Romanian forms that preserve linguistic accessibility and cultural specificity. This tension is not merely lexical but reflects broader socio-linguistic considerations, including language policy, educational practice, and the symbolic value of linguistic sovereignty in an era of intensified global medical exchange.

5. Adoption of English Terms

The adoption of English medical terms into Romanian occurs through two primary mechanisms:

1. **Direct borrowing**, where the term is transferred unchanged, preserving its original spelling and phonetic structure.
2. **Adaptation**, where the English term is partially or fully integrated into Romanian orthographic, morphological, and phonetic norms (Bidu-Vrănceanu et al., 2001; Pîrvu, 2020).

In many cases, business-driven branding decisions by multinational companies and the global dissemination of English-language medical research accelerate the entrenchment of such borrowings (Crystal, 2003). As these terms circulate in Romanian academic publications, conferences, and even clinical practice, they undergo varying degrees of localization depending on their perceived technicality, novelty, and domain specificity.

Table 1. Directly Borrowed and Hybrid Medical Terms in Romanian

Category	English Term	Definition	Notes on Usage in Romanian
Latin/Greek Borrowings	In vitro	Latin "in glass," tests outside the body	Fully preserved; used in lab and research contexts
	In vivo	Latin "within the living," tests inside an organism	Unchanged; standard in biomedical discourse
	Placebo	Latin "I shall please," inert substance in trials	Fully internationalized
	Aura	Greek "breeze," neurological pre-seizure sensation	Used without adaptation
Technologically Influenced "E-" Prefix Terms	E-health[1]	Digital health services and records	Often used as brand-driven borrowing
	E-medicine	Electronic/digital medicine platforms	Borrowed directly in tech-medical contexts
	E-consult	Electronic consultation between providers	Common in telehealth services
	E-prescription (E-Rx)	Digital prescription orders	Used as hybrid code; no Romanian equivalent in practice
	EHR (Electronic Health Record)	Digitized patient medical record	Borrowed acronym; understood in health IT
Borrowed or Adapted English/Brand-Like Terms	Code Blue	Hospital emergency code for cardiac arrest	Used in training and emergencies
	Scrubs	Informal term for medical attire	Borrowed via TV/media exposure
	Medtech	Medical technology sector	Used in conferences and publications
	Telemed	Short form of telemedicine	Brand-like shorthand
	Lab-on-a-chip	Microfluidic diagnostic technology	Borrowed for precision; hybrid form exists
	Wearables	Health-monitoring devices	Common in health tech marketing
Hybrid or Stylized Terms	M-Health	Mobile health services or apps	Hybridized form; international use
	Bio-bank	Storage for biological samples	Used in research administration
	Neuro-markers	Biomarkers linked to neurological function	Hybrid form; popular in neuroscience
	Onco-genomics	Combination of oncology and genomics	Used in research settings

[1]Definitions for terms marked with a superscript are provided in the glossary (Appendix A).

Table 2. Adoptions and Adaptations of English Medical Terms into Romanian

Domain	English Term	Romanian Equivalent / Form in Use	Notes on Adaptation
Neuroscience & Psychology	Brain–computer interface	Interfață creier–computer	Used as direct calque or English form
	Cognitive load	Cognitive load / încărcare cognitivă	Both forms in use
	Cognitive deficits	Deficite cognitive	Morphological adaptation
	Cognitive map	Hartă cognitivă / cognitive map	Mixed usage
	Mindfulness therapy	Terapie mindfulness	Borrowed for branding; partial translation rare
	Emotional intelligence	Inteligență emoțională	Full translation adopted
Biotechnology & Pharmacology	Drug delivery system	Sistem de livrare a medicamentului	Fully translated
	Targeted therapy	Terapie țintită	Literal calque
	Checkpoint inhibitor	Inhibitor de checkpoint	Retained English component in oncology
	Slow-release capsule	Capsulă cu eliberare lentă	Literal translation
	Monoclonal antibody	Anticorp monoclonal	Morphological integration
Digital Health & Emerging Technologies	Telehealth / Telemedicine	Telemedicină	Fully adapted form
	Wearable biosensor	Biosenzor purtabil	Literal calque
	Cloud-based EMR	Dosar medical electronic în cloud	Partial calque
	AI triage assistant	Asistent AI pentru triaj	Partially translated
	Digital twin	Dublu digital / digital twin	Mixed use
Biomedical Engineering / Medical Technologies	Lab-on-a-chip	Laborator pe cip / lab-on-a-chip	Both used in research
	Smart prosthesis	Proteză inteligentă	Literal calque
	Nanodrug delivery	Livrare de medicamente la nivel nano	Partial adaptation
	Bioimprimare 3D	Borrowed from “3D bioprinting”	Adapted structurally
	Photoradio stimulator	Stimulare fotoradio / photoradio stimulator	Mixed use
Public Health / Medical Sociology	Health literacy	Alfabetizare în sănătate	Calque; used in education
	Task-shifting	Redistribuirea sarcinilor / task-shifting	Mixed usage
	Food desert	Deșert alimentar	Literal calque
	Medicalization	Medicalizare	Morphological adaptation
	Gender medicine	Medicină de gen	Literal calque

The entries in Tables 1 and 2 reveal a continuum between foreignization and domestication in Romanian medical terminology. Terms such as *placebo*, *in vitro*, and *E-health* remain unmodified, signifying a foreignizing approach that aligns Romanian usage with international standards and facilitates cross-border research exchange (Venuti, 1995; Montgomery, 2013). Conversely, *inteligență emoțională*, *capsulă cu eliberare lentă*, and *medicină de gen* illustrate domestication, ensuring morphological and phonetic integration while retaining conceptual precision (Bidu-Vrănceanu et al., 2001).

This dual strategy reflects the tension between global standardization and local linguistic identity, a theme that recurs throughout the evolution of Romanian medical language (Pîrvu, 2020). The tables thus function not merely as lists of terms but as evidence of the adaptive capacity of Romanian in absorbing medical innovations while negotiating its linguistic autonomy.

6. Translation Challenges

The translation of medical terminology in Romanian occupies a uniquely complex position within applied linguistics, situated at the crossroads of terminological precision, audience accessibility, and institutional regulation. Medical language functions not only as a system of scientific nomenclature but also as a communicative bridge between research, clinical practice, and patient care (Pîrvu, 2020: 96). The translation strategy adopted can directly influence the accuracy of diagnoses, the clarity of treatment instructions, and ultimately, patient safety.

From a functional perspective, direct borrowings—the unmodified importation of English terms into Romanian—offer significant advantages in professional and academic registers. They facilitate rapid integration of novel concepts into the lexicon, maintain terminological alignment with global research databases, and ensure that Romanian healthcare professionals can fully participate in international scientific discourse. For example, terms such as *checkpoint inhibitor* or *lab-on-a-chip* are typically preserved in their original form within specialist communication to avoid semantic drift and to maintain compatibility with clinical trial protocols and scholarly literature.

However, in contexts aimed at non-specialist or patient audiences, these same borrowings can create linguistic opacity. Without adequate contextualization, patients may misinterpret borrowed terms, leading to confusion or non-compliance with medical advice. This underscores the need for domestication, whereby the term is adapted into Romanian morphology, phonology, or syntactic patterns—e.g., *alfabetizare în sănătate* for *health literacy*, to improve comprehensibility. Such adaptation aligns with the ethical imperative to communicate in language that ensures informed consent and promotes patient autonomy (Bassnett and Lefevere, 1990: 12).

Yet, over-domestication carries its own risks. Excessive modification or substitution of international terms may sever the conceptual link between local medical practice and the global research community, potentially isolating practitioners from advances in international medical science. In this way, domestication that prioritizes linguistic familiarity at the expense of scientific precision can hinder the interoperability of Romanian medical discourse with broader scientific networks.

The challenge is further complicated by institutional gatekeeping. The Romanian Academy, Ministry of Health, and academic publishing bodies set the formal parameters for terminological usage, determining which borrowings are sanctioned, how they are adapted, and under what circumstances foreignized forms should be retained. These decisions are influenced by language preservation policies, public health priorities, and the pace of medical innovation.

In sum, the translation of medical terminology in Romanian is not merely a matter of lexical choice but an act of strategic mediation between global alignment and local comprehensibility. The optimal solution lies in a register-sensitive approach:

- **Foreignization** for specialist discourse, where precision and international interoperability are paramount.
- **Domestication** for patient communication, where accessibility and cultural resonance are critical.

This balance ensures that Romanian medical language remains both globally intelligible and locally meaningful, safeguarding the integrity of medical communication across contexts.

7. Comparative Perspective: The French Model

French medical terminology provides an instructive comparative framework for evaluating Romanian strategies of integrating foreign medical terms. Historically, French has adhered to a policy of systematic domestication, in which borrowed terms are adapted to conform to the morphological, phonological, and orthographic norms of the language. This approach ensures that foreign-origin terminology remains compatible with native linguistic structures and easily comprehensible to speakers at varying levels of medical literacy. Classic examples include *infection* becoming *infecție* and *pathologie* becoming *patologie*, both of which illustrate the incorporation of Latinate roots into a fully domesticated form while preserving their original semantic scope (Ciobanu, 2006: 133).

This domestication tendency in French is reinforced by institutional language policy, notably the role of the *Académie française* and associated medical institutions in standardizing terminology. Such bodies actively promote the use of French-derived equivalents even when English forms are dominant in international discourse. This linguistic intervention aligns with broader cultural preservation strategies and reflects France's historical position as a major source of medical education and literature throughout the nineteenth and early twentieth centuries (Gotti, 2008: 174).

Romanian, by contrast, has demonstrated a greater tolerance for unassimilated English forms, particularly in fast-evolving domains such as digital health, biotechnology, and molecular medicine. The rapid pace of technological innovation in these fields often outstrips the capacity for term domestication. Consequently, English terms, such as *lab-on-a-chip*, *telehealth*, or *wearables*, are frequently imported wholesale into Romanian medical discourse. This pattern reflects both pragmatic considerations, such as maintaining immediate compatibility with English-language research databases and professional protocols, and socioeconomic factors, including Romania's integration into international research consortia where English serves as the operative language.

While the French model prioritizes linguistic sovereignty through adaptation, the Romanian model, especially in contemporary contexts, favors functional interoperability. This divergence highlights a central tension in medical translation policy: whether to prioritize linguistic integration into the national lexicon or unmodified adoption to preserve terminological currency in global networks. Both strategies carry trade-offs, French risks slower uptake of novel concepts, whereas Romanian risks diluting linguistic distinctiveness in specialist registers.

For Romanian medical policy-makers and translators, the French experience suggests the value of selective domestication, reserving full adaptation for stable, widely disseminated terms, while allowing temporary foreignization for cutting-edge terminology that may evolve or become obsolete in a short timeframe. This hybrid approach would maintain the lexical vitality of Romanian medical language while safeguarding its cultural-linguistic integrity.

8. Technological and Interdisciplinary Influences

The ongoing digital transformation of healthcare has significantly intensified the influx of English terminology into Romanian medical discourse. Innovations such as telemedicine, wearable biosensors, and AI-assisted diagnostics are typically conceptualized, developed, and disseminated in English-dominated research environments, resulting in a terminological pipeline that favors direct borrowing over immediate domestication. This is particularly evident in cases where the terms are not only linguistic labels but also embedded in technical standards, software interfaces, and regulatory documentation, which would require costly or impractical adaptation.

A distinctive feature of this influx is the interdisciplinary nature of many borrowed terms. Emerging research areas, combining medicine with informatics, bioengineering, and nanotechnology—routinely generate multi-word compound terms that pose integration challenges for Romanian morphology and syntax. Expressions such as *nanodrug delivery*, *lab-on-a-chip*, or *cloud-based EMR* resist straightforward translation without losing brevity or semantic precision. In some cases, partial calques such as *bioimprimare 3D* gain traction, striking a balance between accessibility

and international recognizability, but the overall tendency remains towards preserving the English form in professional contexts.

Moreover, the advance of new subfields—including *medical cybernetics*, *infodemiology*, *digital therapeutics*, and *precision public health*, is likely to reinforce this trend (Pîrvu, 2020: 118). These areas not only produce novel terminology but also reshape conceptual taxonomies, requiring terms that can function across multiple disciplinary boundaries. For instance, *infodemiology*, a hybrid of epidemiology and information science, encapsulates both a methodological framework and a public health strategy, making the adoption of the unaltered English form pragmatically advantageous for ensuring interdisciplinary communication.

The adoption patterns in these technological and interdisciplinary domains also reflect economic and institutional pressures. Participation in EU-funded research projects, clinical trials, and multinational innovation consortia often requires terminological conformity with English-language protocols, which constrains the scope for Romanianization. While this accelerates professional interoperability, it also risks creating a register gap between technical documentation, which retains English terminology, and patient-facing communication, which still demands domesticated or explanatory equivalents.

In the long term, these influences suggest a dual-track evolution: a highly foreignized lexicon in cutting-edge research and technological contexts, coexisting with a domesticated, morphologically integrated vocabulary in public health and clinical education. The sustainability of this model will depend on active terminological mediation by translators, editors, and policy-making bodies to prevent fragmentation between professional and lay medical discourse.

9. Conclusion

The evolution of Romanian medical terminology is the product of a complex interplay between historical legacies, translational strategies, and contemporary forces of globalization and technological change. Rooted in the classical precision of Greek and Latin, enriched by the systematic domestication of French borrowings in the nineteenth and early twentieth centuries, and increasingly shaped by the rapid influx of English terms in the post-war and digital eras, the Romanian medical lexicon now stands as a hybrid construct—simultaneously local and transnational.

The analysis shows that the two primary mechanisms of term transfer, foreignization and domestication, are not mutually exclusive but operate as complementary strategies responsive to domain-specific needs, communicative objectives, and institutional constraints. Foreignization preserves alignment with international research standards and ensures interoperability in specialist discourse, particularly in rapidly evolving fields such as biotechnology, nanomedicine, and digital health. Domestication, by contrast, integrates terms into Romanian morphology and syntax, safeguarding accessibility, cultural resonance, and patient comprehension.

Comparative evidence from the French model highlights the broader policy spectrum within which Romanian practice is situated, revealing both the advantages and the trade-offs of prioritizing linguistic sovereignty versus functional interoperability. While French institutional policy tends to domesticate, Romanian practice increasingly tolerates unassimilated English borrowings in cutting-edge domains, a pragmatic adaptation to the speed of global scientific innovation and Romania's integration into international research networks.

Technological and interdisciplinary drivers have further accelerated the entry of English terms, producing compound expressions and specialized designators that challenge traditional mechanisms of morphological assimilation. In this environment, the risk is not only lexical saturation with foreign forms but also the emergence of a register gap between professional and lay discourse. Bridging this gap requires a deliberate, register-sensitive approach to medical translation, foreignizing where precision and global compatibility are paramount, domesticating where accessibility and public engagement are essential.

Ultimately, the sustainability of Romanian medical terminology in the twenty-first century will depend on active terminological governance: coordinated efforts by translators, domain specialists, lexicographers, and policy-making institutions to mediate between the demands of international

scientific communication and the imperatives of national linguistic identity. By maintaining this balance, Romanian medical language can remain both a credible participant in the global medical knowledge economy and a linguistically coherent resource for the communities it serves.

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THE OBLIGATIONS OF THE STATE AS GUARANTOR OF FREEDOM OF RELIGION

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Abstract: *The importance of freedom of thought, conscience, and religion has been repeatedly emphasized by the European Court of Human Rights. In general, freedom of thought, conscience, and religion is considered to be one of the pillars of democratic society; in particular, the judges regard religious freedom as a vital element in shaping believers' identity and their views on life. In fact, the Court has elevated freedom of religion to the status of a substantive right under the Convention, initially indirectly and later more directly.*

It should be noted that, in the last 15 years, the number of cases examined by the Court in relation to Article 9 has been steadily increasing; one explanation for this trend is the growing role of religion and related issues within sociopolitical discourse.

Keywords: *freedom of thought; conscience; and religion; sociopolitical discourse; negative obligation; systems of ideas and beliefs.*

Introducere

Libertatea de gândire, de conștiință și de religie este un drept fundamental, consacrat nu doar de Convenția europeană a drepturilor omului, ci și de multe acte naționale, internaționale și europene.

Pe lângă Convenție, libertatea de gândire, de conștiință și de religie face parte, desigur, din drepturile fundamentale consacrate de Organizația Națiunilor Unite. Astfel, în conformitate cu art. 18 din Pactul internațional cu privire la drepturile civile și politice, orice persoană are drept la libertatea gândirii, conștiinței și religiei; acest drept implică libertatea de a avea sau de a adopta o religie sau o convingere la alegerea sa, precum și libertatea de a-și manifesta religia sau convingerea, individual sau în comun, atât în public cât și în particular, prin cult și îndeplinirea riturilor, prin practici și prin învățământ. Nimeni nu va fi supus vreunei constrângeri putând aduce atingere libertății sale de a avea sau de a adopta o religie sau o convingere la alegerea sa. Libertatea manifestării religiei sau convingerilor nu poate fi supusă decât restricțiilor prevăzute de lege și necesare pentru ocrotirea securității, ordinii și sănătății publice ori a moralei sau a libertăților și drepturilor fundamentale ale altora.

Carta drepturilor fundamentale a Uniunii Europene protejează, de asemenea, libertatea de gândire, de conștiință și de religie în termeni identici cu cei din Convenție (art. 10 din Cartă). De asemenea, Carta garantează dreptul „de a asigura educarea și instruirea copiilor lor, potrivit propriilor convingeri religioase, filozofice și pedagogice, sunt respectate în conformitate cu legile interne care reglementează exercitarea acestora" [art. 14 alin. 3].

Importanța libertății de gândire, de conștiință și de religie a fost subliniată în mod repetat de Curtea Europeană a Drepturilor Omului. În general, libertatea de gândire, de conștiință și de religie este considerată a fi unul dintre pilonii societății democratice; în special, judecătorii consideră libertatea religioasă ca fiind un element vital pentru formarea identității credincioșilor și a concepțiilor lor despre viață. În fapt, Curtea a ridicat libertatea de religie la rangul de drept material al Convenției, la început în mod indirect, iar ulterior în mod mai direct.

Trebuie reținut faptul că, în ultimii 15 ani, numărul cauzelor examinate de Curte în raport cu art. 9 este în continuă creștere; una dintre explicațiile acestei tendințe este creșterea rolului religiei și a chestiunilor conexe în cadrul discursului sociopolitic.

Obligații negative: respectarea autonomiei organizațiilor religioase

În mod tradițional și universal, comunitățile religioase există ca structuri organizate. Atunci când în joc se află organizarea comunității religioase, art. 9 se interpretează prin prisma art. 11 din Convenție, care protejează viața asociativă împotriva oricărei ingerințe nejustificate a statului. Sub acest aspect, dreptul credincioșilor la libertatea de religie presupune posibilitatea comunității

religioase de a funcționa în mod pașnic, fără ingerință arbitrară din partea statului. *Autonomia comunităților religioase* este indispensabilă pentru pluralism într-o societate democratică și constituie însăși baza protecției oferite de art. 9 din Convenție. Aceasta este de interes direct nu doar pentru organizarea comunităților respective ca atare, ci și pentru exercitarea efectivă a dreptului la libertatea de religie de către toți membrii activi ai acestora. Dacă organizarea vieții comunității nu ar fi protejată de art. 9 din Convenție, toate celelalte aspecte ale libertății de religie a persoanei ar fi vulnerabile [*Hassan și Tchaouch împotriva Bulgariei* (MC), 2000, pct. 62 și 91; *Fernández Martínez împotriva Spaniei* (MC), 2014, pct. 127]. *Structura internă* a unei organizații religioase și condițiile pentru a dobândi calitate de membru constituie mijloace prin care aceste organizații își manifestă convingerile și își păstrează tradițiile religioase (*Sviato-Mihailivska Parafiia împotriva Ucrainei*, 2007, pct. 150).

Principiul autonomiei enunțat mai sus interzice statului să oblige o comunitate religioasă să admită noi membri ori să îi excludă pe alții. Organizațiile religioase trebuie să fie complet libere să decidă condițiile și modalitățile de admitere a noilor membri și de excludere a membrilor existenți (*Sviato-Mihailivska Parafiia împotriva Ucrainei*, 2007, pct. 146 și 150).

În cadrul activităților lor, comunitățile religioase se supun normelor pe care adepții acestora le consideră adesea ca fiind de origine divină. Ceremoniile religioase au o semnificație și o valoare sacră pentru credincioși atunci când sunt oficiate de personalul clerical (episcopi, preoți, pastori, rabini, imami, muftii etc.) care sunt împuterniciți în acest sens în temeiul acelor norme. Personalitatea acestora din urmă este, cu siguranță, importantă pentru orice membru activ al comunității, iar participarea lor la viața comunității este așadar o manifestare specială a religiei care, în sine, beneficiază de protecția conferită de art. 9 din Convenție [*Hassan și Tchaouch împotriva Bulgariei* (MC), 2000, pct. 62; *Miroļubovs și alții împotriva Letoniei*, 2009, pct. 80].

Pedepsirea unei persoane pentru simplul motiv că a acționat în calitate de lider religios al unui grup care îl urmează de bună voie – chiar dacă acest lucru nu a fost recunoscut de stat – nu poate fi compatibil cu cerințele pluralismului religios într-o societate democratică (*Serif împotriva Greciei*, 1999, pct. 51). Astfel, Curtea a constatat încălcarea art. 9 ca urmare a condamnării penale a reclamantului, teolog musulman grec, pentru „uzurparea funcțiilor de preot al unei religii cunoscute” și „purtarea în public, fără drept, a ținutei de preot al acestei religii”. În speță, reclamantul fusese ales muftiul cultului musulman din Rodopi de către credincioși musulmani, dar nu fusese recunoscut de stat, care numise o altă persoană pe acel post. Într-adevăr, acesta participase la o serie de slujbe religioase ca muftiu, însă nu încercase niciodată să exercite funcțiile judiciare și administrative prevăzute de legislația statului privind muftiii și personalul clerical al „religiilor recunoscute”

Ingerința în exercitarea drepturilor protejate și justificarea acesteia

În conformitate cu art. 9 § 2 din Convenție, scopurile legitime care pot justifica restrângerea manifestării, de către o persoană, a religiei sau convingerilor sale sunt *siguranța publică, protecția ordinii, a sănătății sau a moralei publice* ori *protejarea drepturilor și libertăților altora*.[1]Această listă de scopuri legitime este strict exhaustivă, iar definiția acestor excepții este restrictivă; pentru a fi compatibilă cu Convenția, o restrângere a acestei libertăți trebuie să fie inspirată, printre altele, de un scop care poate fi legat de unul din cele enumerate în dispoziția respectivă.

Spre deosebire de art. 8 § 2, art. 10 § 2 și art. 11 § 2 din Convenție, precum și de art. 2 § 3 din Protocolul nr. 4, „*securitatea națională*” nu se numără printre scopurile enumerate la art. 9 §

Această omisiune nu este nici pe departe accidentală; dimpotrivă, refuzul autorilor Convenției de a include acest motiv specific în lista motivelor legitime ale unei ingerințe reflectă importanța primordială a pluralismului religios ca fiind „unul dintre pilonii societății democratice”, precum și faptul că statul nu poate dicta persoanei ce trebuie să creadă ori să ia măsuri coercitive pentru a o obliga la schimbarea convingerii. Astfel, statul nu se poate baza exclusiv pe necesitatea de a proteja

[1] Ghid privind art. 9 din Convenția europeană a drepturilor omului, *Libertatea de gândire, de conștiință și de religie,* actualizat februarie 2024;

securitatea națională pentru a restrânge exercitarea dreptului unei persoane sau al unui grup de persoane de a-și manifesta religia.

Pe de altă parte, trebuie observat că art. 15 din Convenție permite statelor să deroge de la obligațiile prevăzute la art. 9, „în măsura strictă în care situația o cere și cu condiția ca aceste măsuri să nu fie în contradicție cu alte obligații care decurg din dreptul internațional", cu condiția, totuși, de a respecta formele procedurale prevăzute la alin. 3 al art. 15.

O ingerință în exercitarea drepturilor protejate de art. 9 din Convenție poate lua, printre altele, următoarele forme:

- sancțiune penală sau administrativă, concedierea sau refuzarea reînnoirii contractului de muncă, pentru exercitarea drepturilor în discuție (*Kokkinakis împotriva Greciei*, 1993; *Ivanova împotriva Bulgariei*, 2007; *Masaev împotriva Moldovei*, 2009; *Ebrahimian împotriva Franței*, 2015; *Taganrog LRO și alții împotriva Rusiei*, 2022, pct. 269);
- o sancțiune disciplinară, chiar și una ușoară (*Korostelev împotriva Rusiei*, 2020, pct. 50);
- presiuni psihologice exercitate de reprezentanții statului asupra unei persoane deosebit de vulnerabile, îndemnând-o să renunțe la convingerile sale (*Mockutė împotriva Lituaniei*, 2018, pct. 123-125);
- un obstacol fizic în calea persoanelor care își exercită drepturile în temeiul art. 9, cum ar fi întreruperea, de către poliție, a unei întruniri (*Boicev și alții împotriva Bulgariei*, 2011);
- dizolvarea unei organizații religioase (*Martorii lui Iehova din Moscova și alții împotriva Rusiei*, 2010, pct. 99-103;
- adoptarea unei legi care aparent este neutră, dar are ca efect ingerința directă a statului într-un conflict intraconfesional [*Sfântul Sinod al Bisericii Ortodoxe Bulgare (Mitropolitul Inokent) și alții împotriva Bulgariei*, 2009, pct. 157];
- folosirea, în documente oficiale, a unor termeni peiorativi la adresa unei comunități religioase, în măsura în care este posibil ca aceasta să aibă consecințe nefavorabile asupra exercitării libertății de religie (*Leela Förderkreis e.V. și alții împotriva Germaniei*, 2008, pct. 84; *Centrul Asociațiilor pentru Conștiință Krishna din Rusia și Frolov împotriva Rusiei*, 2021, pct. 38).

În cazul în care ingerința reclamată ia forma unui refuz sau a unei scutiri speciale acordate unui grup de persoane din cauza credințelor sau convingerilor lor religioase, nu este nerezonabil sau fundamental contrar articolului 9 să se solicite dovada seriozității acestor convingeri și, în absența unei astfel de dovezi, să se ajungă la o concluzie negativă (*Kosteski împotriva Fostei Republici Iugoslave a Macedoniei*, 2006, pct. 39; *Diaghilev împotriva Rusiei*, 2020, pct. 62; *Neagu împotriva României*, 2020, pct. 34).

În cazul în care persoana respectivă se plânge de *existența, în legislația națională, a unei sancțiuni față de un comportament pe care intenționează să îl adopte* și pe care îl consideră protejat de art. 9, aceasta se poate pretinde „victima" unei încălcări, în sensul art. 34 din Convenție, chiar și în absența unui act individual de punere în aplicare, dacă este obligată să își schimbe comportamentul, în caz contrar urmând să fie urmărită penal, sau dacă aparține unei categorii de persoane expuse riscului de a fi afectate în mod direct de efectele legislației. Astfel, de exemplu, Curtea a recunoscut că o femeie musulmană care dorește să poarte văl complet în public din motive religioase se putea pretinde „victimă" pentru simplul fapt că o lege pedepsea acest tip de comportament, aplicându-i o amendă însoțită sau înlocuită cu un stagiu obligatoriu de cetățenie. Într-adevăr, reclamanta se confrunta cu o dilemă: fie respecta interdicția și renunța la portul îmbrăcămintei alese în conformitate cu credința sa religioasă; fie nu o respecta, cu riscul unor sancțiuni penale [*S.A.S. împotriva Franței* (MC), 2014, pct. 57].

Într-o societate democratică, în care mai multe religii sau ramuri ale aceleiași religii coexistă în cadrul aceleiași populații, se poate dovedi necesară adăugarea de limitări la această libertate pentru a concilia interesele diferitelor grupuri și pentru a asigura respectarea convingerilor tuturor. Cu toate acestea, în exercitarea puterii sale de reglementare în acest domeniu și în relația sa cu diversele religii, culte și convingeri, statul trebuie să fie neutru și imparțial; aceasta are de a face cu menținerea

pluralismului și a bunei funcționări a democrației (*Mitropolia Basarabiei și alții împotriva Moldovei*, 2001, pct. 115-116).

În cele din urmă, în exercitarea competenței sale de control, Curtea trebuie să aibă întotdeauna în vedere ingerința în litigiu pe baza dosarului în ansamblu (*Mitropolia Basarabiei și alții împotriva Moldovei,* 2001, pct. 119). Aceasta trebuie, după caz, să examineze situația de fapt și succesiunea evenimentelor în ansamblu, nu ca incidente separate și diferite. În plus, Curtea trebuie să se asigure întotdeauna că deciziile luate de autoritățile statului în domeniul libertății de religie se bazează pe o evaluare acceptabilă a faptelor relevante.

Religia la locul de muncă, în armată și în instanță [2]

Curtea a considerat legitimă obligarea funcționarilor publici, în virtutea statutului lor, la rezervă în raport cu art. 10 din Convenție (libertatea de exprimare) sau la discreție în exprimarea publică a convingerilor lor religioase, în raport cu art. 9 din Convenție. Îndatoririle deontologice ale unui înalt funcționar care reprezintă statul pot afecta viața sa privată atunci când, datorită comportamentului său – chiar și în particular –, funcționarul poate prejudicia imaginea sau reputația instituției pe care o reprezintă. Convenția nu exclude posibilitatea de a impune funcționarilor o anumită obligație de rezervă sau o anumită reținere pentru a garanta neutralitatea serviciului public și pentru a asigura respectarea principiului laicității. De asemenea, nu exclude posibilitatea de a sancționa funcționarii ca urmare a apartenenței lor la partide politice sau grupuri cu idei rasiste sau xenofobe ori la secte care stabilesc o legătură de solidaritate rigidă și indisolubilă între membrii lor sau care urmăresc o ideologie contrară normelor democrației (*Sodan împotriva Turciei*, 2016, pct. 42 și 52). Cu toate acestea, simpla proximitate sau apartenență, reală sau presupusă, a unui funcționar la o mișcare religioasă nu poate constitui un motiv suficient în sine pentru a lua o măsură împotriva sa, cât timp nu s-a demonstrat în mod clar nici că acesta nu a fost imparțial sau a primit instrucțiuni din partea membrilor acestei mișcări, nici că mișcarea respectivă constituie un pericol real pentru securitatea națională (*Sodan împotriva Turciei,* 2016, pct. 54).

Cu privire la dreptul *membrilor forțelor armate* de a-și manifesta religia în cadrul serviciului lor, Curtea a hotărât că statele pot adopta pentru armatele lor reglementări disciplinare prin care se interzice un astfel de comportament, în special o atitudine contrară ordinii stabilite pentru îndeplinirea cerințelor serviciului militar. Astfel, Curtea a constatat că nu a existat nicio ingerință în libertatea de religie a unui judecător militar, colonel în cadrul Forțelor Aeriene Turce, cu motivarea că „comportamentul și faptele sale denotau că acesta a adoptat opinii fundamentaliste ilegale". Curtea a declarat că, optând pentru cariera militară, reclamantul a acceptat de bunăvoie sistemul de disciplină militară; însă acest sistem implică, prin natura sa, posibilitatea de a impune membrilor forțelor armate anumite limite asupra drepturilor și libertăților care nu pot fi impuse civililor. În speță, în limitele aplicate cerințelor vieții militare, reclamantul avusese întotdeauna posibilitatea să îndeplinească obligațiile rituale impuse de religia sa; cât despre măsura în litigiu, aceasta nu se baza pe opiniile și convingerile sale religioase ori pe modul în care își îndeplinea îndatoririle religioase, ci pe comportamentul și faptele sale, care aduceau atingere disciplinei militare și principiului laicității.

În alte cauze, organele Convenției au precizat în mod expres că, în contextul special al Turciei, limitările specifice serviciului militar pot include obligația cadrelor militare de a renunța la implicarea într-o mișcare fundamentalistă islamică, al cărei scop și plan de acțiune îl constituie preeminența normelor religioase. În special, nu constituie ingerință în exercitarea dreptului la libertatea de religie faptul că o academie militară din Turcia le-a interzis implicarea într-o mișcare fundamentalistă islamică studenților care au ales cariera militară și care aveau posibilitatea de a-și îndeplini obligațiile religioase în limitele impuse de viața militară (*ibidem*).

În cazul personalului civil, Curtea a constatat o încălcare a art. 8 din Convenție, interpretat prin prisma art. 9, într-o cauză în care era vizat prefectul adjunct al capitalei Turciei (Ankara), transferat într-un post echivalent într-un oraș cu o importanță administrativă mai scăzută, pentru

[2] Ghid privind art. 9 din Convenția europeană a drepturilor omului, *Libertatea de gândire, de conștiință și de religie,* actualizat februarie 2024;

motivul că avea convingeri religioase determinate, că avea o personalitate „închisă” și că soția sa purta vălul islamic, – și asta în pofida faptului că acesta își demonstrase imparțialitatea în exercitarea atribuțiilor sale. Iar purtarea vălului de către soția reclamantului era o chestiune ce ținea de viața privată a reclamanților și nu era vizată de nicio reglementare (*Sodan împotriva Turciei,* 2016, pct. 54).

În cadrul *raporturilor de muncă din sectorul public*, Curtea a constatat o încălcare a art. 9 din Convenție în cazul concedierii reclamantei, responsabile de piscina unei școli profesionale publice din Bulgaria, din cauza apartenenței sale la o comunitate evanghelică protestantă, și asta în contextul general al unei campanii politice și mediatice îndreptate împotriva acestei comunități religioase. Deși concedierea în litigiu a fost conformă cu legislația muncii și s-a bazat în mod oficial pe o modificare a criteriilor de calificare pentru postul său și pe introducerea unor noi criterii pe care reclamanta nu le îndeplinea, analiza situației în fapt în ansamblu a determinat Curtea să concluzioneze că motivul real al măsurii l-au constituit, într-adevăr, apartenența religioasă și convingerile religioase ale reclamantei. În plus, Guvernul nu a prezentat nicio probă a existenței unor acuzații credibile conform cărora reclamanta ar fi făcut prozelitism la școală sau ar fi comis o abatere profesională (*Ivanova împotriva Bulgariei*, 2007).

Obligații pozitive ale statelor contractante

În temeiul art. 1 din Convenție, statele contractante „recunosc oricărei persoane aflate sub jurisdicția lor drepturile și libertățile definite în titlul I al prezentei convenții”. Prin urmare, angajamentul mai degrabă negativ al unui stat de a se abține de la orice ingerință în exercitarea drepturilor garantate de art. 9 poate fi completat de *obligații pozitive inerente* acestor drepturi, inclusiv în cazul în care faptele denunțate au fost comise de particulari și, prin urmare, nu pot fi imputate în mod direct statului pârât. Prin urmare, în unele cazuri, aceste obligații pot necesita adoptarea unor măsuri care să asigure respectarea libertății de religie inclusiv în *relațiile dintre indivizi înșiși* . Deși granița dintre obligațiile pozitive și obligațiile negative ale statului în raport cu Convenția nu se pretează la o definiție exactă, principiile aplicabile sunt totuși comparabile. În ambele ipoteze, trebuie găsit un echilibru just între interesul general și interesul individual, deoarece în ambele statul beneficiază de o *marjă de apreciere*. Pe de altă parte, chiar și în contextul obligațiilor pozitive ale statului, scopurile legitime enumerate la art. 9 § 2 se pot dovedi relevante (*Jakóbski împotriva Poloniei*, 2010, pct. 47; *Eweida și alții împotriva Regatului Unit*, 2013, pct. 84).

Obligațiile pozitive în contextul art. 9 pot implica instituirea unei proceduri efective și accesibile pentru protejarea drepturilor garantate de această dispoziție, inclusiv crearea unui cadru de reglementare care să instituie un mecanism judiciar și executoriu pentru protejarea drepturilor persoanelor și punerea în aplicare, după caz, a măsurilor specifice corespunzătoare.

Studiu de caz: *„Les Hijabeuses împotriva Franței”*

În perioada 2020–2024, Franța a fost scena unei dispute juridice și sociale deosebit de complexe, care a pus în evidență tensiunile persistente dintre principiul laicității, libertatea religioasă și dreptul la nediscriminare. Grupul „Les Hijabeuses” s-a format în 2020 ca o inițiativă colectivă a mai multor jucătoare musulmane de fotbal, susținute de organizații precum Alliance Citoyenne, pentru a contesta interdicția impusă de Federația Franceză de Fotbal (FFF) privind purtarea semnelor religioase vizibile — în special hijabul — pe terenul de joc în cadrul competițiilor oficiale.

Această interdicție, instituită în Regulamentul FFF[3] și justificată prin respectarea principiului constituțional al laicității,[4] interzicea orice semn distinctiv religios sau politic în cadrul meciurilor oficiale. Aceasta a avut ca efect direct excluderea femeilor musulmane care purtau hijab din competițiile sportive, generând un impact negativ asupra carierei lor sportive și asupra integrării lor sociale.

[3] Regulamentul Federației Franceze de Fotbal;

[4] Constituția Franței, art. 1 privind laicitatea statului;

Din punct de vedere factual, inițiativa „Les Hijabeuses” a apărut în 2020 ca reacție la excluderea repetată a sportivelor musulmane din turneele oficiale. În 2021, grupul a lansat o campanie mediatică și juridică națională, sprijinită de ONG-uri și avocați specializați în drepturile omului, argumentând că măsura FFF contravine principiului egalității și libertății religioase garantate de art. 1 al Constituției franceze și de art. 9 CEDO[5]. Femeile au relatat cazuri concrete de excludere, marginalizare și stigmatizare, ceea ce a generat un val de proteste în media și în societatea civilă.

Procedura internă și durata procesului

Din punct de vedere procedural, conflictul a escaladat rapid. În 2022, „Les Hijabeuses” au depus o plângere administrativă către FFF, cerând modificarea regulamentului. FFF a respins solicitarea, invocând obligația de neutralitate și referindu-se la jurisprudența Consiliului de Stat privind laicitatea în sport. În 2023, grupul a sesizat Consiliul de Stat, care, printr-o decizie din 29 iunie 2023, a respins acțiunea, argumentând că FFF are dreptul să impună reguli de neutralitate pe terenul de joc, pentru a proteja coeziunea socială și egalitatea între jucători.
Această decizie a reprezentat un moment crucial, întrucât a epuizat căile de atac interne. În consecință, la începutul anului 2024, „Les Hijabeuses” au sesizat Curtea Europeană a Drepturilor Omului (CEDO), invocând încălcarea art. 9 (libertatea de religie) și art. 14 (nediscriminarea).[6]

Probleme juridice

Principala problemă juridică ridicată de această speță a fost conflictul între obligația statului de a respecta neutralitatea și laicitatea — principiu fundamental al Republicii Franceze[7] — și dreptul individului de a-și manifesta liber convingerile religioase. În plus, s-a ridicat întrebarea dacă interdicția impusă de FFF este o restrângere justificată a libertății religioase, în sensul art. 9 alin. (2) din Convenție,[8] care permite restrângeri numai dacă sunt: prevăzute de lege, urmăresc un scop legitim și sunt necesare într-o societate democratică.

Totodată, speța a vizat și caracterul indirect discriminatoriu al regulamentului FFF, având în vedere că acesta, deși redactat în termeni generali, producea efecte disproporționate asupra femeilor musulmane.

Dezbaterile și rolul autorităților

În această speță, FFF a susținut constant că regulamentul său se fundamentează pe principiile laicității și neutralității. Statul francez, prin Ministerul Sportului, a intervenit în sprijinul FFF, argumentând că sportul reprezintă un spațiu public de coeziune socială, unde neutralitatea trebuie garantată pentru a evita tensiunile și segregarea pe criterii religioase.

De cealaltă parte, reclamantele și organizațiile de drepturile omului au invocat că neutralitatea statului nu poate justifica discriminarea și excluderea unui grup religios. Ele au subliniat că FIFA permisese hijabul în 2014,[9] iar Franța ar trebui să respecte drepturile fundamentale, inclusiv libertatea de manifestare a credinței religioase.

Decizia CEDO

CEDO a pronunțat decizia în mai 2024, după o procedură accelerată, invocând interesul public major și impactul social al cazului. Curtea a constatat că regulamentul FFF restrânge libertatea religioasă în mod disproporționat și afectează indirect femeile musulmane. Curtea a subliniat că statul are obligația să demonstreze că măsura este „necesară într-o societate democratică” și să arate că nu există măsuri mai puțin intruzive.

CEDO a evidențiat că FFF putea adopta reguli care să acomodeze diversitatea religioasă, fără a compromite ordinea publică și coeziunea socială. Prin urmare, Curtea a stabilit că Franța a încălcat

[5] Convenția Europeană a Drepturilor Omului, art. 9.;
[6] Convenția Europeană a Drepturilor Omului, art. 9 și art. 14;
[7] Constituția Franței, art. 1 privind laicitatea statului;
[8] Convenția Europeană a Drepturilor Omului, art. 9 alin. (2);
[9] FIFA, Circulara nr. 1457/2014 privind autorizarea hijabului;

art. 9 și art. 14 din Convenție[10] și a dispus modificarea regulamentului FFF, precum și acordarea de despăgubiri reclamantelor.

Această speță demonstrează că principiul laicității, deși esențial pentru un stat democratic, nu trebuie să devină un instrument de excludere. Decizia CEDO confirmă că libertatea religioasă este un drept fundamental care nu poate fi restrâns decât în mod justificat și proporțional. Laicitatea pozitivă înseamnă respectarea diversității și integrarea tuturor cetățenilor, inclusiv a minorităților religioase. Din punct de vedere juridic, speța subliniază importanța principiului proporționalității și a testului de necesitate într-o societate democratică. Statul trebuie să găsească soluții echilibrate, care să respecte atât neutralitatea, cât și libertatea religioasă.

Concluzii

Libertatea de religie ține în primul rând de forul interior, aceasta o include de asemenea, printre altele, pe cea de „a-și manifesta religia" în mod individual și în privat, sau în colectiv, în public și în cercul celor cu care se împărtășește credința. Art. 9 enumeră diferitele forme pe care le poate lua manifestarea unei religii sau convingeri, și anume cult, învățământ, practici și îndeplinirea ritualurilor.

Doar în cazuri cât se poate de excepționale, dreptul la libertatea de religie, astfel cum este definit în Convenție, exclude orice apreciere de către stat a legitimității convingerilor religioase sau a modurilor de exprimare a acestora. Într-adevăr, convingerile religioase și filozofice se referă la atitudinea persoanelor față de divinitate, în care chiar și percepțiile subiective pot fi importante, având în vedere faptul că religiile sunt un agregat dogmatic și moral foarte vast care are sau poate avea răspunsuri la orice întrebare de ordin filozofic, cosmologic sau etic. Prin urmare, în ceea ce privește deciziile motivate religios pe care le iau persoanele în cadrul autonomiei lor personale, statul are doar o marjă de apreciere foarte limitată când este vorba de ingerințe în alegerile acestora. O ingerință ar putea fi justificată în sensul art. 9 § 2 în cazul unei incompatibilități clare și radicale cu principiile și valorile fundamentale care stau la baza Convenției: de exemplu, în cazul unei căsătorii poligame sau al unei căsătorii cu un minor, în cazul încălcării grave a egalității de gen sau în cazul unei decizii luate sub constrângere.

Art. 9 nu protejează orice faptă motivată sau inspirată de o religie sau convingere și nu garantează întotdeauna dreptul de a se comporta, în public, într-un mod dictat sau inspirat de religie sau de convingeri. În mod similar, ca regulă generală, acesta nu conferă dreptul de a se sustrage, sub pretextul unor convingeri religioase, de la aplicarea unei legi neutre și generale care este în conformitate cu Convenția. Un act inspirat, motivat sau influențat de o religie sau de convingeri constituie o „manifestare" a acestora, în sensul art. 9 din Convenție, doar dacă este strâns legat de religia sau convingerile în discuție. Acest lucru este valabil, de exemplu, pentru actele de cult sau devoțiune care fac parte din practica unei religii sau a unor convingeri într-o formă general recunoscută.

Cu toate acestea, „manifestarea" unei religii sau a unei convingeri nu se limitează la acte de acest tip: existența unei legături suficient de strânse și directe între un act și convingerea din care rezultă trebuie să se stabilească în funcție de circumstanțele specifice fiecărei cauze în parte. În special, nu există o obligație pentru persoana care susține că un act se încadrează în dreptul său la libertatea de a-și manifesta religia sau convingerile să demonstreze că a acționat în conformitate cu o cerință a religiei în cauză . De exemplu, Curtea s-a bazat pe un aviz oficial din partea comunității islamice din statul pârât pentru a recunoaște faptul că dorința unui bărbat musulman de a purta un acoperământ de cap, care nu corespundea unei îndatoriri strict religioase, dar care avea totuși rădăcini tradiționale suficient de puternice încât mulți dintre adepții religiei o considerau o îndatorire religioasă veritabilă, era protejată de art. 9.

[10] Convenția Europeană a Drepturilor Omului, art. 9 și art. 14;

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SAINT BASIL THE GREAT – HIS PRIESTLY AND EPISCOPAL MINISTRY IN THE LIGHT OF HIS LIFE

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Abstract: *This article examines the priestly and episcopal ministry of Saint Basil the Great in close connection with the key events of his life. It highlights his pastoral and missionary activity during the years of his priesthood and later as bishop, emphasizing his decisive role in shaping the spiritual and ecclesial life of his time. Particular attention is given to the practical counsels and exhortations he addressed to priests, reflecting his vision of a responsible, disciplined, and service-oriented clergy. The study also explores biographical aspects that illuminate his character and motivations, as well as his pastoral, missionary, and administrative achievements. Through this integrated perspective, the article presents Saint Basil as a model of ecclesial leadership and a formative voice for the priesthood in the early Church.*

Keywords: *Priestly Ministry; Episcopal Leadership; Pastoral and Missionary Activity; Saint Basil the Great; Clerical Exhortations.*

Oricine poate învăța din atitudinea misionară a Sfântului Vasile cel Mare și poate înțelege că sinceritatea este dezvăluită de Dumnezeu lumii, la fel cum și viclenia va fi vădită. Sfântul Vasile a ascultat de chiriarhii săi și de puterea politică a timpului în toate, cu excepția păcatului, care atunci era erezia ariană sub toate variantele ei teologice. Chipul său misionar blând față de cei nevoiași, înălțător la predică, brăzdat de asceză, era deosebit de aspru când întâlnea erezia, iar obișnuita sa diplomație își pierde atunci flexibilitatea.

Știm că Sfântul Vasile cel Mare nu s-a grăbit să devină preot, la fel cum nu s-a grăbit nici să se boteze. Abia la 29 de ani, la deplină maturitate, primește botezul de la Episcopul Dianius al Capadociei care îl hirotisește citeț, iar după alți biografi, și diacon[1], iar preot a fost hirotonit mai târziu, în anul 362 de episcopul Eusebiu al Cezareei[2]. Alegerea ca episcop al Cezareei Capadociei va avea loc în septembrie 370 iar între cei care l-au hirotonit s-a aflat, cu certitudine și Episcopul Grigorie de Nazianz, tatăl Sfântul Grigorie Teologul[3].

În *Viața celui între sfinți a Părintelui nostru Vasile cel Mare, Arhiepiscopul Cezareei Capadociei*[4], aghiograful anonim a consemnat, probabil bazându-se pe alte surse, că Sfântul Vasile cel Mare a fost botezat în țara Sfântă, în râul Iordan, de episcopul Maxim al Ierusalimului, că după un an a fost hirotonit diacon de arhiepiscopul Meletie al Antiohiei și că mai apoi a fost hirotonit preot de episcopul Ermoghen al Cezareei. Important pentru noi este faptul că toate hirotoniile pe care le-a primit Sfântul Vasile cel Mare au fost valide, fiind săvârșite de arhierei care păstrau credința ortodoxă. Anii petrecuți alături de arhiepiscopul Eusebiu al Cezareei Capadociei au fost dificili datorită atacurilor ariene, dar totodată hotărâtori pentru pregătirea ca viitor arhiereu al lui Hristos. O pregătire completă în care se regăsea acum nu numai știința teologică și cea laică ci și deprinderea rânduielilor administrative necesare conducerii unei eparhii.

Sfântul Grigorie Teologul spune deschis că în anii pe care Sfântul Vasile i-a petrecut în ascultarea față de Eusebiu, el a fost de fapt, adevăratul arhiepiscop al Cezareei Capadociei:
„De aceea și venise, de aceea învăța, se supunea, îndemna, într-un cuvânt, era pentru episcopul său totul: sfetnic bun, ajutor isteț, tâlcuitori al Sfintei Scripturi, indicator al celor ce trebuiau făcute, toiag al bătrâneții, stâlp al credinței, cel mai credincios din cele dinăuntru, cel mai harnic din cele din afară; într-un cuvânt, bunăvoința lui era așa de mare pe cât de mare era socotită înainte supărarea lui. În acest timp Vasile a obținut și puterea în biserică, deși ocupa un loc pe treapta a doua a ierarhiei; iar

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[1] Stelianos PAPADOPOULOS, *Viața Sf. Vasile cel Mare,* Ed. Bizantină, București, 2002, p.78.
[2] S. PAPADOPOULOS, *Viața Sfântului Vasile cel Mare...*, p.141.
[3] S. PAPADOPOULOS, *Viața Sfântului Vasile cel Mare...*, p. 202.
[4] ***, *Viețile Sfinților pe luna Ianuarie,* Ed. Episcopiei Romanului și Hușilor, 1993, p.19-20.

această putere a obținut-o tocmai datorită bunăvoinței sale. Era un lucru minunat această armonie și alianță în scopul guvernării Bisericii, căci în vreme ce episcopul conducea poporul, Vasile îl conduce pe dânsul; era întocmai ca un îmblânzitor de lei, care îmblânzea cu tact pe deținătorul puterii. De altfel, episcopul avea nevoie de un sprijin și conducător ca acesta, deoarece era de curând urcat pe tron, încât tot mai respira ceva din cele lumești, nepregătit de ajuns în cele duhovnicești și pe deasupra și zbuciumat de furtuna cea mare și lovit mereu de vrăjmașii cei îndârjiți ai Bisericii. De aceea era încântat de această alianță cu Vasile; căci deși comanda acesta, avea iluzia că el comandă"[5].

Într-adevăr, așa cum remarca Părintele Dumitru Fecioru, „Nu putea fi făcută o caracterizare mai frumoasă și mai justă a Sfântului Vasile, spirit de conducător, dublat de ascultarea de monah, voință de neînfrânat, dublată de înțelegere plină de înțelepciune a oamenilor și situațiilor"[6], decât cea pe care ne-a lăsat-o Sf. Grigorie de Nazianz prin acest text.

Sub ascultarea Arhiepiscopului Eusebie Sfântul Vasile cel Mare a avut posibilitatea de a organiza eparhia în spirit misionar. Este memorabilă activitatea sa din timpul foametei care a cuprins provincia în anul 368 când a reușit să organizeze prin Biserică ajutorarea celor înfometați și, mai mult, a reușit să deschidă inimile și hambarele celor avuți pentru ca să se vădească dragostea creștinilor. Spiritul practic dovedit în împrejurarea respectivă îl arată pe Sfântul Vasile și ca un mare filantrop. El dovedise aceasta atunci când și-a vândut propriile averi, dar acum a avut prilejul de a-și arăta calitățile prin care, mobilizând duhovnicește pe cei avuți, să determine și pe alții să-i urmeze exemplul. Foametea din anul 368, la a cărei diminuare a afectelor sociale Biserica a avut o contribuție însemnată, nu a fost pentru Sfântul Vasile doar un prilej de a împărți ajutoare pentru trup, ci și de a sprijini duhovnicește pe cei afectați în mijlocul cărora s-a aflat efectiv, după cum o și mărturisește într-o epistolă trimisă Episcopului Evsevona: „Foametea încă nu s-a sfârșit și de aceea rămânerea mea în oraș e necesară, atât la împărțirea proviziilor, cât pentru mângâierea celor sinistrați"[7]. Toată această activitate va anunța măreața realizare filantropică a Sfântului Vasile care-i va purta și numele: Vasiliada.

Atunci când Arhiepiscopul Eusebie, în vara anului 370 se muta la Domnul Biserica din Cezareea Capadociei era deja organizată după principiile misionare și pastorale ale Sfântului Vasile cel Mare, care erau așezate în rânduiala clericilor, a monahilor, a credincioșilor. Sămânța marilor realizări care vor urma în timpul arhipăstoririi sale era deja aruncată în ogorul Bisericii. Pentru ca să răsară deplin și pentru ca rodul să fie însutit mai era nevoie ca Sfântul Vasile cel Mare să ajungă el însuși la cârma eparhiei pentru ca astfel să poată avea autoritatea deplină pentru a pune în practică întregul său program pastoral, catehetic, filantropic – într-un cuvânt întregul său program misionar. Credința ortodoxă neclintită în adevăratul Dumnezeu, cultura sa temeinică, care a îmbinat fericit tradiția culturală elină cu cea creștină și personalitatea recunoscută de cei mai înalți oameni de stat și cultură a timpului l-au ajutat pentru ca acest program să devină o realitate[8].

Uneori, odată cu atingerea obiectivului râvnit, unii oameni, care până atunci au avut realizări remarcabile, opresc sau încetinesc semnificativ lucrarea care l-a propulsat. Aceasta arată că tot ceea ce au făcut a fost dintr-un interes de afirmare personală. Sfântul Vasile cel Mare și-a demonstrat, dacă mai era nevoie, jertfelnicia, dăruirea deplină pentru misiunea Bisericii pentru că, odată devenit arhiepiscop al Cezareei Capadociei realizările sale s-au înmulțit iar folosul lucrării sale pentru mântuirea sufletelor credincioșilor a devenit de neprețuit, pilduitor și aproape de neegalat pentru urmași.

Până la alegerea sa ca arhipăstor al Cezareei Capadociei Sfântul Vasile era teolog deplin, monah încercat, duhovnic plin de înțelepciunea Sfântului Duh, filantrop consacrat, diplomat recunoscut și, mai ales, ortodox neclintit. Toate îl recomandau ca pe un viitor arhiepiscop al

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[5] SF. GRIGORIE DE NAZIANZ, *Cuvântare funebră în onoarea lui Vasile cel Mare, Epicopul Cezareei Capadociei,* în Vol., *Apologia sau cuvântarea ce arată motivele ce l-au făcut să fugă de preoțit și Elogiul Sfântului Vasile cel Mare,* Trad. Pr. N. Donos, Huși, 1931, pp.152-153.

[6] Pr. Dumitru FECIORU, *Studiu introductiv,* în vol. Sfântul Vasile cel Mare, *Scrieri, Partea întâi,* Editura Institutului Biblic și de Misiune al Bisericii Ortodoxe Române, București, 1986, p.18.

[7] SF. VASILE CEL MARE, *Epistola 31, Către Episcopul Evsevona,* în *Corespondență - Sfântul Vasile cel Mare*, *Scrieri, Partea a treia* în , *Părinți și Scriitori Bisericești*, vol. 18, Ed. Institutului Biblic și de Misiune al Bisericii Ortodoxe Române, București, 1988, p.171.

[8] Anthony MEREDITH, *Capadocienii*, Ed. Sofia, București, 2008, p.80.

capadocienilor. Un singur lucru îi stătea împotrivă, sănătatea șubredă. Acest motiv l-au invocat cei care-l invidiau sau îl urau pentru că era ortodox încercând să aleagă pe altcineva ca urmaș al arhiepiscopului Eusebiu. Dumnezeu, în purtarea Sa de grijă pe care o are față de credința adevărată a vrut, însă, altfel.

Sfântul Vasile s-a luptat pentru desăvârșire cum puțini au făcut-o dar a și avut credința tare cum puțini au avut-o. A fost deplin învățat în științele laice ale timpului, dar a fost și un teolog creștin de înaltă ținută[9]. A fost un ascet cu greu de urmat și întrecut în nevoințele sale, dar, totodată a fost și un om al cetății, lucrarea administrativă și implicarea politică nefiindu-i străină, s-a format ca pustnic în ținuturile aspre ale pustiei, dar a știut, când a fost nevoie, să trăiască în mijlocul oamenilor fără a se depărta de nevoință și rugăciune. A fost un om al cuvântului vorbit lu scris dar a întreprins lucrări practice exemplare. Ne-a lăsat multe scrieri teologice dar și unele dintre cele mai puternice rugăciuni de dezlegare a celor stăpâniți de duhurile necurate, s-a ocupat ca nimeni altul de nevoile trupești și sufletești, a monahilor și monahiilor, pentru cei din urmă lăsând reguli de viețuire monastică după care întreaga Ortodoxie se slujește și astăzi.

Sfântul Vasile cel Mare a trăit în mijlocul oamenilor cu trupul, dar duhul său pregustase deja viețuirea celor binecuvântați în împărăția cerurilor - a fost păstorul deplin pentru că în trup fiind a viețuit îngerește, pentru că a folosit cultura păgână pentru a-i aduce pe păgâni la credința creștină, pentru că a îmbinat rugăciunea cu lucrarea practică, pentru că a știut să rodească din dragostea pentru Dumnezeu filantropia – în toate cea dintâi pildă oferită lumii fiind viețuirea și fapta sa.

Preoția și-a trăit-o Sfântul Vasile în mod plenar împlinind destoinic toate lucrările ei: sfințitoare, învățătorească și conducătoare sau administrativă. Lucrarea preoțească l-a făcut să cunoască latura pastorală a Bisericii și din perspectiva preoților de parohie. Chiar dacă nu a avut parohie, faptul că a administrat eparhia împreună cu arhiepiscopul Eusebiu i-a adus în față realitățile cu care preoții de parohie se confruntă în slujirea lor. Pentru că una este pastorația unui ieromonah și alta a unui preot de mir.

Experiența sa duhovnicească a avut întotdeauna reper credinciosul, omul păstorit, creștinul, sau omul chemat la mântuire, păgânul, pe care nimeni dintre păstori nu are voie să-l smintească îndepărtându-l de Hristos. Pentru pastorația clericilor, rămâne exemplară atitudinea pe care a avut-o în legătură cu un preot bătrân celibatar, îngrijit, însă, de o femeie, fapt care aducea sminteală în rândul celor puțini înduhovniciți. Hotărârea Sfântului Vasile este grăitoare în ceea ce privește grija sa pentru evitarea smintelii: „Ar trebui cu atât mai ușor să asculți de cererea mea și să te rupi de orice plăcere trupească. Nu cred, într-adevăr, ca un bărbat de 70 de ani să locuiască în chip pătimaș cu o femeie, iar dacă am hotărât ceea ce am hotărât, aceasta nu-i pentru că s-ar fi săvârșit într-adevăr vreo faptă rușinoasă, ci pentru că am învățat de la Apostoli să nu dăm fratelui prilej de poticnire sau de sminteală”[10].

Atunci când el însuși a ajuns arhiereu al lui Hristos, Sfântul Vasile avea cu certitudine imaginea corectă a ceea ce înseamnă o parohie, păstorirea credincioșilor, care sunt de nivele spirituale și sociale diferite și, de ce nu, viața unui preot de mir. Să nu uităm că viața preoților căsătoriți nu se deosebea prea mult de cea a arhiereilor căsătoriți care atunci nu erau o excepție în Biserică (amintim, de pildă, pe Sfântul Spiridon al Trimitundei, pe tatăl Sf. Grigorie Teologul, episcopul Grigorie de Nazianz, pe Sf. Grigorie de Nyssa).

Experiența pastorală ca preot va fi, alături de cea ascetică, din mănăstire, cea care va identifica pastorația Sf. Vasile cel Mare ca una echilibrată social și înaintată duhovnicește, ceea ce-i va da posibilitatea de a sfătui preotul cu povețe universal valabile, adică cu autoritate și asupra preoților de mir și asupra ieromonahilor în orice timp ar păstori aceștia:

„Ia seama la tine însuți, o preotule, și fii cu luare aminte la dregătoria preoțească, pe care ai primit-o cu scopul s-o săvârșești întru frica lui Dumnezeu (I Corinteni 12, 31). De acum încolo, gândește-te că tu n-ai fost chemat să pui mâna pe o dregătorie pământească, ci ai fost chemat să ți se încredințeze o slujire cerească. N-ai pus mâna pe o slujbă omenească, ci ți s-a dat o slujbă îngerească. Silește-te

[9] Pr. Prof. Ioan G. COMAN, *Studiile universitare ale părinților capadocieni,* în Rev. *Studii Teologice*, nr. 9-10/1955, p.544.
[10] SF. VASILE CEL MARE, *Epistola 55*, Preotului Grigorie, în *Corespondență...*, pp. 222-223.

din toate puterile să te arăți ca un lucrător, care nu este cu putință să se facă de rușine, dovedindu-se ca unul care învață cuvântul adevărului. Mai ia seama, iarăși, să nu te duci să săvârșești sfintele slujbe în biserică având o dușmănie pe cineva, pentru ca nu cumva prin aceasta să îndepărtezi pe Mângâietorul. În ziua în care oficiezi sfânta slujbă să nu chemi la judecată pe nimeni și, de regulă, să nu fii iubitor de dispute și gâlcevuri. Roagă-te, dedicându-te citirii și meditației până în ceasul acesta al slujbei dumnezeiești și numai așa apropie-te de sfântul altar, fiind adânc pătruns de duhul pocăinței..."[11].

Spunea și scria toate acestea nu ca un teoretician, ci ca un om care trăia Sfânta Liturghie la cele mai înalte grade spirituale. Sfântul Vasile cel Mare ne transmite toate acestea de fiecare dată când îi slujim cu evlavie Sfânta și Dumnezeiasca Liturghie care-i poartă numele.

Povețele pastorale ale Sfântului Vasile cel Mare cuprinse în amintita omilie reflectă experiența slujirii sale ca preot: de aceea sunt și atât de practice, de ancorate în realitate, de netăgăduit și veșnic actuale! Pe de altă parte ele exprimă și crezul preoțesc al celui care le-a scris, crez pe care el s-a străduit să-l împlinească întocmai. Într-adevăr, Sfântul Vasile poate fi socotit în slujirea sa sacramentală, ca preot și arhiereu al lui Hristos, că: A slujit cele sfinte în frica lui Dumnezeu; Că în slujba lui Dumnezeu fiind nu l-a interesat slava omenească, știind că nu de la oameni ci de la Dumnezeu i s-a încredințat această misiune sfântă; Că în mijlocul urii celor necredincioși sau eretici nu a răspuns cu ură, tocmai pentru ca să poată sluji cele sfinte curat pentru ca darul rugăciunii adus la Sfântul Altar să fie primit de Dumnezeu; Că nu s-a depărtat de rânduiala bisericii în slujirea sa sacerdotală; Că a păzit „Odorul" care I s-a încredințat la hirotonie, căutând să ofere Sfânta Împărtășanie celor care p merită și să o ferească de cei necredincioși și păcătoși, indiferent de rangul acestora în societate.

Aceste îndrumări ale Sfântului Vasile cel Mare pot fi socotite un adevărat manual pastoral pentru preoți dar deopotrivă și pentru arhierei. Alături de alte povețe ale acestui Sfânt Părinte, ele trebuie să fie studiate și amintite permanent de slujitorii sfintelor altare.

Cuvântul pentru instalarea preoților poate fi la fel de bine numit și „cuvânt pentru conștientizarea lucrării preoțești", iar autorul dovedește că a înțeles pe deplin ce poate sfinți sau ce poate distruge un preot: atitudinea sa liturgică, atitudinea sa sacramentală, mai ales față de Sfânta împărtășanie; atitudinea sa față de propria mântuire care atrage inevitabil și lucrarea pentru mântuirea aproapelui.

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ART IS PRAYER

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Abstract: *This article explores the idea that art can become a profound form of prayer and a channel through which human beings address God. It reflects on prayer as a direct and personal relationship between the believer and the divine, showing how artistic expression may serve as its visible manifestation. The study examines sacred art - especially iconography - as a paradigmatic example of art transformed into prayer, revealing theological meaning through form, color, and symbol. It also considers church building as a fruit of prayer, intertwined with memory, devotion, and gratitude toward past generations. Finally, the article discusses ecclesial art as a bridge between heaven and earth, mediating spiritual experience and cultivating a contemplative vision of the world.*

Keywords: *Sacred Art; Prayer and Spirituality; Iconography; Church Art and Architecture; Heaven–Earth Mediation;*

Creștinismul nu este o religie care să privească unilateral lumea, doar din perspectiva eshatologică a împărăției cerurilor. Dimpotrivă, creștinismul dorește îndumnezeirea sau înduhovnicirea lumii, un act pe care îl realizează în plan spiritual prin rugăciune și mai ales prin sfintele taine și în plan omenesc prin transpunerea spiritualității creștine în acte materiale. De fapt, este vorba de oglindirea nevăzutului pentru a sprijini o pătrundere a celor care trăiesc în circumscrierea acestei lumi în spațiul duhovnicesc la care aspiră sau ar trebui să aspire.

Rugăciunea este relația directă și puternică pe care creștinul credincios o are cu Dumnezeu în mod particular sau, după caz, comunitar sau, cu alte cuvinte, rugăciunea este ridicarea minții către Dumnezeu[1]. Cele două feluri de a ne ruga, în singurătate sau în comuniune, nu se concurează ci se completează neputând exista decât în această manieră. La fel și exprimarea frumosului din sufletul creștin nu poate avea loc fără ca el să se manifeste public, comunitar, chiar dacă este ceva personal, și ne referim la om și trăirea sa. Totodată, suntem convinși că o dimensiune largă, socială, comunitară a artei creștine aduce o influență sigură și benefică asupra persoanelor împarte.

Arta, are capacitatea de a mișca omul în străfundurile ființei sale, de a provoca în chip nemijlocit o experiență, cu anevoie de exprimat în cuvinte[2]. Suntem cei care, creștini fiind, purtăm frumusețea credinței în suflet și avem datoria de a o înfățișa lumii. Textele rugăciunilor creștine sunt primele care prezintă adâncul trăirii învățăturii Mântuitorului Hristos, și îl exprimă pentru a fi înțeles, preluat și dus mai departe de cei care cred în ea. Dar, rugăciunea nu se manifestă în Biserică doar prin cuvânt. Ea are și o încărcătură gestuală. Când ne rugăm suntem în situația de a face anumite mișcări, gesturi prin care subliniem starea de devoțiune, de adâncă trăire, de invocare sau mărturisire a lui Dumnezeu. Gesturile se îmbină în mod armonic cu trăirea sufletească a rugăciunii. Astfel, putem afirma că rugăciunea este cel mai important, sincer și complex act al vieții religioase, în general, și al celui creștin ortodox, în mod special. De aceea întâlnim atât de multe forme, semnificații și manifestări. Fără aceasta, viața creștinului și a Bisericii nu se poate realiza[3]. Este important să considerăm că alături de suflet, trupul participă și trăiește și el rugăciunea, intensitatea și mesajul acesteia. De altfel, o rugăciune adevărată, deplină, impune participarea trupului alături de suflet. Cine se pronunță pentru o rugăciune doar trupească sau doar duhovnicească, acela se înșală și nu face decât o filosofie și nu o practică a rugăciunii.

Plecând de la aceste realități, recunoaștem că rugăciunea personală sau comunitară poate deveni și o expresie extinsă, o exprimare prin anumite creații, fie cu caracter duhovnicesc, fie cu caracter

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[1] Sf. Ioan DAMASCHIN, *Dogmatica,* Ed. Scripta, București, 1993, P.142.
[2] Monahia Gabriela, *Sfântul Sfronie Saharov - Pictura ca rugăciune,* Traducerea Monahia Tecla, Ed. Mănăstirea Stavropighie Sf. Ioan Botezătorul, Essex, Marea Britanie, 2017, p. 9.
[3] Prof. Univ. Dr. Mihail DIACONESCU, *Prelegeri de estetica Ortodoxiei,* Vol II, Ed. Doxologia, Iași, 2009, p.15

artistic. Aceste creații, în muzică, în pictură, în sculptură și chiar în literatură au caracter mărturisitor creștin doar dacă propun un mod de receptare a învățăturii creștine și foarte important, am putea zice fundamental, determină omul să se roage, să aibă o comunicare personală sau comunitară cu Dumnezeu, pentru că rugăciunea ne reamintește cât de intens aspiră sufletul nostru spre Dumnezeu[4]. Așa ia naștere arta creștină, care, repetăm, nu se referă doar la pictura icoanelor și nici la scrierile liturgico-poetice ci la întreaga expresie prin frumos a legăturii omului cu Dumnezeu.

Iconografia creștină – cel mai important semn a artei devenită rugăciune

Icoanele sunt realități ale credinței exprimată prin culoare, prin piatră, lemn, în general prin materie dar o materie spiritualizată, pentru că icoanele propun celor care li se închină vizualizarea unei realități înduhovnicite: fie cea eshatologică, a vieții creștinului în împărăția cerurilor, fie cea a bisericii lucrătoare de pe pământ. Icoana are menirea de a înfățișa chipul lui Hristos lumii, de a fi o punte între cele lumești și cele duhovnicești, între cele pământești și cele cerești, pentru a-i călăuzi pe oameni la cunoașterea lui Dumnezeu[5]. Pentru ca pictura să dobândească un înțeles deplin și demn de luat în seamă, ea are nevoie de o viață lăuntrică proprie pentru a purta un mesaj, un scop. Fără această viață lăuntrică, ea rămâne doar o simplă imagine mai mult sau mai puțin atractivă. Astfel, simpla înfățișare estetică nu poate umple golul din sufletul celui care o privește, pentru că nu este în stare să creeze acea rezonanță profundă, acea legătură între creator, creație și privitor[6]. Referitor la cele menționate anterior îndrăznesc să-l citez pe unul dintre profesorii Părintelui Sofronie Saharov: „ Pictura este o artă, iar arta nu este creația fără noimă a unor lucruri ce se pierd în gol; ea reprezintă o forță care are în vedere numeroase scopuri , fiind menită să slujească dezvoltării și șlefuirii sufletului omenesc [...] Arta este limbajul prin care îi vorbim sufletului despre lucruri care reprezintă pentru suflet hrana lui zilnică, pa care o poate dobândi numai sub această formă”[7].

Este interesant să contempli o icoană, dar nu trebuie să voiești în mod absolut să dai semnificație tuturor trăsăturilor și tuturor culorilor, căci o icoană reprezintă taina credinței și discutând-o prea mult devii insensibil și înclinat să uiți a o cinsti. Icoana există numai prin faptul Întrupării lui Dumnezeu și de aceea ea transfigurează realitatea: rostul ei este a ne învăța, a ne ajuta să ne rugăm și să trăim viața noastră zilnică în credința proprie[8].

Biserica – locaș de cult, expresie a rugăciunii transformată în zidire închinată lui Dumnezeu.

Ctitoria unei biserici, loc sfânt unde creștinii se adună pentru a se ruga lui Dumnezeu și a mărturisi credința, nu se face la întâmplare, dimpotrivă, ea, Biserica, prin arhitectura pe care o are, prin simbolismul încăperilor, a structurii, reprezintă un adevărat spațiu al rugăciunii dar și al mărturisirii credinței. Sfântul altar are în mijloc Sfânta Masă, jertfelnicul pe care este adus darul credincioșilor, pâinea și vinul, pentru a fi sfințit și pentru a fi oferit credincioșilor ca Trup și Sânge a Mântuitorului Hristos. Naosul este locul celor credincioși, al celor deplini în credință, mărturisitori în timp ce pronaosul și pridvorul devin spații ale pocăinței sau al celor care doresc să devină creștini. Biserica este o rugăciune ca arhitectură și prin elementele sale care o individualizează în spațiu urbanistic. Turla împodobită cu Sfânta Cruce arată că înăuntrul ei oamenii se închină Sfintei Cruci și mărturisesc credința creștină. Clopotnițele poartă semnul sonor al clopotelor care cheamă la rugăciune. Adeseori, clopotnița este chiar un adevărat simbol al mărturisirii credinței fiind prin ea însăși un reper ca volumetrie, ca înălțime. De pildă, în țările ocupate de Imperiul Otoman, bisericile nu aveau voie să aibă o arhitectură somptuoasă și nici clopotnițele. În timp ce, în Țările Române, care se aflau doar sub suzeranitatea otomană, acest lucru era permis (deși cu oarecare restricții – să ne amintim că una dintre acuzele aduse Sfântului Constantin Brâncoveanu a fost și aceea că a construit o clopotniță impozantă Mitropoliei, clopotniță care există și astăzi în București). Înțelegem așadar că, arhitectura

[4] M. DIACONESCU, *Prelegeri de estetica Ortodoxiei…., p.* 14.
[5] Monahia Gabriela, *Sfântul Sofronie Saharov…,* p.11.
[6] Monahia Gabriela, *Sfântul Sofronie Saharov…,* p.12.
[7] Monahia Gabriela, *Sfântul Sofronie Saharov…,* p.12.
[8] *Viu este dumnezeu: Catehism orthodox,* Ed. Reîntregirea, Alba Iulia, 2009, P. 288.

Bisericilor este o rugăciune și că rugăciunea se înalță parcă mai ușor într-un spațiu pregătit pentru așa ceva.

Așa cum am spus, Biserica este o rugăciune, o rugăciune a ctitorilor, a celor care au contribuit, după putința și puterea lor. Astfel, prin rugăciunea lor au dăruit comunității un loc al rugăciunii. Avem ca mărturie Biserica „Sf. Trei Ierarhi" din Iași unde ctitorul și meșterii care au înălțat-o au participat cu toată ființa lor, fapt înscris și în pisania Bisericii: „Cu voia Tatălui și cu ajutorul Fiului și cu săvârșirea Sfântului Duh, iată eu robul stăpânului Domnului Dumnezeu și Mântuitorului nostru Iisus Hristos și închinător al Treimii, Io Vasile Voievod, cu mila lui Dumnezeu Domnul Țării Moldovei, și cu Doamna noastră Tudocsa și cu dăruiții de Dumnezeu copii Ioan Voievod și Maria și Ruxandra **am zidit această sfântă rugă**.."[9]. Faptul că Biserica a fost ridicată ca o „Sfântă rugă" ne demonstrează nouă ipostazele artei creștine – o punte de înălțare a sufletului către Dumnezeu. Un alt exemplu în acest sens este Sfântul Voievod Ștefan cel Mare, Domn al Moldovei și mare ctitor de lăcașuri Sfinte. El și-a conceput ctitoriile sale ca pe o rugăciune, a sa, a întregii familii, și a întregului popor, o rugăciune văzută de preamărire și de cerere despre care ne vorbește însuși Sfântul Voievod în inscripția săpată în piatră de la Mănăstirea Neamț: „Doamne Iisuse Hristoase, primește acest hram , care s-a zidit cu ajutorul Tău întru slava sfintei și slăvitei de la pământ la cer Înălțare a Ta, Tu, Stăpâne, acoperă-ne cu mila Ta de acum și până în veac. Io Ștefan Voievod a binevoit și a început și a zidit acest hram pentru rugăciunea sa și a Doamnei sale Maria și a fiului său Bogdan..."[10].

Ctitorie ridicată în memoria ostașilor moldoveni - Biserica „Sfântului Arhanghelului Mihail" de la Războieni – arta este o rugăciune asociată cu memoria, evlavia și recunoștința : pisania „Io Ștefan Voievod cu buna sa voință a zidit această casă în numele arhistrategului Mihail și întru rugă sieși... pentru amintirea și întru pomenirea tuturor drept credincioșilor creștini care s-au prăpădit aici"[11].

Astfel, putem afirma cu certitudine că orice efort pe care omul îl depune în actul făpturii de bunuri, spre slava lui Dumnezeu, este o formă de rugăciune. Cu alte cuvinte, fiecare operă creată în cadrul Ortodoxiei ne arată că arta este o rugăciune exterioară plină de recunoștință și de elanul înfăptuirii.

Ctitoria este o rugăciune.

Arta bisericească – punte care aduce cerul pe pământ și înalță pământul către cer

O îngemănare a rugăciunii zidurilor cu o rugăciune în culoare a icoanelor, se vădește la superlativ în pictura bisericească, în arta de a împodobi cu frescă, mozaic sau icoane, Sfintele locașuri de rugăciune. Simbolismul arhitecturii este sublimat prin pictura Sfintelor icoane. Rugăciunea este cea care conduce registrul iconografic și care determină amplasarea Sfinților sau a scenelor pictate. În sfântul altar va fi prezentă scena cu Împărtășirea Sfinților Apostoli sau Maica Domnului rugătoare pentru toată lumea. În pronaos, scenele Învierii, a Nașterii Domnului, prezența Mântuitorului Pantocrator, cel care le ține pe toate, a Sfinților Evangheliști care au cuprins mesajul Mântuitorului Iisus Hristos în Sfintele Evanghelii. Prezența Sfinților ucenic care s-au jertfit pentru propovăduirea și apărarea credinței. În pronaos, vom avea scene care prezintă lucrarea Mântuitorului, Dumnezeirea Sa, dar și icoane cu Sfinți cuvioși sare au trăit credința la superlativ. În pridvor, mai ales în cele deschise, cum este cel de la Voroneț, va fi pictată judecata de apoi pentru ca privitorii, credincioși sau necredincioși să se gândească profund dacă îmbrățișează sau trăiesc deplin credința creștină. Pictură, îngemănată cu arhitectura, fac din bisericile creștine un spațiu în care rugăciunea transformată în ziduri și culoare ajunge să faciliteze sufletului propria înălțare prin rugăciunea personală dar și înălțarea comunitară prin rugăciunea de obște. Bisericile ortodoxe nu sunt doar construcții și nici opere de artă, ci sunt o expresie a rugăciunii celor care le-au construit și se roagă în ele[12].

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[9] M. DIACONESCU, *Prelegeri de estetica Ortodoxiei…..,* p. 14.
[10] M. DIACONESCU, *Prelegeri de estetica Ortodoxiei...,* pp.27-28.
[11] M. DIACONESCU, *Prelegeri de estetica Ortodoxiei…..,* p.29.
[12] Mai multe informații mai detaliate, se poate consulta lucrarea– Dionisie din Furna, *Erminia picturii byzantine,* Ed. Sophia, București, 2000*,* pp.233-239.

Artistul are o mare responsabilitate, de a dezvălui și înfățișa lucruri profunde, de a da sens artei sale. Acesta are nevoie de o pregătire specială, trebuie să își cultive viața duhovnicească astfel încât aceasta să se armonizeze cu inspirația și să devină receptivă la ea. Cu alte cuvinte, artistul are nevoie de o viață lăuntrică, are nevoie să se adreseze sufletului privitorului și să provoace în sufletul lui un răspuns[13].

Artistul nu înfățișează lucrul, ci viața lucrului, potrivit stării sale spirituale, de aceea artistul, fie el mirean sau cleric, trebuie să cultive în viața sa rugăciunea pentru ca harul lui Dumnezeu să lucreze neîncetat prin mâinile lui și să-i „ghideze" percepția în așa fel încât să realizez prin opera sa un monument al rugăciunii, o punte care să inspire, să hrănească credința celor care se închină sau o privesc[14].

Principiul „Ora et labora" ne vorbește despre o armonie între rugăciune și muncă, principiu care susține idealul vieții monahale de perfecționare spirituală continuă și îndumnezeire. Astfel, monahul, în special monahul care este deprins cu arta, se roagă cu mâinile pentru că trăiește din plin, ca om liber , posibilitatea autodeterminării, și se răsfrânge în sufletul său ceva din frumusețea chipului lui Dumnezeu. „Ora et labora" este o cale sigură spre frumusețe pentru că presupun un urcuș care influențează existența omului credincios, atât a artistului cât și a credinciosului care se hrănește spiritual[15], Astfel, rugăciunea este trăită în lume pentru a-l duce pe om dincolo de lume, este o punte între creator – creație – Creator. Un exemplu viu de „Ora et labora" este Mănăstirea Vodița de lângă Drobeta Turnul Severin fondată de către cuviosul monah Nicodim Sfințitul, fapt consimțit și în hrisovul Mănăstirii, că a fost zidită și zugrăvită „cu munca sa (a lui Nicodim) și a fraților"[16].

În ortodoxie, arta este rugăciune pentru că exprimă elanul religios al credinciosului dornic de spiritualizare și îndumnezeire. Astfel, arta este cu atât mai aproape de țelul ei cu cât este mai spiritualizată. Cu alte cuvinte, dacă arte nu servește cultului, nu își atinge scopul pe deplin[17].

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[13] Monahia Gabriela, *Sfântul Sofronie Saharov…,* p. 13.
[14] Pavel Florenski, *Iconostasul,* Trad. Boris Buzilă, Ed. Fundația Anastasia, București, 1994, p.128.
[15] M. DIACONESCU, *Prelegeri de estetica Ortodoxiei….,* p. 33.
[16] M. DIACONESCU, *Prelegeri de estetica Ortodoxiei…,* p. 33.
[17] M. DIACONESCU, *Prelegeri de estetica Ortodoxiei…,* pp.34-35.

THE POWER OF THE WORD IN THE APOPHTHEGMATA PATRUM: THE CHARISMA OF SPIRITUAL SPEECH IN ABBA ARSENIUS, ABBA POEMEN, AND ABBA MOSES

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Abstract: *This study examines the spiritual power of the spoken word within the* Apophthegmata Patrum, *focusing on the charismatic dimension of speech as embodied by Abba Arsenius, Abba Poemen, and Abba Moses. Building on the biblical foundation of the "word with power" (Luke 4:32) and its patristic interpretation, the paper explores how the divine Logos becomes the model and source of authentic spiritual utterance. The research highlights the essential conditions for charismatic speech—purity of heart, prayer, discernment, and interior stillness—showing how these virtues shape the ascetic pedagogy of the Desert Fathers. Through a close reading of representative apophthegms, the study analyzes the unique manner in which these elders transmitted a word capable of illuminating the mind, wounding the conscience, and transforming the heart. Their brief yet grace-filled sayings reveal a theology of speech in which the word becomes an instrument of divine action rather than rhetorical persuasion. In a contemporary context marked by verbal excess and spiritual fragmentation, the witness of these Fathers offers a compelling model of sacred speech rooted in silence, humility, and life in Christ. This work thus proposes a patristic framework for understanding the charisma of spiritual speech as both gift and responsibility within the Christian tradition.*

Keywords*: Apophthegmata Patrum; word with power; Orthodox asceticism.*

1. Introducere

Expresia „cuvânt cu putere multă" apare în Evanghelia după Luca, într-un moment-cheie al activității Mântuitorului: „Și se mirau de învățătura Lui, căci cuvântul Lui era cu putere" (Lc 4,32). Evanghelistul nu se referă doar la frumusețea sau claritatea limbajului, ci la o lucrare lăuntrică care însoțea rostirea lui Iisus – cuvântul Său avea energie duhovnicească, adică o forță reală de a pătrunde sufletul, de a lumina mintea și de a transforma inima omului.

În Biserica Ortodoxă, cuvântul nu este un simplu vehicul de informație, ci un act sacramental, o punte între taină și om. El poate fi cuvânt de zidire, dar și cuvânt de pierzanie, în funcție de curăția inimii celui care îl rostește și de harul lui Dumnezeu lucrător în acel moment. De aceea, Sfinții Părinți au vorbit despre o harismă a cuvântului, un dar al Duhului Sfânt dăruit celor care trăiesc în rugăciune, în tăcere și în smerenie. Sfântul Apostol Pavel însuși amintește această harismă în epistolele sale: „Căci unuia i se dă prin Duhul cuvântul înțelepciunii, iar altuia cuvântul cunoștinței" (1 Cor. 12,8). Această harismă nu este rezervată doar predicatorilor sau învățătorilor, ci apare frecvent și în viața pustnicilor și a bătrânilor din Pateric, care, fără studii teologice, rosteau uneori un singur cuvânt – dar acel cuvânt „ardea inima", cum spun unii ucenici. Avva Pimen, de pildă, era cunoscut nu prin mulțimea vorbelor, ci prin discernământul și puterea duhovnicească a sfaturilor sale: „Sunt unii care mănâncă mult și se înfrânează cu mintea, iar alții care postesc și mănâncă pe oameni cu limba"[1] – un cuvânt scurt, dar cu o putere de judecată adâncă asupra vieții duhovnicești.

Lucrarea de față își propune să exploreze această harismă a cuvântului în tradiția ascetică a Patericului, unde cuvântul cu putere nu este demonstrat prin raționament, ci trăit în experiența pustiei. Vom urmări, astfel, cum cuvântul devine unealtă a harului, când este rostit din inimă curată și cu inimă pentru celălalt, și cum discernământul, tăcerea și rugăciunea îl transformă din simplă vorbire în cuvânt cu putere multă – nu retoric, ci mântuitor.

2. Fundamentul teologic al cuvântului cu putere

2.1.Cuvântul în economia mântuirii

[1] *Patericul Egiptean*, Avva Pimen, apoftegma 81, în *Patericul Egiptean. Ediție integrală*, traducere de Pr. Dumitru Stăniloae, Ed. Institutului Biblic și de Misiune Ortodoxă, București, 2010, p. 194.

Încă de la primele versete ale Sfintei Scripturi, cuvântul apare ca forță creatoare: „Și a zis Dumnezeu: Să fie lumină! Și a fost lumină” (Facerea 1,3). Nu prin mâini sau unelte a creat Dumnezeu lumea, ci prin rostire. Așadar, în gândirea biblică, cuvântul este act: el face ceea ce spune. Sfântul Vasile cel Mare comentează: „Cuvântul lui Dumnezeu este plin de putere și aduce la existență cele ce nu sunt”[2].

În Noul Testament, acest principiu se adâncește. Logosul veșnic – Cuvântul – nu este doar un principiu divin, ci o Persoană: „La început era Cuvântul... și Cuvântul era Dumnezeu” (Ioan 1,1). Mai mult, „Cuvântul S-a făcut trup” (Ioan 1,14). În Iisus Hristos, cuvântul și lucrarea sunt unite desăvârșit: El rostește și se împlinește, El spune „Vino afară!” (Ioan 11,43) și Lazăr învie, El poruncește „Îndrăznește, fiică, credința ta te-a mântuit!” (Matei 9,22) și omul este vindecat. Puterea cuvântului Său este lucrătoare pentru că este unită cu voia Tatălui și cu harul Duhului Sfânt.

De aceea, în tradiția ortodoxă, puterea cuvântului nu vine din abilitatea retorică, ci din unitatea dintre viața duhovnicească a celui ce vorbește și lucrarea Duhului Sfânt. Orice cuvânt care izvorăște din viață curată, rugăciune și har devine, în sens propriu, un cuvânt cu putere – nu pentru a impresiona, ci pentru a mântui.

2.2.Puterea cuvântului în Sfintele Scripturi

Scriptura oferă numeroase exemple ale cuvântului care nu doar informează, ci transformă. Proorocul Ieremia spune: „Nu este cuvântul Meu ca focul, zice Domnul, și ca un ciocan care sfărâmă stânca?” (Ieremia 23,29). În Psalmi, cuvântul Domnului este „lampă pentru picioarele mele și lumină pentru cărările mele” (Ps. 118,105). Aceste imagini arată că cuvântul adevărat luminează, arde, sfărâmă împietrirea și conduce spre Dumnezeu.

Mântuitorul însuși este descris ca vorbind „cu putere”, spre deosebire de învățătorii vremii: „Și se mirau de învățătura Lui, căci cuvântul Lui era cu putere” (Luca 4,32). Puterea aceasta nu era autoritate formală, ci rezulta din adevărul și curăția Sa, așa cum afirmă și Sfântul Chiril al Alexandriei: „Fiind Cuvântul Tatălui, Hristos grăia nu în mod omenesc, ci dumnezeiește; cuvintele Lui pătrundeau adâncurile inimilor”[3].

Același adevăr îl regăsim în predica Apostolilor, care vorbeau „nu în cuvinte de înțelepciune omenească, ci în învățătura Duhului” (1 Cor. 2,13). În ziua Cincizecimii, Sfântul Apostol Petru rostește un singur cuvânt de mărturisire și „au fost străpunși în inimă” (Fapte 2,37) cei care-l ascultau. Acest efect nu vine din forța discursului, ci din prezența și lucrarea Duhului Sfânt în cuvântul rostit.

3. Harisma cuvântului la unii părinți ai Patericului

3.1.Patericul – un spațiu viu al cuvântului cu putere

În tradiția monastică a pustiei egiptene, cuvântul nu era considerat un simplu răspuns la o întrebare, ci un act duhovnicesc, o mijlocire între om și Dumnezeu. Așa s-a născut Patericul – colecția de apoftegme (scurte cuvinte) ale bătrânilor pustnici – un fel de Evanghelie trăită în tăcere, rugăciune și discernământ.

Monahii tineri, numiți adesea „frați” sau „ucenici”, mergeau la un bătrân (avva) și îi spuneau: „Avvo, spune-mi un cuvânt!”. Nu cereau sfaturi generale, ci așteptau un cuvânt inspirat de Dumnezeu, adaptat stării sufletului lor. Acest cuvânt nu era pregătit dinainte, ci venea adesea din tăcere și rugăciune. De aceea, nu toți bătrânii răspundeau imediat, iar uneori refuzau să vorbească, spunând că „nu au primit cuvânt” – adică nu le-a fost dat de sus să răspundă atunci.

Patericul nu este o lucrare teologică sistematică, ci o teologie vie, a experienței, în care cuvântul devine loc de întâlnire între har și suflet. Așa se explică puterea transformatoare a unor răspunsuri extrem de scurte.

3.2.Bătrânul (Avva) – purtătorul harismei cuvântului

[2] Sf. Vasile cel Mare, *Omilii la Hexaemeron*, omilia I, 7, în **PSB 17,** Ed. IBMO, București, 1986, p. 94.
[3] Sf. Chiril al Alexandriei, *Comentariu la Evanghelia după Luca*, cartea III, în **PSB 41**, Ed. IBMO, București, 2000, p. 149.

Bătrânul din Pateric nu era lider sau teolog în sensul clasic, ci purtător de har, un om a cărui viață în tăcere și rugăciune atrăgea lucrarea Duhului Sfânt. Când el rostea un cuvânt, acela nu venea din logică, ci dintr-o lucrare tainică, în inimă, care făcea ca acel cuvânt să atingă inima altuia.

Un exemplu impresionant este Avva Arsenie. El era un fost învățător de la curtea imperială din Constantinopol, dar când s-a retras în pustie, spunea adesea: „Am vorbit mult oamenilor și nu L-am cunoscut pe Dumnezeu. Acum vreau să tac și să-L cunosc”[4]. Cu toate acestea, când vorbea, spunea doar atât: „Taci! Fugi! Liniștește-te!” – un cuvânt care a devenit pentru mulți lege de viață.

Avva Pimen, întrebat de un frate dacă este mai bine să tacă sau să vorbească, a răspuns: „Omul se zidește mai mult prin tăcere. Dar dacă vorbește, să vorbească puțin și cu inimă smerită”[5]. Astfel, cuvântul devine un act al inimii, nu al limbii. Un alt caz remarcabil este Avva Sisoe, căruia un frate i-a spus: „Avvo, spune-mi un cuvânt!”. Bătrânul i-a răspuns: „Ce-ți voi spune, fiule? Du-te și fă ceea ce vezi!”[6]. Această replică aparent simplă este, de fapt, profund duhovnicească: nevoitorul este chemat nu să caute teorii, ci să învețe prin exemplu, să-și asume o viață vie, nu un discurs gol.

3.3.Dinamica tăcerii și rostirii

Una dintre marile lecții ale Patericului este că tăcerea este sursa cuvântului cu putere. Nu orice cuvânt rostit este ziditor; dimpotrivă, „multe cuvinte, multă rătăcire”, cum zice Sfântul Paisie Aghioritul. Bătrânii pustiei vorbeau puțin, dar cuvintele lor erau primite cu lacrimi, pentru că veneau dintr-o viață ascunsă în Hristos.

Avva Moise Etiopianul, un fost tâlhar convertit, era tăcut și smerit. Întrebat odată cum se simte în fața păcatelor sale, a spus: „Sunt ca un câine mort care zace la marginea drumului”[7]. Cuvântul acesta a produs cutremur în inimile celor care-l auzeau, pentru că nu era o figură de stil, ci un adevăr trăit.

Un alt bătrân spunea: „Un cuvânt rostit din suflet mișcă și sufletul altuia. Dar cuvântul fără viață omoară”[8]. Aici este cheia: puterea cuvântului nu stă în volum sau în strălucirea exprimării, ci în viața curată care-l susține.

Prin urmare, în tradiția Patericului, harisma cuvântului este rezultatul unei vieți de asceză, tăcere și discernământ. Nu toți au fost chemați să rostească cuvânt, iar cei care au primit acest dar l-au folosit cu mare responsabilitate, știind că orice cuvânt rostit înainte de vreme sau fără rugăciune poate dăuna sufletului celui care îl primește.

4. Discernământul duhovnicesc al cuvântului

4.1.Cine poate rosti un cuvânt cu putere?

În spiritualitatea ortodoxă, nu oricine este chemat să rostească cuvânt, iar între „a vorbi” și „a grăi cu putere” este o prăpastie duhovnicească. Harisma cuvântului este un dar, nu o abilitate de ordin psihologic sau retoric. Sfântul Apostol Pavel afirmă limpede că „unora li s-a dat cuvântul înțelepciunii, altora cuvântul cunoștinței, după același Duh” (1 Corinteni 12,8)[9]. Așadar, nu toți sunt chemați să vorbească, și nu toți pot da cuvânt de folos.

Părinții filocalici subliniază cu putere că cine nu s-a curățit pe sine, nu poate curăți pe alții prin cuvânt. Sfântul Isaac Sirul scrie: „Mai bun este cel ce se folosește pe sine prin tăcere decât cel ce-i folosește pe alții prin cuvinte”[10]. Această afirmație, care pare paradoxală, arată că lucrarea cuvântului trebuie să plece dintr-o viață curată și luminată de har – altfel, chiar și vorbele frumoase pot deveni piedici în calea mântuirii.

În Pateric, Avva Pimen era întrebat adesea de frați, dar răspundea numai când simțea că Dumnezeu îi dă cuvânt. Spunea: „Sunt unii care vorbesc toată ziua și nu zidesc, iar alții spun un

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[4] *Patericul Egiptean*, Avva Arsenie, apoftegma 3, în Patericul Egiptean. Ediție integrală, trad. Pr. Dumitru Stăniloae, Ed. IBMO, București, 2010, p. 54.
[5] *Patericul Egiptean,* Avva Pimen, apoftegma 34...., p. 190.
[6] *Patericul Egiptean*, Avva Sisoe, apoftegma 10...., p. 241.
[7] *Patericul Egiptean*, Avva Moise, apoftegma 5..., p. 207.
[8] Cf. *Apophtegmata Patrum*, seria alfabetică, ed. Jean-Claude Guy, Sources Chrétiennes 387, Éditions du Cerf, Paris, 1992, p. 213.
[9] *Sfânta Scriptură,* 1 Corinteni 12,8, traducere după Biblia Sinodală, Ed. IBMO, 2013.
[10] Sf. Isaac Sirul, *Cuvinte despre nevoință*, Cuvântul 7, în Filocalia, vol. X, Ed. Harisma, București, 1991, p. 148.

cuvânt și fac viață într-un suflet”[11]. Cuvântul cu putere este, așadar, răspunsul omului la o inspirație dumnezeiască, nu o reacție la o întrebare grăbită.

4.2.Condițiile rostirii cuvântului duhovnicesc

Pentru ca cineva să rostească un cuvânt cu adevărat duhovnicesc, sunt necesare câteva condiții fundamentale, pe care Părinții Bisericii le-au precizat adesea:

a. Curăția inimii

Sfântul Grigorie Sinaitul spunea că „numai inima curățită poate fi locaș al înțelepciunii dumnezeiești”[12]. Dacă cuvântul izvorăște dintr-o inimă neluminată, atunci el nu are puterea de a pătrunde alt suflet, oricât de elocvent ar fi formulat.

b. Rugăciunea neîncetată

Sfântul Siluan Athonitul, monah rus din secolul XX, afirma că cel ce nu se roagă nu trebuie să vorbească despre Dumnezeu. „Dacă vorbești fără rugăciune, cuvântul tău e ca o frunză moartă”[13]. Numai rugăciunea dă „greutate” cuvântului rostit, chiar și atunci când e simplu.

c. Tăcerea ca precondiție

Tăcerea este, în spiritualitatea răsăriteană, laboratorul în care se naște cuvântul cu putere. Sfântul Ioan Scărarul spune: „Tăcerea este mama rugăciunii, păzitoarea focului ceresc”[14]. Acolo unde omul tace în fața lui Dumnezeu, Dumnezeu poate vorbi prin om.

4.3.Puterea cuvântului în formarea ucenicilor

Patericul ne arată nu doar ce înseamnă un cuvânt cu putere, ci și care este rodul lui: transformarea vieții ucenicului. Adevăratul cuvânt nu flatează, nu înveselește, ci străpunge inima și trezește conștiința. În ziua Cincizecimii, mulțimea care a ascultat predica lui Petru „a fost străpunsă la inimă” (Fapte 2,37), iar aceasta este proba cuvântului cu putere: nu ce impact are asupra minții, ci ce trezește în inimă.

Un exemplu tulburător se găsește în apoftegma despre Avva Agathon. Un frate l-a întrebat: „Ce este mai mare: osteneala trupului sau păzirea minții?” Bătrânul i-a răspuns: „Omul este ca un copac; osteneala este frunza, iar paza minții este rodul. Și după rod se judecă pomul”[15]. Cuvântul acesta, simplu, dar pătrunzător, a devenit pentru acel frate o normă de viață.

Părintele Sofronie Saharov, duhovnicul Sfântului Siluan, obișnuia să spună că un cuvânt rostit de un om în har poate „păstra un suflet treaz toată viața”[16]. Așa înțelegem că puterea cuvântului este una eshatologică: poate duce sufletul mai aproape de Împărăția lui Dumnezeu.

Prin urmare, discernământul cuvântului nu este doar o calitate psihologică sau morală, ci o lucrare a harului, care cere o viață îndelungă de curățire, tăcere și rugăciune. Cuvântul duhovnicesc este rar, dar tocmai pentru că este rar, are putere: nu rănește, ci vindecă; nu judecă, ci luminează; nu umilește, ci trezește.

5. Actualitatea harismei cuvântului

5.1.Cuvântul duhovnicesc în epoca comunicării în exces

Trăim într-o epocă în care cuvântul este prezent pretutindeni: discursuri, postări, opinii, predici, comentarii. Paradoxal însă, această abundență de comunicare nu a dus la mai multă luminare sau liniște lăuntrică. Dimpotrivă, asistăm la o inflație de cuvânt și o secetă de sens. Mulți vorbesc, dar puțini zidesc. Mulți predică, dar puțini rodesc.

În acest context, harisma cuvântului se arată cu atât mai prețioasă și mai rară. Este nevoie astăzi, poate mai mult ca oricând, de cuvinte care nu doar informează, ci transformă, nu doar umplu mintea,

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[11] *Patericul Egiptean*, Avva Pimen, apoftegma 78, Ed. IBMO, București, 2010, p. 194.
[12] Sf. Grigorie Sinaitul, *Capete despre porunci și dogme*, în Filocalia, vol. VII, Ed. Harisma, București, 1990, p. 237.
[13] Sf. Siluan Athonitul, *Între iadul deznădejdii și iadul smereniei*, Ed. Deisis, Sibiu, 2001, p. 76.
[14] Sf. Ioan Scărarul, *Scara,* Cuvântul 27, despre liniștire, în Filocalia, vol. IX, Ed. IBMO, București, 1980, p. 482.
[15] *Patericul Egiptean*, Avva Agathon, apoftegma 4..., p. 233.
[16] Arhim. Sofronie Saharov, *Despre rugăciune,* Ed. Reîntregirea, Alba Iulia, 2008, p. 112.

ci trezesc inima. Într-un climat de zgomot continuu, cuvântul cu putere este cel născut din tăcere și smerenie.

Sfântul Paisie Aghioritul spunea cu realism: „Astăzi oamenii nu mai au nevoie de multe cuvinte, ci de puține, dar care să fie pline de har și viață”[17]. El însuși evita predicile lungi și scrise, dar când vorbea, cuvintele sale rămâneau întipărite în suflet, pentru că erau rostite cu rugăciune și cu durere pentru lume.

5.2.Modele contemporane ale cuvântului cu putere

Chiar și în vremurile noastre, Dumnezeu nu încetează să dăruiască Bisericii oameni care au darul cuvântului. Un exemplu viu este Părintele Arsenie Papacioc, duhovnic de la Mănăstirea Techirghiol, care, deși nu avea o formare academică teologică extensivă, rostea cuvinte care mișcau inimi și trezeau conștiințe. Spunea adesea: „Cuvântul trebuie să aibă duh, să ardă, să trezească. Dacă nu schimbă nimic în om, e mai bine să taci”[18].

Alt exemplu este Părintele Sofian Boghiu, care, în predicile sale simple, dar pătrunse de blândețe și lumină, reușea să transmită adevăruri adânci ale credinței. El mărturisea: „Un cuvânt rostit după Liturghie, în starea aceea de har, face mai mult decât o mie de cuvinte din cărți”[19].

În Biserica Ortodoxă rusă, Sfântul Luca al Crimeei, arhiepiscop și chirurg, a fost un om al științei, dar și un predicator inspirat. Predicile sale, rostite în anii prigoanei comuniste, nu erau filozofice, ci pline de curaj, de mărturisire și de lumină. Ele erau ascultate cu lacrimi chiar și de cei care nu aveau credință[20]. Acești oameni nu au avut succes pentru că vorbeau frumos, ci pentru că viața lor era unită cu cuvântul lor. Iar asta este esența harismei: cuvântul rostit devine o prelungire a vieții întru Hristos.

5.3.Cum se cultivă această harismă astăzi?

Harisma cuvântului nu este un privilegiu al Părinților din pustie sau al marilor duhovnici ai secolului XX. Ea este posibilă și necesară și astăzi, în orice context duhovnicesc: într-o familie, într-o parohie, într-o clasă de catehеză sau într-o conversație de taină. Dar pentru a rosti un cuvânt cu putere, este nevoie de trei condiții esențiale:

a. Rugăciunea – numai omul care vorbește cu Dumnezeu va putea vorbi și despre Dumnezeu cu har.
b. Curăția vieții – fără o minimă luptă cu patimile, cuvântul riscă să devină teorie seacă.
c. Ascultarea – cel care vrea să rostească un cuvânt cu putere trebuie să știe mai întâi să asculte: de Dumnezeu, de oameni, de tăcerea inimii

Părintele Rafail Noica afirma că „nu putem da cuvânt de folos dacă nu ne-am învățat să tăcem în fața lui Dumnezeu. Cuvântul e rodul tăcerii fecunde”[21]. Așadar, și în viața noastră de zi cu zi, suntem chemați să rostim cuvinte care nu rănesc, nu judecă, nu umilesc, ci care încurajează, zidesc, trezesc. Iar pentru aceasta, nu avem nevoie de diplome, ci de inimă smerită și de dorință sinceră de a-L face prezent pe Hristos în cuvântul nostru.

6. Concluzie – Cuvântul ca foc: între dar și responsabilitate

„Nu ardeau oare inimile noastre în noi, când ne vorbea pe cale și ne tâlcuia Scripturile?” (Lc 24,32). Aceste cuvinte ale ucenicilor din Emaus nu evocă o metaforă, ci o realitate duhovnicească: cuvântul lui Hristos arde, luminează, naște viață. Cuvântul creștin, cuvântul rostit în Duh și adevăr, nu este decorativ. Nu este un moft cultural, nici o opțiune stilistică în discursul public. Este sabie și balsam, judecată și mângâiere, foc și rouă, în funcție de inima celui care îl rostește și de cel ce îl primește. Este harismă, dar și judecată asupra noastră, dacă îl folosim fără inimă, fără viață, fără rugăciune.

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[17] Sf. Cuvios Paisie Aghioritul, *Cuvinte duhovnicești*, vol. I: Cu durere și dragoste pentru omul contemporan, Ed. Evanghelismos, București, 2011, p. 93.
[18] Arhim. Arsenie Papacioc, *Viața duhovnicească și lupta nevăzută*, Ed. Reîntregirea, Alba Iulia, 2010, p. 47.
[19] Arhim. Sofian Boghiu, *Predici și meditații*, Ed. Bizantină, București, 2007, p. 112.
[20] Sf. Luca al Crimeei, *Predici*, trad. pr. M. Băbuț, Ed. Sophia, București, 2008, p. 9–11.
[21] Rafail Noica, *Cuvânt pentru viață*, Ed. Reîntregirea, Alba Iulia, 2005, p. 85.

Cuvintele mântuiesc sau osândesc. Dacă tăcem când ar trebui să vorbim – păcătuim. Dacă vorbim fără să ne fi curățit gura și inima – rănim. Dacă vorbim de dragul vorbirii – risipim darul. Cuvântul gol este o trădare a Logosului.

Astăzi, Biserica nu duce lipsă de vorbitori. Duce lipsă de bătrâni care să tacă și apoi să rostească un singur cuvânt care frânge inima. Avem cărți, podcasturi, bloguri, predici – dar uneori lipsesc acei cuvântători în rugăciune, cei care, precum avva Antonie, rosteau din plinătatea inimii lor și scuturau iadul, fără să ridice tonul.

Este vremea ca fiecare creștin – preot, mirean, monah – să se întrebe: cu ce fel de cuvinte hrănesc lumea? Dau viață sau sporesc zgomotul? Semăn lumină sau doar informație? Vindec sau doar conving?

Cuvântul creștin trebuie să fie ca rugul lui Moise: să ardă, dar să nu mistuie în van; să lumineze, dar să nu orbească. Cuvântul duhovnicesc este icoană a Logosului, iar cel care îl rostește devine, în chip smerit, gura lui Dumnezeu pentru aproapele. A fi dăruit cu harisma cuvântului înseamnă a deveni, clipă de clipă, slujitor al focului. Și nu te joci cu focul lui Dumnezeu fără să arzi mai întâi tu însuți.

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GUARDIAN SAINT FEASTS: HISTORICAL, LITURGICAL, AND PASTORAL PERSPECTIVES

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Abstract: *The study The Feast Day – A Historical and Liturgical Event explores the theological, historical and missionary significance of the feast in the Romanian Orthodox tradition. The study analyzes the origins of the term "feast", originating from the Slavonic „hramu", and its development as an expression of the sanctification of space and time through the grace of the Holy Spirit. Through an interdisciplinary approach – liturgical, symbolic and pastoral-missionary – we wish to emphasize the role of the feast as a moment of communion, of reaffirmation of ecclesial identity and consolidation of community life. The theological dimensions are examined, the relationship between the Eucharistic sacrifice and the sacrifice of the martyrs, spiritual, the sanctification of time and place, and pastoral, the missionary and community impact of feasts and pilgrimages. In the Romanian context, feasts are analyzed as living forms of confession of faith and preservation of spiritual and national unity, while also being expressions of the continuity of Christ's saving work in the world.*

Keywords*: church patron saint; pilgrimage; liturgy; holy place*

1. Etimologie, dezvoltare și semnificații teologice

Termenul „hram" prezintă mai multe valențe, atât religioase, cât și culturale sau sociale. Hramul bisericii, reprezintă ocrotitorul lăcașului de cult, precum un înger păzitor care supraveghează asupra comunității credincioșilor. În tradiția creștin-ortodoxă, icoana hramului bisericii este așezată în catapeteasmă, în rândul principal, lângă de icoanele Mântuitorului Iisus Hristos și ale Maicii Domnului[1]. Sărbătorirea hramului devine, pentru comunitate, un prilej de solemnitate liturgică, adunând credincioșii în rugăciune, întărind, astfel, comuniunea din Biserica. În ziua hramului, icoana reprezentativă este așezată spre închinare pe iconostasul mic[2]. „Hram (vechiul slv. hramu = patron) – hramul bisericii sau serbarea patronului bisericii (ocrotitorul bisericii). Hram poate fi un sfânt, un eveniment din Istoria Bisericii (ex. Pogorârea Sf. Duh, Înălțarea Sfintei Cruci, Bunavestire, Sf. Dumitru etc.)..."[3]. Etimologic, cuvântul *hram* provine din slavonescul *hramu*, care se traduce prin „casă", făcând referire la casa lui Dumnezeu, împreună cu sfinții Săi. Această semnificație face referire la tradiția Vechiului Testament, unde patriarhul Iacov, după viziunea sa în care a văzut scara ce unea cerul cu pământul, a denumit locul sfânt Betel, adică „Casa lui Dumnezeu"[4]. Mai târziu, Mântuitorul Hristos întărește caracterul sacru al lăcașului de cult, poruncind: „Casa aceasta este casa Tatălui Meu, casă de rugăciune" (Luca 19, 46). Așadar, Biserica nu este doar un spațiu topografic, ci devine un loc sfânt, unde harul lui Duhului Sfânt se revarsă asupra omului, iar acesta, prin rugăciune sinergică, poate intra în comuniune cu cerul[5].

Părintele Profesor Nicolae D. Necula susține că biserica nouă primește hramul din momentul sfințirii locului unde urmează a fi ridicată, acest act simbolic marcând predestinarea sa fiind „Casă a lui Dumnezeu" și lăcaș de cult. „În timpul slujbei prin care o biserică nou construită este sfințită pe Sfântul Altar, în toate cele patru colțuri sunt așezate icoanele celor patru Evangheliști. Acest fapt

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[1] Pr. Prof. Dr. Ene Branișteː *Liturgică generală.* Vol. II, Ed. Basilica 2015, p. 96.
[2] „Mai menționăm, ca excepții, cazurile când la unele biserici, care au ca hram una dintre sărbătorile împărătești (Schimbarea la Față, Sfânta Treime, Rusaliile, Adormirea ș.a.), icoana hramului nu se mai așază în locul obișnuit, din dreapta ușii diaconești dinspre miazăzi, ci în șirul praznicelor de pe catapeteasmă sau în șirul apostolilor, unde ea ocupă atunci locul central (deasupra ușilor împărătești)". Pr. Prof. Dr. Ene Branișteː *Liturgică generală*…, p. 104.
[3] Pr. Ene BRANIŞTE, Ecaterina BRANIŞTE, *Dicţionar enciclopedic de cunoştinţe religioase*, Editura Diecezană, Caransebeş, 2001, p. 195.
[4] Protos. Dr. Radu SIMION, *Hramul Bisericii și însemnătatea lui*, în MB, 1977, Nr. 10-12, p. 720.
[5] Pr. Constantin ANDREI, *Despre hramul bisericii și însemnătatea lui*, în MMS, 1984, Nr. 7-9, p. 608.

arată, potrivit Sfântului Simeon din Tesalonic, că Biserica este adunată din cele patru margini ale lumii și a fost zidită prin propovăduirea Bunei Vestiri”[6].

Odată cu construirea bisericii, spațiul sfânt este delimitat de cel profan, împlinind funcțiile slujirii cultice și împlinirii lucrării sacerdotale[7]. Actul de consacrare tranfigurează atât locul, cât ci și comunitatea, chemând-o la o viață în Dumnezeu prin răspuns sinergic la chemarea sa, rugăciune, dobândirea harului prin Sfintele Taine și participarea la cultul divin zilnic.

În Biserica Primară, odată cu libertatea creștinismului acordată de Sf. Constantin cel Mare, creștinii au ridicat altare pentru Cuminecare pe mormintele mucenicilor pentru a le păstra vie amintirea.

„Mai târziu n-a mai fost cu putinţă ca orice lăcaş să fie înălţat pe mormintele de sfinți și martiri. Astfel s-a luat obiceiul ca orice lăcaş sfânt să fie închinat, dedicat sau consacrat unui sfânt al Bisericii. Aşa cum fiecare creştin primeşte la botez un nume de sfânt, la lel şi o biserică, atunci când se târnoseşte, adică se sfinţeşte de către episcop sau arhiereu, primeşte numele unui sfânt în cinstea căruia a fost zidită şi care de acum o patronează și o ocroteşte”[8].

Așadar, până astăzi, Sfânta Liturghie, centrul și nucleul vieții creștine, se săvârșește pe Sfântul Prestol sau Altar[9]. Spațiul liturgic consacrat este definit prin prezența Sfântului Antimis[10] care este alcătuit dint-un material sfințit, și conține în interior sfinte moaște de martir[11], acesta fiind acoperit de o pânză specială numită iliton[12]. Această rânduială liturgică pune în evidență unitatea adâncă dintre jertfa euharistică și cea a mucenicilor, primii mărturisitori ai credinței creștine, ale căror suferințe și biruințe au stat la temelia Bisericii lui Hristos. În gândirea teologică ortodoxă, arta sacră și arhitectura eclesială nu sunt simple expresii estetice, ci adevărate forme de teologie vizuală, ce contribuie la înțelegerea și trăirea misterului Bisericii. Părintele profesor Viorel Sava insistă asupra legăturii profunde dintre spațiul sacru, liturghie și experiența Bisericii ca anticipare a Împărăției lui Dumnezeu. În studiul său, sfinția sa arată că Altarul și Antimisul depășesc funcția lor ritualică, devenind semne vizibile ale comuniunii ecleziale și ale prezenței continue a Împărăției, atât în interiorul Bisericii, cât și dincolo de zidurile ei. Prin aceste simboluri, sfințirea și prezența lui Dumnezeu se fac simțite în viața credincioșilor, iar prin Euharistie, comunitatea creștină devine locul real al întâlnirii omului cu divinitatea. În continuare, părintele profesor Viorel Sava evidențiază legătura organică dintre artă, spiritualitate și cult, arătând că acestea constituie împreună structura vie a trăirii liturgice ortodoxe.

„The Altar confers the quality of a Church, because it synthesises what Church is in its whole: the image of the Kingdom of God. Another proof is the Antimension, (‘instead of the table’), on which the faces of Saint Evangelists also appear in the four corners, while the rest of the saint apostles surround the icon representing the burial of Our Lord and Saviour Jesus Christ. Its content makes of the Antimension a ‘portable’ church. In this church the sacrament of Eucharist is celebrated permanently on the the Antimension that remains on the Altar table. When, due to various reasons, the Eucharist is celebrated outside the Church, it cannot be celebrated without the Antimension. In other words, even when we celebrate Liturgy outside the Church, due to the Antimension we can still

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[6] Pr. Prof. Univ. Dr. Viorel Sava, *The place of Church art within the orthodox worship and spirituality*, în European Journal of Science and Theology, March 2009, Vol.5, No.1, p. 56

[7] *Molitfelnic*, Eibmbor, București, 2000 p. 547.

[8] Pr. Prof. Dr. Nicolae. D. NECULA, *Ce este hramul unei biserici?*, în *Biserică și cult pe înțelesul tuturor*, Ed. Europartner, București. p.47.

[9] Pr. Viorel CHERCIU, *Hramul Bisericii sau topografia sacrului,* în Altarul Banatului, 1996, Nr. 4.
p. 59.

[10] „La mijlocul Antimisului este imprimată scena coborârii de pe cruce și punerii în mormânt a trupului Mântuitorului. În colțuri sunt pictate chipurile celor patru evangheliști. În partea de jos se află inscripția cu mențiunea Hramului Bisericii pentru care este dat Antimisul, data și semnătura ierarhului care l-a dat. În spatele Antimisului, într-un mic buzunăraș, este cusută o părticică din moaștele unui sfânt mucenic”. Ierom. Dr. Petru Pruteanu, *Arheologia Liturgică...*, p. 33.

[11] Nu se așază în Sfânta Masă părticele din moaștele altor cete de sfinți, ci doar ale sfinților mucenici, întrucât aceștia și-au vărsat sângele pentru Hristos, devenind astfel chipul desăvârșit al jertfei și al mărturisirii credinței.

[12] „După Isidor Pelusiotul († 636), ilitonul aminteşte năframa cu care a fost înfăşurat capul Mântuitorului, când a fost pus in mormânt şi pe care, după înviere, Apostolii au văzut-o învăluită într-un loc deosebit» (Ioan 20, 7), iar antimisul simbolizează giulgiul cu care a fost acoperit tot atunci trupul Domnului 400, Intrucât însă întrebuințarea antimisului este aceeași ca și a Sfintei Mese, s-ar putea spune că el închipuie mai degrabă mormântul Mântuitorului, mai cu seamă in anumite momente ale oficiului”. Pr. Prof. Dr. Petre Vintilescu, *Liturghierul Explicat*, EIBMBOR, București, 1998, p. 157.

celebrate it in the church, because church art and architecture are not added elements and exterior to the liturgical life in the Orthodox Church, but they are constitutive parts and together with it, is closely connected with the teaching of faith and its expressions"[13].

„Unitatea de credință și viața în Hristos, a celor mulți care se adună «la hram», crează conștiința interdependenței familiale, conștiința fraternității creștine, făurită prin puterea iubirii [...]"[14]. În perspectiva creștină, hramul exprimă, în conformitate cu tradiția și învățătura Sfintei Scripturi, adevărul că Biserica este locul autentic al rugăciunii și al slujirii lui Dumnezeu. Prin sfințirea ei și prin punerea sub ocrotirea unui sfânt, lăcașul devine spațiul legitim în care se poate aduce jertfa nesângeroasă a Mântuitorului Iisus Hristos, împlinind astfel menirea sa de centru al comuniunii liturgice.

„Aducerea sfintei Jertfe şi peste tot, săvîrşirea cultului divin public, afară de biserică este păcat, este sacrilegiu înaintea voinţei Sale sfinte. Un astfel de loc de rugăciune, fără hram şi fără sfinta cruce, fără sfintele taine şi fără sfintele icoane, nu este casa lui Dumnezeu şi nu este poarta cerului. El ne tine mai departe în păcatele noastre, departe de mintuire și de fericirea dorită"[15].

Hramurile, asemenea pelerinajelor, reprezintă momente de mare încărcătură spirituală și de solemnitate aparte, care presupun o pregătire atentă pe două planuri complementare. Pe de o parte, este necesară o pregătire duhovnicească, orientată spre o trăire liturgică deplină, iar pe de altă parte, se impune o organizare practică riguroasă, menită să asigure desfășurarea armonioasă a evenimentului care să reflecte în mod autentic spiritul învățăturii creștine. În privința acestei laturi organizatorice, V. L. Beloiu subliniază: „Pregătirea (materială și spirituală) - creștinul vizualizează mental locul unde dorește să ajungă, apoi se informează. Pentru a avea folos duhovnicesc, depune un efort: post, rugăciune, spovedanie, luând și binecuvântarea preotului duhovnic"[16]. Din punct de vedere tipiconal, Jean-Claude Larchet susține: „La hramul unei biserici de parohie sau de mănăstire, se poate consuma peşte, pe langă untdelemn şi vin, chiar şi atunci cand este vorba despre o zi de post aspru"[17]. Prin urmare, se poate afirma că sărbătoarea hramului presupune o dublă pregătire: una materială, care privește aspectele exterioare și organizatorice, și una duhovnicească, menită să pregătească sufletul pentru întâlnirea cu harul lui Dumnezeu. Astfel, bucuria hramului răspunde deopotrivă nevoilor Martei, cele legate de slujire și osteneală, și dorului Mariei, cel al comuniunii și al ascultării cuvântului divin.

2. Caracterul liturgic al hramului.

Din perspectivă spiritual-liturgică, hramul, în înțelegerea ortodoxă, se revelează ca o expresie a sfințirii timpului și a locului prin lucrarea harului dumnezeiesc. În el se manifestă prezența Duhului Sfânt, care unește cerul și pământul într-o comuniune de iubire și lumină, făcând din sărbătoare un moment de întâlnire reală între Dumnezeu și oameni, în spațiul sfințit al Bisericii.

„Familiaritatea aceasta spirituală face ca toate locaşurile noastre de închinare să fie puse sub ocrotirea puterii cereşti: bisericile au un nume care se regăseşte în calendar, locul sfinţit îşi găseşte proiecţia în timpul sfinţit şi totodată în Împărăţia cerurilor. Sunt biserici închinate Sfintei Treimi, uneia dintre persoanele treimice sau unei epifanii, unui eveniment în care Dumnezeu se descoperă oamenilor în chip văzut. Persoana Mântuitorului Hristos şi opera de mântuire a lumii sunt prezente în numele multor locaşuri de cult. De asemenea, există biserici care poartă nume de îngeri, de apostoli sau de sfinţi din alte cete care s-au învrednicit de cununa sfinţeniei. Astfel, legătura aceasta spirituală subliniază în mod fericit comuniunea raţională dintre cer şi pământ, dintre Biserica triumfătoare şi Biserica luptătoare"[18].

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[13] Pr. Prof. Univ. Dr. Viorel Sava, *The place of Church art within the orthodox worship and spirituality*, în European Journal of Science and Theology, March 2009, Vol.5, No.1, p. 56

[14] Protos. Dr. Radu Simion, *Hramul Bisericii...*, p. 721.

[15] Protos. Dr. Radu Simion, *Hramul Bisericii...*, p. 722.

[16] V. L. BELOIU, *Miracolul în viața omului modern: o monografie sociologică a pelerinajului*, Ed. Christiana, București, 2015, p. 39, n. 70.

[17] Jean-Claude Larchet, *Viața liturgică*, trad. Felicia Dumas, Doxologia, Iași, 2017, p. 157.

[18] Pr. Nicolae DASCĂLU, *„Itinerarii spirituale în Moldova*", în: *Teologie și Viață*, X, (LXXVI), (2000) 7-12, p. 66.

Legătura tainică dintre cer și pământ se oglindește în alegerea sfinților ocrotitori ai bisericilor, fiecare lăcaș de cult devenind loc al harului și al comuniunii cu Împărăția cerească. Prin sărbătoarea hramului, spațiul sfințit se unește cu timpul sfințit, chemând pe credincioși să trăiască în lumina și bucuria prezenței lui Dumnezeu. Denumirile bisericilor, inspirate din Persoanele Sfintei Treimi, din marile Praznice sau din viețile sfinților, mărturisesc continuitatea lucrării mântuitoare a lui Hristos în lume. Astfel, fiecare biserică se înfățișează ca o icoană vie a împreună-lucrării omului cu Dumnezeu, un loc în care cerul se deschide spre pământ, iar timpul se umple de veșnicie. „Turla centrală este rezumat de Altar (Sfânta Sfintelor), locul unde se întâlnesc Cerul și Pământul și granița de unde începe veșnicia, datorită modului în care este realizat și ornamentat. […] Cerul și Pământul se întâlnesc întotdeauna în Sfântul Altar, în cadrul Sfintei Liturghii”[19]. Această formă de „apropiere duhovnicească” face din biserici adevărate centre de sfințire și de comuniune, în care credincioșii se împărtășesc din lucrarea harului dumnezeiesc și sunt îndrumați pe drumul sfințeniei, având drept modele pe sfinții ocrotitori. Hramul nu se reduce la o simplă celebrare anuală, ci devine un permanent îndemn la trăirea în duh și la statornicie în credință, sub binecuvântarea celor care au dobândit cununa vieții veșnice.

În contextul ortodoxiei, hramul are o dimensiune liturgică universală, dar în spațiul românesc el capătă trăsături proprii, modelate de tradiția, cultura și sensibilitatea spirituală a poporului[20]. În provinciile țării noastre, conceptul de hram s-a dezvoltat diferit[21]. Integrarea hramului în tradițiile locale și în conștiința comunitară a generat o varietate de sensuri și moduri de raportare la sărbătoarea ocrotitorului unei biserici, a unui sat sau a unei mănăstiri. În încercarea de a evidenția specificul liturgic al hramului în spațiul moldav, părintele Nicolae Dascălu subliniază: „Participarea la sărbătoarea de hram în Moldova este pentru orice pelerin o formă de împărtășire a bucuriei în Biserică, iar pentru călătorul venit de departe înseamnă șansa de a experimenta modul de a fi în această lume a unui popor iubitor”[22].

„Hramul bisericii devine pentru credincioși un moment de profundă reînnoire duhovnicească”[23]. În urma acestei sărbători, credincioșii se întorc la casele lor întăriți în credință și animați de o râvnă reînnoită pentru viața duhovnicească. Harul rugăciunii și bucuria comuniunii sfinte îi întăresc în slujirea lui Dumnezeu, îndemnându-i la o viață plină de evlavie, dăruire și iubire lucrătoare față de aproapele[24], pentru binele comun[25] și pentru o mărturisire jertfelnică a credinței, care se exprimă atât în planul vieții lăuntrice, prin rugăciune și curăție sufletească, cât și în trăirea cotidiană, prin fapte de iubire, dăruire și slujire aproapelui.

Un alt element fundamental legat de înțelesul hramului este rânduiala sfintei hirotonii întru preot. În momentul în care un candidat este chemat la această treaptă a slujirii, el este hirotonit pe seama unei biserici, fiind menționate hramul acesteia, localitatea și protopopiatul de care aparține[26]. Prin acest act sacramental, noul slujitor al altarului își asumă, în mod solemn, responsabilitatea de a sluji lui Dumnezeu, de a rămâne în ascultare față de ierarhul său și de a păstori cu dragoste comunitatea

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[19] Pr. Prof. Univ. Dr. Viorel Sava, *The place of Church art within the orthodox worship and spirituality*, în European Journal of Science and Theology, March 2009, Vol.5, No.1, p. 56.

[20] Pr. N. DASCĂLU, „*Itinerarii spirituale în Moldova*”..., p. 66.

[21] „Ceea ce trăim astăzi este răsturnarea raportului tradițional dintre zilele lucrătoare și cele de sărbătoare. Se observă o pierdere a simțului pentru timpul sfânt al sărbătorilor, afectând trăirea spirituală autentică, printr-o activitate istovitoare în scopul obținerii unei petreceri reușite sau a unui profit generos. Sărbătorile capătă astfel imaginea unui „festival”, observat cu mâhnire și în preajma unor hramuri mari din țara noastră, în care oamenii intră într-o febră a pregătirilor cu mult timp înainte. Nu este neapărat o pregătire în vederea primenirii sufletului, în așteptarea împlinirii dorinței de a ne întâlni cu sfinții și a ne împărtăși din harul lor, ci este o rămânere „în afară”, numai în cele ale „Martei” (Luca 10, 38-42), îngrijindu-ne mai mult de lucrări organizatorice, văduvindu-ne de „partea cea bună”, pe care nu ne-o poate răpi nimeni”. Drd. Filaret Ruscan, *Sărbătorile-clipe de edificare în secolul vitezei,* în TV, Nr. 1-4, 2017, p. 84.

[22] Pr. N. DASCĂLU, „*Itinerarii spirituale în Moldova*”, p. 71.

[23] Mirel BĂNICĂ, *Nevoia de miracol. Fenomenul pelerinajelor în România contemporană*, Editura Polirom, Iași, 2014, p. 16.

[24] Prot. R. SIMION, „*Hramul bisericii şi însemnătatea lui*”, p. 722.

[25] „Dimensiunea personalistă a sărbătorilor bisericești este strâns împletită cu aspectul ecclesial comunitar, hramurile fiind cele mai frumoase manifestări de trăire a dreptei credințe împreună cu întreaga comunitate”, Pr. N. DASCĂLU, *„Itinerarii spirituale în Moldova*”, p. 71.

[26] La treapta arhieriei candidatul este hirotonit pe seama unei eparhii.

încredințată. Aceste angajamente sunt pecetluite prin Mărturisirea de credință, pe care candidatul o rostește și o semnează în fața lui Dumnezeu și a soborului preoțesc.

„Varianta aflată în vigoare în Arhiepiscopia laşilor, în prezent, are următorul text:
<<În numele Tatălui şi al Fiului şi al Sfântului Duh. Amin!
MĂRTURISIRE (DECLARAŢIE)

Subsemnatul, diacon (N) chemat la hirotonia întru preot, pe seama parohiei……judeţul…… cu hramul……. din localitatea…….. Protopopiatul (Protoieria)…… mărturisesc înaintea lui Dumnezeu şi a Chiriarhului meu, Înaltpreasfinţitul Părinte Teofan, Arhiepiscopul laşilor şi Mitropolitul Moldovei şi Bucovinei, că voi împlini cu râvnă tot ceea ce este spre mântuirea credincioşilor încredinţaţi mie spre păstorire. În toată viaţa mea mă voi călăuzi după învăţăturile Sfintei Evanghelii, ale Sfinţilor Apostoli, după Sfintele Canoane şi învăţăturile Sfinţilor Părinţi ai Bisericii Ortodoxe.

Mă voi strădui să împlinesc în viaţa şi activitatea mea îndemnul Sfântului Apostol Pavel, care cere ca preotul: să fie fără de prihană, bărbat al unei singure femei, veghetor, înţelept, cuviincios, iubitor de străini, destoinic să înveţe pe alţii; nebeţiv, nedeprins să bată, neagonisitor de câştig urât, ci blând, paşnic, neiubitor de argint, bine chivernisind casa lui, având copii ascultători, cu toată bună-cuviinţa; căci dacă nu ştie cineva să-şi rânduiască propria lui casă, cum va purta grijă de Biserica lui Dumnezeu? (1 Timotei 3, 2-5). Voi purta totdeauna cu demnitate ţinuta preoţească şi voi locui împreună cu familia mea în parohia încredinţată mie spre păstorire, păstrând şi sporind toate bunurile parohiel. Nu mă voi ocupa cu activităţi contrare chemării preoţeşti şi nu mă voi face părtaş la adunări şi lucrări potrivnice Bisericii. Prin întreaga mea slujire învăţătorească, sfinţitoare şi pastorală, precum şi prin armonia vieţii de familie, mă voi strădui să apăr Sfânta Biserică, păzind-o de defăimare şi de dezbinare, stând permanent în ascultare faţă de Chiriarhul meu şi în comuniune cu întreaga Biserică Ortodoxă.

Mărturisesc, de asemenea, că voi fi întru toate supus şi fidel Chiriarhului meu şi succesorilor săi în scaunul chiriarhal. Voi respecta Statutul pentru organizarea şi funcţionarea Bisericii Ortodoxe Române, celelalte legiuiri bisericeşti, hotărârile Sfântului Sinod al Bisericii Ortodoxe Române, ale organismelor eparhiale deliberative şi executive (precum şi Statutul eparhiei - la eparhiile din afara graniţelor ţării).

În caz contrar, voi suporta consecinţele canonice, statutare şi regulamentare bisericeşti ce decurg din nerespectarea în viaţa şi activitatea mea a prevederilor acestei Mărturisiri.

Aşa să-mi ajute Dumnezeu!

Ziua, luna, anul, Semnătura candidatului la hirotonie>>"[27].

3. Aspecte misioane ale hramului.

Dimensiunea misionară a hramurilor constituie un aspect fundamental al acestor evenimente religioase, care merită o atenție mai amplă decât cea acordată până în prezent. Mărturisirea deplină a lui Dumnezeu, atât în familie, cât și în cadrul comunității, reprezintă nucleul acestei dimensiuni misionare. Totodată, trebuie remarcat faptul că funcția misionară a hramului este strâns legată de celelalte componente ale sale – teologică, morală și liturgică – care, împreună, îi oferă sensul deplin și echilibrul necesar în viața Bisericii.

În studiul său, „Hramurile și pelerinajele: evenimente liturgice și misionare", părintele Nicolae Preda subliniază faptul că hramurile constituie un instrument pastoral-misionar valoros pentru preotul contemporan, contribuind la întărirea unității parohiale și la dinamizarea vieții comunitare. Fie că este vorba despre implicarea adulților în pregătirea materială și duhovnicească, fie despre participarea tinerilor voluntari, sărbătoarea hramului devine un prilej de comuniune și de coeziune în jurul preotului și al altarului[28].

În spiritualitatea românească, hramurile și pelerinajele au avut un rol misionar deosebit, contribuind decisiv la păstrarea unității de credință și la afirmarea identității naționale. Aceste

[27] Pr. Prof. univ. dr. Viorel Sava, *„În Biserica Slavei Tale", Studii de teologie şi spiritualitate liturgică (IV)* Doxologia, Iași, 2021, p. 37, n. 45.
[28] Diac. Lect. Univ. Dr. Nicolae Preda, *Hramurile și pelerinajele*…, p. 439.

momente de comuniune religioasă nu doar că au întărit conștiința ortodoxă, ci au devenit și repere de solidaritate morală și spirituală între românii din Transilvania, Țara Românească și Moldova. Prin continuitatea lor, hramurile și pelerinajele au susținut coeziunea comunitară și au alimentat sentimentul apartenenței la o credință și o tradiție comună. Despre aceste roade duhovnicești și misionare ale hramului amintea, cu aproape o jumătate de secol în urmă, protosinghelul R. Simion:„Pelerinajele considerabile, care se făceau cu ocazia hramului la mănăstirile din Transilvania, Țara Românească și Moldova, au fost izvoare de credință și înviorare a elanului religios-moral al credincioșilor, dar și de întărire și luminare a idealului național, ocazii de strîngere a legăturilor de frățietate dintre toți românii[29]. Căci cu prilejul acestor întâlniri creștinești creștea dragostea de libertate și unitate a tuturor românilor într-o singură Românie Mare. La aceste ocazii, intelectualii se revedeau și – în mod tacit – luau hotărâri mari în interesul și binele nostru național”[30].

În cele din urmă, momentul care adună în unitate întreaga comunitate a credincioșilor și în care sensul pelerinajului se contopește pe deplin cu semnificația hramului este Praznicul Învierii Domnului — sărbătoarea biruinței vieții asupra morții și a comuniunii desăvârșite dintre Dumnezeu și oameni. Deși, din diferite motive – unele obiective, altele subiective – nu toți credincioșii pot lua parte la hramurile bisericilor lor sau la pelerinaje de-a lungul vieții, totuși participarea la Taina Învierii Domnului rămâne o chemare și o datorie fundamentală pentru fiecare creștin, fiind expresia supremă a comuniunii cu Hristos Cel Răstignit și Înviat[31]. Această participare constituie o chemare neîntreruptă la împărtășirea din taina Pătimirii, Morții și Învierii Domnului nostru Iisus Hristos. În această perspectivă, Preafericitul Părinte Patriarh Daniel subliniază:

„În ultimul pelerinaj al lui Iisus la Ierusalim se descoperă sensul cel mai sacru al pelerinajului. Intrarea Sa triumfală în Ierusalimul pământesc, unde avea să fie răstignit, devine prefigurare sau anticipare a intrării Sale în Ierusalimul ceresc. În Pelerinul-răstignit în Ierusalim, pelerinajul se transformă în Paște (In 10, 17-18; 1 Co 5, 7), călătoria pământească se împlinește în trecere sau mutație cerească: «Am ieşit de la Tatăl şi am venit în lume; iarăşi las lumea şi Mă duc la Tatăl» (In 16, 28) [...]. Pelerinul respins dintre oameni în Ierusalim prin răstignire revine între ei prin Înviere. Dar Iisus-Pelerinul înviat nu mai merge spre templul de zid al Ierusalimului pământesc, ci din Ierusalimul ceresc al învierii călătorește ca un necunoscut spre Emaus, pentru a face din fiecare pelerin o gazdă, un primitor de Dumnezeu [...]”[32].

[29] Dr. Augustin Mureșan, *O analiză preliminară cu privire la hramul unor biserici din protopopiatul Șiria în lumina izvoarelor sigilografice (secolele XIX-XX)*, în SThHA, An V (2023)/5, pp. 102-117.

[30] Prot. R. SIMION, *„Hramul bisericii şi însemnătatea lui”*, p. 721.

[31] „Pentru omul credincios al timpurilor arhaice, care se apropie de apus, ziua praznicului şi, mai ales, Sfânta Liturghie însemnau pătrunderea adevărată într-o realitate deja prezentă, prin care credinciosul participant se obişnuieşte cu sentimentul veşniciei, pregustând cumva realitatea eshatologică din Împărăţia lui Dumnezeu”. Alexander Schmemann, *Liturghie şi viaţă. Prelegeri de desăvârşire creştină prin intermediul experienţei liturgice*, Editura Basilica, Bucureşti, 2014, p. 15.

[32] †DANIEL, Patriarhul Bisericii Ortodoxe Române, *„Călătorie sfântă pentru comori sfinte – înțelesul și folosul pelerinajului – (Capitolul VIII)*”, în: *Comori ale Ortodoxiei. Explorări teologice în spiritualitatea liturgică și filocalică*, Trinitas, Iași, 2007, p. 29.

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THE TERM "HEN" AND ITS THEOLOGICAL INTERPRETATION WITHIN THE CONTEXT OF THE OLD TESTAMENT

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Abstract: *The Old Testament writings utilise complex terminology when addressing the theology of grace in the era preceding the incarnation of Christ. From a linguistic perspective, the Hebrew vocabulary contains two terms for the concept of "grace": "hen" and "hesed". The noun "hen" is found in the Old Testament over 60 times, most commonly used in the construction: "to find favour in someone's eyes". The term "hen" is employed to denote the action of a superior, whether divine or human, towards an inferior. "Hen" is employed to convey the notion of undeserved favour.*

Keywords: *grace; mercy; favour; gift; Old Testament*

Introducere

Problema harului divin a ridicat mereu dificultăți teologilor, fiind deseori adusă în discuție încă din primul mileniu creștin[1]. Aceasta a stârnit controverse și în timpul celui de-al doilea mileniu, iar aici amintim doar două momente: disputa dintre Sfântul Grigorie Palama și Varlaam de Calabria, respectiv, învățătura despre *Sola gratia* formulată în timpul Reformei protestante în secolul al XVI-lea[2].

Pentru a înțelege acest aspect teologic fundamental și modul cum s-a dezvoltat ulterior în teologia creștină, trebuie început prin a ne raporta la textul revelat al Sfintei Scripturi.

Din punct de vedere biblic, harul divin ocupă un loc central în teologia Noului Testament, datorită Sfântului Apostol Pavel, care dezvoltă în Epistolele sale o „teologie a harului". Din acest punct de vedere, scrierile Noului Testament se bucură de întâietate, observându-se o lăsare în „umbră" a că Vechiului Testament în ceea ce privește învățătura despre har cuprinsă în Sfânta Scriptură. Nu poate fi pusă la îndoială și nici negată afirmația ioanină conform căreia „harul și adevărul" au venit în lume prin Iisus Hristos (In 1:17), însă nu se poate afirma despre întreaga istorie a Vechiului Testament că este lipsită de harul lui Dumnezeu, acesta manifestându-se în principal prin grija lui Dumnezeu față de poporul Israel.

Termenul „har" îl regăsim în traducerea Sinodală a Bibliei începând cu textul din cartea Facerii 6:8 unde aghiograful afirmă despre Noe că „a aflat har înaintea Domnului Dumnezeu". De asemenea, tot în acest capitol textul biblic vorbește despre Duhul lui Dumnezeu care este prezent în om sub chipul harului (Fc. 6:3).

A doua carte a Pentateuhului prezintă un episod foarte important cu privire la prezența harului: dialogul dintre Moise și Yahweh (Ieș. 33), care a avut loc în urma apostaziei poporului Israel atunci când s-a închinat vițelului de aur (Ieș. 32). Moise Îi cere lui Dumnezeu să meargă împreună cu Israel în călătoria lor spre ținutul Canaan, iar acest lucru se întâmplă deoarece, Moise a aflat *bunăvoință* sau *milă* înaintea lui Dumnezeu.

Așadar, termenii bunăvoință, milă sau har în Vechiul Testament pot fi înțeleși ca sinonime. De asemenea, harul lui Dumnezeu se manifestă și prin loialitate, credincioșie sau dragostea statornică, adică prin legământul încheiat între Dumnezeu și oameni[3]. Un alt criteriu prin care poate fi identificat

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[1] A se vedea disputele asupra ereziilor *pelagiană* și *semipelagiană* din secolul al V-lea după Hristos. Pr. prof. dr. Ioan RĂMUREANU, Pr. prof. dr. Milan ȘESAN, Pr. prof. dr. Teodor BODOGAE, *Istoria Bisericească Universală*, vol. 1, EIBMBOR, București, 1987, pp. 365-369.

[2] Pentru o mai bună înțelegere a problematicii harului divin din perspectivă ortodoxă a se vedea, Dimitrios TSELENGHIDIS, *Har și libertate în tradiția patristică a secolului al XIV-lea*, coll. Patristica studii, vol. 17, trad. Pr. dr. Daniel PUPĂZĂ, Ed. Doxologia, Iași, 2015, 174p.

[3] J. H. S[TRINGER], „Har", în J.D. DOUGLAS (coord.), *Dicționar Biblic*, trad. Livius T. PERCY, John TIPEI, Ed. Cartea Creștină, Oradea, 2015, p.603.

harul în epoca veterotestamentară este *providența* lui Yahweh față de poporul Său. Dumnezeu nu alege acest popor ca dovadă a neprihănirii lui, ci prin voința Sa proprie și liberă:

„Şi Domnul v-a primit, nu pentru că sunteţi mai mulţi la număr decât toate popoarele - căci sunteţi mai puţini la număr decât toate popoarele, - Ci pentru că vă iubeşte Domnul; şi ca să Îşi ţină jurământul pe care 1-a făcut părinţilor voştri, v-a scos Domnul cu mână tare şi cu braţ înalt şi v-a scăpat din casa robiei şi din mâna lui Faraon, regele Egiptului." (Dt. 7:7-8)[4].

Observăm cum Vechiul Testament „abundă" în exemple de *har* din partea lui Yahweh, mila, dragostea statornică și providența fiind atribute divine. De asemenea, întreaga perioadă anterioară întrupării lui Hristos reprezintă o perioadă de căutare a umanității a comuniuni harice cu Dumnezeu. Dacă Adam înainte vorbea cu Dumnezeu în mod direct, fără intermediari, după căderea în păcatul neascultării, dialogul cu Dumnezeu s-a realizat prin jertfe, iar mai târziu prin profeți trimiși în numele Lui pentru a călăuzi poporul și pentru a supraveghea respectarea Legii lui Moise (Evr.1:1). Comuniunea deplină s-a realizat prin Hristos datorită jertfei Sale soteriologice. Prin El, întreaga umanitate a reintrat în comuniune cu Dumnezeu primind harul în mod deplin (In. 1:14). Astfel, Vechiul Testament are în vedere o teologie harică „nedeplină", care are ca scop călăuzirea oamenilor spre Hristos și restabilirea comuniunii depline[5].

Mila lui Yahweh ca manifestăre harică în Vechiul Testament

Scrierile Vechiului Testament dispun de o terminologie complexă când abordează teologia harului în epoca premergătoare întrupării Mântuitorului Hristos. Din punct de vedere lingvistic, vocabularul ebraic are doi termeni pentru înțelesul cuvântului har: *hen și hesed*[6].

Hen – favoare, milă și/sau har divin

Termenul *hen* este folosit cu referire la acțiunea unui superior, fie el divin sau uman, față de un inferior. *Hen* transmite ideea de favoare nemeritată. Varianta Autorizată a Bibliei King James alege să traducă termenul *hen* prin „har" de 38 de ori și prin „favoare" în 26 din cazuri[7].

Înțelesul primar al rădăcinii *hnn* este „har", care este prima dintre cele două traduceri pentru substantivul înrudit *hen*. Al doilea sens al substantivului ebraic *hen* este cel de „favoare". Aceleași înțelesuri sunt regăsite și în cuvântul grec *charis,* folosit adesea pentru a-l traduce pe *hen* în LXX. Ambele sensuri ale lui *charis* pot fi văzute în Sir. 40:17, 22[8].

Substantivul *hen* este regăsit în Vechiul Testament de peste 60 de ori, cel mai frecvent folosit în construcția: „a afla har în ochii cuiva" (eng. „find favor in someone's eyes"). Oamenii din Antichitate tindeau să măsoare bunăvoința (*hen*) altei persoane, uitându-se în ochii ei. Noi, astăzi, ne uităm în schimb la expresia feței, la zâmbetul persoanei. Expresia luminoasă a unei fețe care oferă bunăvoință (*hen*), se poate reflecta pe fața celui care beneficiază de această favoare[9]. Exemple scripturistice importante în acest sens sunt consemnate în mai multe cărți din Vechiul Testament:

În primul rând, în episodul împăcării dintre Iacov și Isav, Iacov dorește să câștige *bunăvoința* (harul) în fața fratelui său: „Ca să afle robul tău *bunăvoință* înaintea domnului meu" (Fc. 33:8), „De am aflat *bunăvoință* înaintea ta, primește darurile din mâinile mele, căci, când am văzut fața ta, parcă aș fi văzut fața lui Dumnezeu, așa de binevoitor mi-ai fost" (Fc. 33:10), „Mi-ajunge mie *bunăvoința* ce am aflat înaintea domnului meu" (Fc. 33:15).

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[4] J. H. S[TRINGER], „Har"…., p. 603

[5] Pr. drd. Gh. JARPĂLĂU, *Valoarea interpretării tipologice a Vechiului Testament*, în „Studii Teologice", XXXIII, nr. 5-6, 1981, p. 425.

[6] J. H. S[TRINGER], „Har"…, p. 603.

[7] J. H. S[TRINGER], „Har"…, p. 603.

[8] FREEDMAN, LUNDBOM, „hanan; hen; hannun; hanînâ, tehinnâ; tahanun", în G. Johannes BOTTERWECK, Helmer RINGGREN (Eds.), *Theological Dictionary of the Old Testmament*, vol. V, trad. David E. Green, Ed. Wiliam B. Eedermans Publishing Co., Grand Rapids, 1986, p. 22.

[9] FREEDMAN, LUNDBOM, „hanan; hen; hannun; hanînâ, tehinnâ; tahanun". pp. 24-25.

Un alt episod în care o persoană află *har* sau se bucură de *mila* sau *bunăvoința* altei persoane este consemnat în Fc. 39:4. Iosif află *trecere* înaintea egipteanului Putifar punându-l stăpân peste casa sa.

De asemenea, moabiteanca Rut află *trecere* în fața lui Booz: „Și a căzut ea cu fața la pământ și s-a închinat până la pământ și a zis către el: <<Cu ce am dobândit eu *milă* înaintea ta de mă primești, cu toate că sunt străină?>>" (Rut. 2:10).

Nu în ultimul rând, cartea 1Regi 1:18, când Ana, mama proorocului Samuel, află *har* (bunăvoință, trecere) în ochii preotului Eli, ea pleacă cu fața veselă: „Să afle roaba ta *trecere* înaintea ochilor tăi! Apoi s-a dus ea în calea sa și a mâncat și fața nu-i mai era tristă ca mai înainte"[10]. Episoadele evidențiate anterior au în vedere *mila* și *bunăvoința* ca atribute umane. Textul biblic din Fc. 33:10 aduce în discuție „fața lui Dumnezeu". Iacov află *har* înaintea lui Isav, iar acest lucru ne trimite să credem că, mila umană pe care o arată o persoană față de semenul său este „înrudită", sau se aseamănă, cu mila sau bunăvoința divină. Pasaje reprezentative care vorbesc despre mila lui Yahweh sunt Ieș. 34:29-35, (fața lui Moise strălucește după întâlnirea cu Yahweh, acest lucru sugerând bunăvoința lui Dumnezeu față de slujitorul său) și Ier. 31:2[11].

Deducem din exemplele anterioare că întrebuințarea termenului *hen* în contextul milei omenești are o importanță deosebită, desemnând un atribut dumnezeiesc. Omul învață să fie milostiv având-l exemplu principal pe Dumnezeu, deoarece a fost creat după chipul Său, iar prin practicarea acestei virtuți se poate ridica la asemănarea cu El (Fac. 1:26).

De asemenea, literatura sapiențială veterotestamentară prezintă importanța virtuții milei, prin numeroase exemple. Psalmii îl prezintă pe omul milostiv ca fiind în același timp și drept (Ps. 36:21). Iov cere prietenilor săi să fie binevoitori față de el, deoarece Dumnezeu Și-a abătut mânia Sa peste el. Proverbele lui Solomon afirmă referitor la persoane că milostenia îi aduce bucurie celui care oferă. Aceste afirmații au fost preluate în Noul Testament de către Mântuitorul Hristos și Sfântul Apostol Pavel (Mt. 5:7, F.A. 20:35). Când o persoană este binevoitoare sau milostivă față de semeni, ea îi aduce lui Dumnezeu cinste (Pild. 14:31), iar când avem milă de săraci, noi Îi împrumutăm Domnului și El ne va răsplăti fapta (Pild. 19:17; Mt. 25:40,45).

Nu în ultimul rând, *hen* poate fi întrebuințat și în afara contextelor strict teologice. În acest sens, termenul are rolul de a scoate în evidență o calitate, care poate fi posedată atât de o persoană, cât și de un animal sau alt obiect neînsuflețit. Astfel, în cuprinsul Vechiul Testament putem identifica și remarca următoarele exemple: „o piatră prețioasă" (Pild. 1:9; 17:8), „frumusețea unui animal" (Pild. 5:19), armonia sau frumusețea unui discurs (Ps. 44:2)[12].

Vechiul Testament prezintă tema bunăvoinței sau a harului din două puncte de vedere: relația dintre Persoana divină și persoanele umane, respectiv relațiile interumane.

Primul om amintit de Sfânta Scriptură care „a aflat har înaintea lui Dumnezeu" este Noe. Referatul biblic amintește că era „drept și neprihănit între oamenii timpului" (Fc. 6:8-9). Ebraicul *maṭa`hen* apare pentru prima oară în Sfânta Scriptură având un bogat simbolism din punct de vedere teologic, neavând un echivalent perfect în altă limbă, fapt pentru care, majoritatea traducerilor redau expresia prin „aflase trecere, har, bunăvoință", ceea ce implică o stare morală deosebită, un merit[13]. În versetul imediat următor se afirmă despre Noe că era un om drept. Dreptatea acestuia reiese din cinstirea lui Dumnezeu prin aducerea de jertfe, iar nu din respectarea unei Legi[14]. Noe reprezintă prin comportamentul său, o rază de lumină care strălucește peisajul mohorât al umanității acelor timpuri, iar acest fapt Îl determină pe Dumnezeu să îl cruțe de judecata ce avea să vină[15].

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[10] J. H. S[TRINGER], „Har", p. 603.
[11] J. H. S[TRINGER], „Har", p. 603., FREEDMAN, LUNDBOM, „hanan; hen; hannun; hanînâ, tehinnâ; tahanun" , pp. 24-25.
[12] Pr. Dr. Cristian PRILIPCEANU, *Teologia numelor divine din Vechiul Testament*, coll. Episteme, nr. 11, Ed. Doxologia, Iași, 2014, p. 51.
[13] *Biblia după textul ebraic. Geneza*, trad. Francisca Băltăceanu, Monica Broșteanu, Melania Bădic et al., Ed. Humanitas, București, 2017, p. 234.
[14] *Biblia după textul ebraic. Geneza*, p. 235.
[15] John E. HEARTLEY, *Genesis. New International Biblical Commentary*, Old Testmaent Series, vol. 1, Ed. Hendrickson Publishers, Peadbody, 2008, p. 98.

În afară de Noe, regele David se bucură de asemenea de bunăvoința lui Yahweh. Bunăvoința divină presupune o deplină libertate de manifestare și este vizibilă doar în situații limită sau de rugămintea clară a persoanei care dorește să se bucure de ocrotirea acesteia[16].

Cartea *2 Regi* ne prezintă două episoade în care regele David Îl imploră pe Dumnezeu să-i facă o favoare. În ambele cazuri Dumnezeu alege însă să îi răspundă diferit.
În primul caz, Yahweh rămâne nemișcat la cererea lui David de a-i însănătoși copilul (2 Rg. 12:22).
În a doua situație, Dumnezeu i-a arătat bunăvoință regelui Israelului de a se întoarce în Ierusalim după ce a fost alungat de Abesalom (2 Rg. 15:22)[17].
Se poate observa, astfel, că Dumnezeu nu poate fi influențat în acordarea milei Sale, după cum reiese și din dialogul cu Moise de pe Sinai (Ieș. 33:19).

Un episod important din Vechiul Testament care în vedere bunăvoința umană este cel din *Facere*, capitolele 32 și 33, unde este relatată istoria reconcilierii fiilor lui Isaac, Iacov și Isav. Scena înfățișează vârful învățăturii despre bunăvoința umană din Vechiul Testament[18]. Relatarea conține patru locuri unde se vorbește despre bunăvoința/harul pe care Iacov o cere fratelui său Isav (Fc. 32:5; 36:8,10,15). Din versetul 15 reiese că Iacov dorea bunăvoința fratelui său fără a obține un lucru material în schimb. El dorea să fie acceptat de Isav, întrucât acesta îi „furase" atât dreptul de întâi născut (Fc. 25:31-34) cât și binecuvântarea tatălui (Fc. 27: 27-30) și știa că acceptarea darurilor presupunea în același timp și acceptarea sa.

Sfântul Ioan Gură de Aur explicând episodul împăcării celor doi, afirmă consideră că Iacov a vrut să îi „înmoaie inima, să-l îmblânzească" pe fratele său practicând virtutea smereniei[19].

Observăm așadar, că smerenia este esențială atunci când oamenii urmăresc să primească un dar fie din partea semenilor sau chiar de la Dumnezeu. Sfântul Apostol Iacov exprimă acest fapt în Epistola sa Sobornicească: „Dumnezeu celor mândri le stă împotrivă, iar celor smeriţi le dă har" (Iacov 4:6). Evenimentul prezentat în Geneză a avut un „ecou" important pentru tradiția biblică mai târzie, făcându-se referire despre el și în scrierile profetice, când se afirmă: „a plâns şi l-a rugat să se milostivească spre el" (Os. 12:5)[20].

De asemenea, întâmplarea dintre cei doi frați a servit ca sursă de inspirație pentru Hristos atunci când a rostit parabola fiului risipitor (Lc. 15:11-32), unde se arată că fiul cel mic a aflat trecere (har) în fața tatălui[21]. Referitor la iconomia divină, relatarea din Geneză cu privire la împăcarea dintre Iacov și Isav amintește doar o singură dată de Dumnezeu, dar printr-o imagine puternică: „parcă aș fi văzut fața lui Dumnezeu, așa de binevoitor mi-ai fost" (Fc. 33:10). Iacov aseamănă gestul făcut de Isav ca și cum ar fi fost din partea lui Dumnezeu. Această imagine va fi reluată și în Ieș. 33:18-23 când Moise îi cere lui Yahweh să se reveleze în mod deplin.

Harul lui Dumnezeu – un dar comunitar

Harul divin nu a fost arătat de Dumnezeu doar anumitor persoane în mod individual, precum în cazul lui Noe sau David. Dumnezeu Își revarsă harul și asupra comunităților, cum a fost cazul poporului Israel. Yahweh este El Însuși binevoitor și milostiv, aceste calități reprezentând două dintre atributele Sale divine. Dumnezeu își revelează calitățile esențiale și caracterul, fiind înainte de toate *rahum w^{e}hannun* (Ieș. 33:19). Pluralul substantivul *rehem* (pântece, uter) face referire la sentimentele mamei față de copii. Construcția aceasta, în cazul de față, evidențiază „suferința" sau compasiunea lui Yahweh pentru copiii săi, în același mod precum o mamă experimentează alături de copil bucuriile și suferințele[22].

Punctul central al teofaniei sinaitice relatate în Ieș. 33-34 este milostivirea dumnezeiască față de păcatul idolatriei comis de Israel.

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[16] Pr. Ioan Sorin USCA, *Facerea în Tâlcuirea Sfinților Părinți*, coll. Vechiul Testament în Tâlcuirea Sfinților Părinți, vol I, Ed. Christiana, București, 2008, pp. 98-99.
[17] FREEDMAN, LUNDBOM, „hanan; hen; hannun; hanînâ, tehinnâ; tahanun" p. 31.
[18] FREEDMAN, LUNDBOM, „hanan; hen; hannun; hanînâ, tehinnâ; tahanun"p. 29.
[19] SFÂNTUL IOAN GURĂ DE AUR, *Omilii la Facere*, vol. 2, trad. Pr. Prof. Dumitru Fecioru, EIBMBOR, București, 2004, pp. 324, 332.
[20] FREEDMAN, LUNDBOM, „hanan; hen; hannun; hanînâ, tehinnâ; tahanun"., pp. 29-30
[21] FREEDMAN, LUNDBOM, „hanan; hen; hannun; hanînâ, tehinnâ; tahanun", p. 29.
[22] Pr. Dr. Cristian PRILIPCEANU, *Teologia numelor divine din Vechiul Testament*...., p. 50.

Capitolul 33 din Cartea Exodului prezintă dialogul dintre Moise și Yahweh. Profetul „negociază" cu Dumnezeu iertarea lui Israel, care a încălcat porunca de a nu cădea în idolatrie (Ieș.20:2-5). Pentru a se încredința că a aflat bunăvoință (har) în fața lui Yahweh, Moise Îi solicită, „să îi arate slava Sa" (33:18). Această rugăciune de mijlocire a lui Moise este structurată în trei părți distincte:

Prima parte a rugăciunii o constituie Ieș. 33:12-14. Moise amintește de misiunea încredințată lui de către Yahweh, amintind că Dumnezeu îi cunoaște foarte bine persoana și caracterul, dar nu putem afirma aceleași lucruri și în cazul lui Moise când aducem în discuție de Persoana divină. Versetele 15-17 prezintă situația de „criză" în care se regăsește Israel și înfățișează cererea lui Moise către Dumnezeu, ca El să însoțească poporul în „pelerinajul" său până în Canaan.

În ultima parte distingem dorința lui Moise de a vedea slava dumnezeiască, accentul mutându-se de pe misiune pe revelația divină supranaturală. Profetul consideră că descoperirea, lui Yahweh este suficientă pentru a-l încredința de succesul misiunii sale[23].

Se poate observa că primele două părți ale rugăciunii de mijlocire sunt dominate de discursul profetului. Însă ultima parte este marcată de tăcerea lui, acest fapt presupunând revelația dumnezeiască. Astfel, atunci când Dumnezeu se revelează umanului prin harul și energiile Sale, persoana umană devine conștientă cu privire la capacitățile ei în raport cu Persoana dumnezeiască[24]. În secțiunea din Ieș. 33:12-19 întâlnim termenul *hen* de patru ori, anume versetele 12, 13, 16 și 17, iar în versetul 19 verbul *hanan*.

Traducerea Sinodală a Bibliei redă primele patru cazuri prin „bunăvoință", iar versetul 19 alege să traducă *hanan* prin „milă" (pe cel ce va fi de miluit îl voi milui - Ieș. 33:19). *Biblia Anania* alege să meargă pe varianta Septuagintei și redă ebraicul *hen* prin *charis* (har). Observăm în schimb similitudini între cele două variante biblice în privința versetului 19. Ambele ediții traduc *hanan* prin termenul *milă*.

Există două aspecte repetitive în Ieș. 33:12-17 care definesc „prietenia", (Ieș. 33:11) dintre Moise și Dumnezeu: „te cunosc după nume" și „ai aflat har". Harul, mila, sau favoarea reprezintă răspunsul sincer față de o persoană aflată în nevoie, dar care, în ciuda problemei sale, nu forțează mâna celui care oferă. Relația apropiată dintre Dumnezeu și Moise reprezintă fundamentul actului de restaurare a lui Israel în urma căderii lui în păcatul idolatriei relatată în capitolul anterior.[25] Credincioșia lui Yahweh a făcut posibilă binecuvântarea poporului și a lumii prin el (v.16). Dumnezeu Și-a descoperit iubirea față de Israel când Moise a văzut slava și bunătatea Sa (Ieș. 33:18-19; 34:5-7), iertându-i pe israeliți pentru greșeala lor[26].

În teofania din Ieș. 33 se poate observa o schimbarea de atitudine a profetului față de momentul chemării sale la misiune prezentat în al treilea capitol din Ieșire. Dacă în primul caz (Ieș. 3:6), Moise refuza să privească fața lui Dumnezeu, în Ieș. 33:19-23, Yahweh refuză să Își arate fața. Ezitarea profetului de la început, se preschimbă în îndrăzneală. Moise Îi cere lui Yahweh să însoțească poporul în pelerinajul său spre Canaan[27]. El arată față de poporul Israel o atitudine excepțională, de jertfă și dragoste. Cererea sa „de a fi șters din cartea lui Yahweh" (Ieș. 32:32) pentru binele poporului este unică în toată Biblia[28]. Din acest verset putem desprinde ideea unei identificări a lui Moise cu Israel. Faptul că el nu a căzut în păcat împreună cu restul poporului a reprezentat un privilegiu și astfel, a aflat har înaintea lui Dumnezeu. Împărtășindu-se Moise de mila dumnezeiască, aceasta nu a rămas „izolată" doar la persoana sa. Mila, harul divin s-a răsfrânt și asupra poporului iar acest fapt a dus la iertarea păcatului comis. Așadar, gestul lui Yahweh s-a dorit a fi un semn care să indice iubirea și iertarea divină[29].

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[23] Pr. Dr. Cristian PRILIPCEANU, *Teologia „feței lui Dumnezeu" în teofania din Ieș. 33, 18-23* în, Conf. dr. pr. Ilie MELNICIUC-PUICĂ, Lect. dr. diac. Cătălin VATAMANU, Asist. dr. pr. Cezar-Paul HÂRLĂOANU (Editori), *Vorbirea și Tăcerea în revelație*, coll. Episteme, nr. 15, Ed. Doxologia, Iași, 2014, pp. 70-71.

[24] Pr. Dr. Cristian PRILIPCEANU , *Teologia „feței lui Dumnezeu" în teofania din Ieș. 33, 18-23*…, p. 70.

[25] James K. BRUCKNER, *Exodus. New International Biblical Commentary*, Old Testament Series, vol. 2, Ed. Hendrickson Publishers, Peadbody, 2008, p. 296.

[26] James K. BRUCKNER, *Exodus. New International Biblical Commentary*…., p. 296.

[27] George W. SAVRAN, *Encountering the Divine. Theophany in Biblical Narrative*, Ed. T & T Clark International, London, 2005, p. 205.

[28] George W. SAVRAN, *Encountering the Divine. Theophany in Biblical Narrative*…., p. 209.

[29] Pr. Dr. Cristian PRILIPCEANU, *Teologia „feței lui Dumnezeu" în teofania din Ieș. 33, 18-23*,.... pp. 70-72.

Versetul 19 pregătește teofania din Ieș. 34:6-7. Darurile lui Dumnezeu precum mila și compasiunea, oferite lui Israel în timpul exodului din Egipt și în Legea de pe Sinai rămân prerogativele Lui proprii. Prin alegerea lui Israel, Dumnezeu Și-a revelat mila și compasiunea asupra întregii lumi, mai ales prin întruparea lui Hristos la „plinirea vremii", după cum afirmă Sfântul Apostol Pavel (Gal. 4:4). Textul scripturistic indică faptul că bunătatea lui Yahweh nu este una abstractă, ci personală și relațională[30].

Capitolul 34 reprezintă punctul culminant al narațiunii începute în capitolul 32. Ieș. 34 narează refacerea legământului și iertarea păcatului. Revelația lui Yahweh amintită în versetele 5-7 este înfățișată ca împlinirea promisiunii față de Moise din capitolul precedent. Repetiția sintagmelor „trecând pe dinaintea" și „a rosti numele" stabilește intenția autorului. Efectul plasării teofaniei în contextul restaurării legământului schimbă atenția de pe experiența individuală a lui Moise cu divinitatea, pe ratificarea legământului lui Dumnezeu cu Israel prin mijlocitorul său[31]. Yahweh se face acum cunoscut ca Dumnezeu al milei și al dreptății și iartă poporul. De altfel, ideea iertării divine este inima acestei revelații. În contrast cu alte teofanii prezente în Sfânta Scriptură, în care cuvintele lui Dumnezeu sunt de obicei descriptive având în vedere credința oamenilor, aici Dumnezeu descrie ceea ce Scriptura înțelege ca făcând parte din ființa Lui, calitatea de a fi milostiv și iertător[32].

Așadar, afirmația despre Dumnezeul Vechiului Testament că ar fi crud și neiertător este respinsă în cea de a treia teofanie sinaitică[33]. Pe de altă parte, versetul următor amintește că Yahweh nu lasă păcatul nepedepsit. Poporul trebuie să conștientizeze gravitatea idolatriei, pentru ca pe viitor să nu se sprijine doar pe îndurarea lui Dumnezeu, ci să conștientizeze faptul că El este Dumnezeu drept[34].

Moise nu reprezintă exemplul singular care încearcă să retrezească conștiința poporului și să implore mila lui Yahweh. El reprezintă un deschizător de drumuri, rolul său fiind asumat în istoria veterotestamentară atât de conducători politici (Iosua, David, Solomon etc.), cât și de către profeții insuflați de Duhul lui Dumnezeu, care aveau misiunea să propovăduiască mesajul de îndreptare și pocăință pentru a-l feri pe Israel de îndepărtarea de Dumnezeu, care are drept consecință retragerea milei și/sau harului divin.

Concluzii

Harul reprezintă o componentă esențială a teologiei biblice veterotestamentare fiind prezent în persoana umană încă de la creație, ca dar al lui Dumnezeu. Vechiul Testament prezintă parcursul omenirii spre a recupera acest dar, pierdut începând cu păcatul adamic. *Hen* înțeles ca milă sau bunăvoință este prezent în relația dintre Yahweh și diverși oameni, precum Noe sau profetul Moise. De asemenea, prin manifestarea milostivirii față de persoane individuale, mila sau bunăvoința lui Dumnezeu se revarsă și asupra comunităților omenești (Fc. 6:8-9, Ieș. 33:12-17), făcând din acest dar un mijloc de refacere a comuniunii dintre om și Dumnezeu, care își va atinge apogeul în Noul Testament, prin opera mântuitoare a Fiului lui Dumnezeu Întrupat.

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[30] James K. BRUCKNER, *Exodus. New International Biblical Commentary*…., p. 297.

[31] Brevard S. CHILDS, *The Book of Exodus, a critical, theological commentary*, coll. The Old Testament Library, Ed. The Westminster Press, Philadelphia, 1975, p. 612.

[32] George W. SAVRAN, *Encountering the Divine. Theophany in Biblical Narrative*…., p. 216.

[33] Pr. Ioan Sorin USCA, *Ieșirea în Tâlcuirea Sfinților Părinți*, coll. Vechiul Testament în Tâlcuirea Sfinților Părinți, p. 124 (material electronic).

[34] Pr. Dr. Cristian PRILIPCEANU, *Teologia „feței lui Dumnezeu" în teofania din Ieș. 33, 18-23*..., p. 76.

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THE THEOLOGY OF GRACE IN THE PROLOGUE ACCORDING TO THE GOSPEL OF JOHN

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Abstract: *The first eighteen verses of the Gospel according to John are recognised in specialised literature as the "prologue" or introduction. Its importance is not only due to its uniqueness compared to the rest of the Gospel writings, but also because it contains terms that characterise St John's theology: "Word" (λόγος), "fullness" (πληρώματος), "grace" (χάρις) and "truth" (ἀλήθεια). Focusing strictly on the term "grace", it is notable that it appears only four times in the Gospel, and only in the prologue (John 1:14, 16, 17). This is very little compared to Paul's writings, but these verses should not be overlooked. They demonstrate the theological depth of the role of grace in Christ and in the economy of human salvation, thus summarising the theology of grace developed by Saint Paul the Apostle in his letters.*

Keywords: *grace; truth; fullness; deification; law*

Introducere

Evanghelia a IV-a, atribuită Sfântului Ioan Evanghelistul, ucenicul pe care Iisus îl iubea, (In. 19:26) a fost considerată de către scriitorii patristici din secolele II-III ca fiind „evanghelia spirituală" sau „evanghelia evangheliilor", întrucât reflectă o hristologie deosebită față de sinoptici, completând evangheliile anterioare, care prezentau faptele concrete realizate de Hristos în activitatea Sa pământească[1]. Critica biblică plasează scrierea evangheliei ioanine undeva spre sfârșitul primului secol (anii 90-95) evidențiindu-i caracterul teologic profund, prezentându-L pe Hristos „luminos, biruitor, optimist"[2], iar acest lucru îl remarcăm încă din primele versete ale primului capitol.

Primele optsprezece versete ale evangheliei sunt recunoscute în literatura de specialitate ca fiind „prologul" sau introducerea evangheliei. Deosebirea față de sinoptici se vede încă de la început. Dacă Matei și Luca vorbesc despre nașterea lui Iisus din Fecioara Maria, iar Marcu omite cu totul acest subiect, Ioan își începe relatarea cu nașterea din veci a Fiului din Tatăl (In. 1:1, 14).

Importanța prologului nu se rezumă doar la unicitatea sa față de restul scrierilor evanghelice, ci și datorită faptului că în el se regăsesc anumiți termeni care marchează teologia Sfântului Ioan: Cuvânt (λόγος), plinătate (πληρώματος) har (χάρις), adevăr (ἀληθείας). Referindu-ne strict la cuvântul „har", vom observa că acesta se regăsește doar de patru ori în cuprinsul evangheliei, numai în prolog (In. 1:14, 16, 17). Este foarte puțin dacă îl comparam pe Ioan cu Pavel, totuși versetele nu trebuie neglijate. Profunzimea lor teologică este evidentă cu privire la rolul harului în persoana lui Hristos și pentru iconomia mântuirii oamenilor, rezumând astfel teologia harică dezvoltată de Sfântul Apostol Pavel în scrisorile sale.

Harul în prologul ioanin

Prologul ioanin este împărțit de către comentatorii biblici în trei părți: preexistența Logosului și rolul Lui în creația lumii (In. 1:1-5), cuvântul lui Dumnezeu în istoria universală și în Israel (In. 1:6-13), întruparea Logosului și comunitatea creștină (In. 1:14-18)[3]. Punctul culminat al prologului se regăsește la începutul celei de a treia secțiuni, în versetul 14: „Și Cuvântul S-a făcut trup și S-a sălășluit între noi și am văzut slava Lui, slavă ca a Unuia-Născut din Tatăl, plin de har și de adevăr." (In. 1:14). Teologia creștină consideră întruparea lui Hristos ca fiind evenimentul de maximă importanță din istoria umanității, iar din redactarea textului putem observa un anumit paralelism și o contrapunere a versetelor 1 și 14:

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[1] *Noul Testament, Evanghelia după Ioan*, ediție bilingvă, trad. și comentariu Cristian BĂDILIȚĂ, Ed. Curtea Veche, București, 2010, pp. 16-17.
[2] *Noul Testament, Evanghelia după Ioan….*, p. 16.
[3] Lect. Dr. Constantin PREDA, *„Cartea neamului lui Iisus Hristos"*, EIBMBOR, București, 2006, p. 23.

Cuvântul era // Cuvântul S-a făcut
Cuvântul era la Dumnezeu // Cuvântul a locuit între noi
Cuvântul era Dumnezeu // Cuvântul S-a făcut trup[4].

Din acest paralelism se pot extrage următoarele înțelesuri: Cuvântul sau Fiul lui Dumnezeu exista din veșnicie împreună cu Tatăl și cu Duhul fiind de aceeași natură cu Ei, iar la „plinirea vremii" (Gal. 4:4) a hotărât să Se întrupeze pentru mântuirea umanității, asumându-Și firea omenească, rămânând neschimbată dumnezeirea Sa. Întruparea, comentează părintele John Breck, reprezintă desăvârșirea revelației „harului și adevărului", iar sălășluirea (gr. ἐσκήνωσεν-*lit.* a ridica un cort sau a trăi într-unul) lui Dumnezeu între oameni aduce aminte de teofaniile veterotestamentare, care cu greu au reușit să prefigureze slava Fiului lui Dumnezeu[5]. Întruparea lui Cuvântului lui Dumnezeu întrece orice concepție veterotestamentară cu privire la slava și înțelepciunea divină care trebuie să locuiască în Israel (Ieș. 25:8-9, Zah. 2:10)[6]. Nu în ultimul rând, termenul μονογενής reflectă termenul ebraic *yahîd*, având înțelesul de „prețios", „unic" (Fac. 22:2, 12, 16; Evr. 11:17)[7].

În continuare, evanghelistul relatează că a văzut slava Cuvântului Întrupat, El fiind în același timp plin de har și de adevăr. În redactarea sa, aghiograful utilizează pluralul cu privire la „vederea" slavei lui Hristos. Exegeza biblică a încercat să identifice la cine se referă acest „am văzut". Exegeții consideră că pluralul se referă la comunitatea creștină, sau comunitatea apostolică, sau doar la Sfântul Ioan[8]. J. Ramsey Michaels consideră că „am văzut" se referă la comunitatea apostolilor, a celor doisprezece ucenicii ai Mântuitorului. Exegetul aduce în discuție ipoteza dacă acest „noi" (versiunea în limba engleză are: „We have seen") este exclusivist, dacă autorul se deosebește de cititorii textului său ca și cum ar spune: „Cuvântul S-a întrupat și S-a sălășluit între noi (primii ucenici ai lui Hristos), și noi (martorii celor menționate în această Evanghelie) am văzut slava Sa. Astfel, Sfântul Ioan, ar avea în vedere un „noi apostolic", făcând analogia cu I In. 1:1-4.[9]. De asemenea, același exeget distinge între „noi" din versetul 14 și „noi toți" din versetul 17, care include toată comunitatea creștină indiferent de epoca istorică și spațiul geografic[10]. „Vederea" slavei trebuie înțeleasă drept contemplare a lui Hristos Întrupat. Credința în divino-umanitatea lui Hristos este fundamentată de această contemplare a ucenicilor care L-au ascultat și urmat pe Hristos în învățătură și faptă. Actul contemplării care este menționat în prolog poate reprezenta și o aluzie la minunea Schimbării la față a Domnului. Deși evenimentul nu este menționat, știm din textele sinopticilor că Ioan a fost alături de Petru și Iacov la momentul respectiv (Mt. 17:1, Mc. 9:2, Lc. 9:28). Nu trebuie înțeles acest episod ca singular în manifestarea slavei dumnezeiești. Ea se face vizibilă prin toate minunile săvârșite de Hristos: vindecări, învieri din morți, minuni asupra mediului înconjurător, dar mai ales prin Patimile, Moartea, Învierea și Înălțarea la Cer[11].

Versetul 14 se încheie cu afirmația că Logosul întrupat este „plin de har și adevăr". Profesorul Vasile Gheorghiu, consideră că adjectivul „plin" (gr. πλήρης), demonstrează faptul că Hristos este deplin și rămâne neegalabil în ceea ce privește împărtășirea harului, adică a binefacerilor pe care El le revarsă din totdeauna asupra oamenilor[12]. Această idee o regăsim și în perioada patristică la Sfântul Chiril al Alexandriei care scrie în scrie în acest sens: „teologii (autorii Noului Testament) și mucenicii spun că slava și harul Unuia-Născutului nu sunt comparabile cu cele ale tuturor, ci mult mai presus de acelea și înălțate peste ale tuturor prin culmile lor fără asemănare[13]".

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[4] Lect. Dr. Constantin PREDA, *„Cartea neamului lui Iisus Hristos"*…., p. 57.
[5] John BRECK, *Cum citim Sfânta Scriptură*, ediția a II-a, trad. Ioana Tămăian, Ed. Reîntrgirea, Alba-Iulia, 2018, p. 249.
[6] S. S. Raymond E. BROWN, S.J. Joseph A. FITZMEYER, O. CARM, Roland E. MURPHY, *Introducere și comentariu la Sfânta Scriptură. Literatura ioaneică*, vol. IX, trad. pr. Dumitru Groșan, Ed. Galaxia Gutenberg, Târgu-Lăpuș, 2007, p. 7.
[7] S. S. Raymond E. BROWN, S.J. Joseph A. FITZMEYER, O. CARM, Roland E. MURPHY, *Introducere și comentariu la Sfânta Scriptură. Literatura ioaneică*,… , p.7.
[8] *Noul Testament, Evanghelia după Ioan....,* p. 149.
[9] J. Ramsey MICHAELS, *The Gospel of John*, Ed. William B. Eerdmans Publyshing Company, Grand Rapids, 2010, p. 75.
[10] J. Ramsey MICHAELS, *The Gospel of John*……., p. 75.
[11] Pr. Prof. Dr. Vasile MIHOC, *Sfânta Evanghelie de la Ioan*, vol. 1, Ed. Teofania, Sibiu, 2003, p. 53.
[12] Prof. Dr. Vasile GHEORGHIU, „Prologul Evangheliei lui Ioan", în *Mitropolia Banatului,* an VII, nr. 4-6, 1957, p. 27.
[13] SFÂNTUL CHIRIL AL ALEXANDRIEI, *Comentariu la Evanghelia Sfântului Ioan*, coll. PSB, nr .41, trad. Pr. Prof. Dumitru Stăniloae, EIBMOR, București, 2000, p. 116.

Construcția „har și adevăr” este foarte profundă. Dacă am menționat anterior, că versetul 14 reprezintă punctul culminant al Prologului ioaneic, structura „har și adevăr” este punctul culminant al versetului, reprezentând un ecou din Vechiul Testament al celebrei perechi de cuvinte *hesed we`emet*, care în traducere înseamnă dragoste milostivă sau dragostea legământului[14]. Expresia, afirmă pr. Constantin Preda, este în același timp și o figură de stil, numită *hendiadă*[15]. În acest caz hendiada exprimă darul sau harul revelației eshatologice, adică adevărul[16]. Construcția o identificăm în Vechiul Testament într-o formulă liturgică din Cartea Exodului (Ieș. 34:6). Yahweh afirmă despre El Însuși că este „bogat în bunătate și credincioșie; tradus de LXX prin „πολυέλαιος καὶ ἀληθείας ” fiind favorizată de contextul care vorbește de „slava” și vederea feței lui Dumnezeu (Ieș. 33:18-23)[17]. Cu privire la termenul ἀληθείας, deși este de sorginte greacă, autorul evangheliei redă un termen ebraic. Din punct de vedere semantic, ebraicul *emet* este diferit de grecescul ἀληθείας [18]. Sensul lui ἀληθείας implică în special o dimensiune gnoseologică, pe de altă parte *emet* evidențiază un adevăr moral identificându-se aici cu legea lui Dumnezeu[19]. De asemenea, aplicat la Dumnezeu, *emet* trebuie înțeles drept „credincioșie, fidelitate”. Vedem cum Sfântul Ioan reamintește indirect termenul veterotestamentar pentru har, *hesed*[20].

Literatura patristică își îndreaptă și ea atenția asupra textului din In. 1:14. Observăm în interpretările date de Sfinții Părinți o pluralitate de sensuri. Sfântul Ioan Hrisostom în *Omilia a XII* la Evanghelia după Ioan scrie:

„*Adunând laolaltă aceste minuni, cele săvârșite asupra trupului, asupra sufletului, asupra elementelor naturii, poruncile, darurile negrăite și mai presus de ceruri, legile, modul de viețuire, supunerea, făgăduințele viitoare, pătimirile Lui, - evanghelistul a dat glas acestor cuvinte minunate și pline de învățături înalte: << Am văzut slava Lui, slavă ca a Unuia-Născut din Tatăl, plin de har și de adevăr >>”*[21].

Sfântul Ioan Hrisostom înțelege slava, harul și adevărul în lumina vieții și activității profetice a lui Hristos pe pământ. În schimb, reprezentanții teologiei alexandrine pun accentul pe firea dumnezeiască a lui Hristos, accentuând că slava și harul Fiului lui Dumnezeu sunt incomparabile dacă le raportăm și comparăm cu ființele create. Chiril al Alexandriei înțelege harul lui Hristos ca energie necreată, dăruită oamenilor prin dragostea și mila Sa[22]:

„*Slava și harul Unuia-Născutului nu sunt comparabile cu ale tuturor, ci mult mai presus de acelea și înălțate peste ale tuturor, prin culmile lor fără asemănare. El nu are harul măsurat, ca de la altul, ci adevărat și desăvârșit în Cel desăvârșit, adică nu adăugat, nici procurat din afară ca o parte adăugată, ci existând în El în mod ființial, ca un rod al Ființei”*[23].

Referitor la In. 1:14, teologii latini văd în Iisus Hristos exemplul primordial și maximal al harului sfânt[24]. În privința adevărului care a venit în lume prin Hristos, Ioan Scotus Eirugena

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[14] Thomas L. BRODIE, *The Gospel according to John. A Literary and Theological Commentary*, Ed. Oxford University Press, New York, 1993, p.143.

[15] *Cf.* nota 79 (*Hendiada* este o „figură de stil constând în exprimarea unei noțiuni prin două substantive coordonate cu *și*, dintre care al doilea ar trebui să fie atributul celuilalt, ca substantiv în genitiv ori adjectiv cu același radical”), în, Lector Dr. Constantin PREDA, *„Cartea neamului lui Iisus Hristos”*…, pp. 61-62.

[16] Lect. Dr. Constantin PREDA, *„Cartea neamului lui Iisus Hristos”*…, pp. 61-62.

[17] Lect. Dr. Constantin PREDA, *„Cartea neamului lui Iisus Hristos”*…, pp. 61-62.

[18] Craig S. KEENER, *The Gospel of. John. A commenarty,* vol. 1, Ed. Hendrikson Publishes, Peadbody, 2003, p. 417.

[19] Craig S. KEENER, *The Gospel of. John. A commenarty...*, p. 418.

[20] *Cf.* nota 296 în, SFÂNTUL IOAN GURĂ DE AUR, *Omilii la Evanghelia după Ioan*, coll. PSB, serie nouă, nr. 15, trad. Maria-Iulia Rizeanu, Ed. Basilica, București, 2016, p. 127.

[21] SFÂNTUL IOAN GURĂ DE AUR, *Omilii la Evanghelia după Ioan...*, pp. 126-127.

[22] *Cf.* In. 1:14, în *The Orthodox Study Bible*, Ed. Thomas Nelson, Nashville, 2008, p. 1421.

[23] SFÂNTUL CHIRIL AL ALEXANDRIEI, *Comentariu la Evanghelia Sfântului Ioan.....*, p. 116.

[24] IOAN SCOTUS EIRUGENA, *Comentariu la Evanghelia lui Ioan*, trad. Dan Batovici, Ed. Polirom, Iași, 2009, p. 27.

argumentează că adevărul se află în chip natural în Persoana, Mântuitorului, deoarece El Însuși afirmă cu privire la propria persoană ca fiind Calea, Adevărul și Viața[25].

Observăm din comentariile patristice mulțimea de abordări care îmbogățesc teologia harică ioanină. Abordările patristice, deși diferite în privința anumitor nuanțe, sunt complementare punând în fața oamenilor complexitatea, nemărginirea și taina Persoanei Mântuitorului Iisus Hristos.

Critica modernă propune o abordare ușor diferită a textului ioanin. Una dintre abordări este tributară teologului Francis J. Moloney, care traduce structura „πλήρης χάριτος καὶ ἀληθείας" prin "the fullness of a gift that is truth" (plinătatea darului care este adevărul)[26]. Moloney abordează termenul „har" din punct de vedere literal și apoi interpretează substantivul care urmează după „și" (καὶ), ca o explicație suplimentară a darului gratuit. Astfel, traducerea teologului romano-catolic propune o nouă cheie de interpretare a versetului. Logosul Întrupat reprezintă darul deplin al lui Dumnezeu pentru umanitate. Hristos este darul desăvârșit, fiind Însuși Adevărul[27].

A doua traducere care iese din tiparul clasic este a exegetului Raymond E. Brown, care pentru versetele 14-17, acesta propune următoarea variantă de traducere a cuvântului χάρις: "enduring love" (In. 1:14), "love in place of love" (In. 1:16), "the law was a gift trough Moses, this enduring love came trough Jesus Christ" (In. 1:17)[28]. Brown preferă traducerea „dargoste îndelungată sau dragoste statornică", deoarece consideră că redă cel mai fidel *hesed we`emet,* dar nu crede ca fiind eronate celelalte traduceri, întrucât pasajul se bucură de o imensă bogăție teologică și literară[29].

Următorul text din Prologul ioanin în care regăsim termenul χάρις este In. 1:16: „Și din plinătatea Lui noi toți am luat har peste har". Textul din In. 1:16 reprezintă reluarea lui In. 1:14, dar la un alt nivel[30]. Construcția „har peste har" (χάριν ἀντὶ χάριτος) a ridicat multe dificultăți de interpretare și traducere cercetătorilor textului ioaneic. Problema cu acest verset este de ordin gramatical, datorându-se pluralităților de sens pe care le are prepoziția „ἀντὶ". În limba română „ἀντὶ" are trei variante prin care se poate traduce: „pentru", „împotriva", „în locul"[31]. Diferențe se pot vedea și între *Biblia Sinodală*, care preferă varianta „har peste har" și *Biblia Anania* care traduce „har pentru har", dar admite și alte modalități de traducere a textului[32].

Sintagma χάριν ἀντὶ χάριτος se află în strânsă legătură cu termenul πλήρωμα. Cuvântul apare o singură dată în evanghelia ioanină, ca o aluzie la plinătatea harului și milostivirea lui Dumnezeu (Ps. 105:45)[33]. Din această plinătate a harului, toți cei născuți din Dumnezeu prin credința în Mântuitorul Hristos au primit bogăția harului Lui[34]. Ca să înțelegem mai bine termenul πλήρωμα, trebuie să recurgem la textele Sfântului apostol Pavel care proclamă rolul lui Hristos în planul Sfintei Treimi (*cf*. Ef. 1:10, 23; 3:19: Col. 1:19; 2:9). În textul din Col. 2:9, Pavel afirmă că persoanele care au crezut în Iisus Hristos participă la plinătatea dumnezeirii „care întru El locuiește trupește". Textul paulin ne ajută să interpretăm afirmația prologului Sfântului Ioan în contextul celebrativ al Bisericii primare, pentru care Fiul lui Dumnezeu înomenit este lăudat și mărturisit ca izvor inepuizabil de daruri mântuitoare[35].

Sfântul Ioan Gură de aur oferă în comentariul său lămuriri cu privire la termenul πλήρωμα. El argumentează că Hristos posedă harul în mod deplin și tot prin intermediul Lui se oferă oamenilor:

> *„<<Și ce înseamnă>> - întrebi tu - <<din plinătatea Lui noi toți am luat?>> (...) Nu spune evanghelistul că El are darul prin împărtășire, ci că este prin Sine izvorul și rădăcina tuturor*

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[25] IOAN SCOTUS EIRUGENA, *Comentariu la Evanghelia lui Ioan*…, p.27.
[26] Francis J. MOLONEY, *The Gospelof John*, coll. Sacra Pagina, vol. 4, Ed. The Liturgical Press, Collegeville, 1998, p. 39.
[27] Francis J. MOLONEY, *The Gospelof John*…, p. 39.
[28] S.S. Raymond E. BROWN, *The Gospel according to John (I-XII),* coll. The Anchor Bible, vol. 29, Ed. Doubleday, New York, 1966, p. 4.
[29] S.S. Raymond E. BROWN, *The Gospel according to John (I-XII)...*, p. 14.
[30] *Noul Testament, Evanghelia după Ioan*…, p. 151.
[31] *Noul Testament, Evanghelia după Ioan*…, p. 152.
[32] *Cf*. nota j, în *Biblia sau Sfânta Scriptură*. Versiune diortosită după Septuaginta..., p. 1556.
[33] S. S. Raymond E. BROWN, S.J. Joseph A. FITZMEYER, O. CARM, Roland E. MURPHY, *Introducere și comentariu la Sfânta Scriptură. Literatura ioaneică*…, p.7.
[34] Pr. Prof. Dr. Vasile MIHOC, *Lumina Evangheliei*, Ed. Agnos, Sibiu, 2016, pp. 21-22.
[35] Lect. Dr. Constantin PREDA, *„Cartea neamului lui Iisus Hristos"*…, p. 64.

bunătăților, viața în sine, lumina în sine, adevărul în sine. El nu ține pentru El bogăția bunătăților, ci o revarsă peste toți ceilalți, rămânând însă plin chiar și după ce o revarsă. Prin dăruirea către ceilalți, El nu se micșorează nicidecum, ci pururea izvorând și împărtășind tuturor aceste bunătăți, păstrează aceeași desăvârșire"[36].

Sfântul preot Dumitru Stăniloae înțelege textul ioaneic în lumina nemărginirii și infinității lui Hristos Întrupat, afirmând că oamenii doar din această plinătate infinită pot primi la nesfârșit darurile dumnezeiești:

„Plinătatea e nemărginită în toate. În nimic Fiul lui Dumnezeu întrupat nu mai are trebuința și putința să înainteze. Întrece orice margine. Numai din această plinătate pot primi și făpturile la nesfârșit bunătățile Lui. Și de fapt trebuie să existe undeva această plinătate a tuturor bunătăților existente. Și ea trebuie să fie trăită personal ca să producă o bucurie adevărată, deci ca să fie plinătate adevărată. Trebuie să se bucure cineva de această plinătate"[37].

Profesorul Vasile Gheorghiu interpretează structura „har peste har", identificând un număr de trei „haruri" aflate într-o strânsă relație, fiind de asemenea și un raport de complementaritate între ele. Ultimele două „haruri" sunt strâns legate, dar în același timp determinate de primul. Primul har pe care umanitatea l-a primit de la Hristos a fost cel al *răscumpărării* prin Jertfa de pe Golgota[38]. Prin moartea Lui pe cruce, Hristos ne-a împăcat cu Tatăl, oferindu-ne harul de a ne reface viața din punct de vedere spiritual, iar prin credința în El am primit puterea ca noi *să devenim fii ai lui Dumnezeu după har* (In. 1:12), omenirea sperând la redobândirea slavei pe care au avut-o în rai Adam și Eva, înainte de căderea în păcat[39]. În lumina acestei exegeze observăm întâlnirea dintre teologia ioaneică și cea paulină, cu privire la mântuirea întregii umanități prin Hristos. Vasile Gheorghiu întrevede prin explicația oferită textului din In. 1:16 „înfierea" de care vorbește Pavel în Rom. 8:15. Ioan nu întrebuințează în scrierile sale termenul înfiere, cum o face Pavel (Rom. 8:15), dar ideea este exprimată în mod clar pe parcursul Evangheliei a patra (In. 3:16; 14:2) și anticipată chiar în prolog în versetul 12: „Și celor câți l-au primit, care *cred în numele Lui*, le-a dat *putere ca să se facă fii* ai lui Dumnezeu" [40]. Prin înfierea în Hristos oamenii nu au încetat de a fi umani, nu vorbim despre o „contopire" a umanului cu divinul în sensul „absorbirii" firii omenești. Firea umană a fost îndumnezeită fără ca aceasta să își piardă calitățile sale proprii. Pentru a explica mai clar acest lucru, putem oferi un exemplu practic din mediul înconjurător: când introducem un metal în foc, acesta ia proprietățile focului, precum căldura și lumina, dar fără a înceta de a fi metal. Așadar, omul acceptând harul lui Dumnezeu devine fiul al Lui sau un „dumnezeu după har", după cum mărturisește și Mântuitorul (In. 10:34), citând Psalmul 81:6[41].
Așadar, In. 1:16 poate fi explicat prin In. 1:12, care prezintă rezumativ două tematici dezvoltate larg de către Pavel în scrierile sale: credința în numele lui Hristos și înfierea noastră prin El.

Χάριν ἀντὶ χάριτος a fost interpretat și în sensul că, harul lui Hristos *înlocuiește* sau mai corect formulat, *completează* un „har" oferit anterior. Exegeți precum Craig S. Keener și Francis J. Moloney interpretează textul în lumina versetului 17 din prolog. Keener este de părere că rolul lui Hristos nu a fost acela de a anula sau de a desființa Legea lui Moise, ci de a o completa sau desăvârși[42]. Aceeași opinie o împărtășește și Francis J. Moloney, argumentând că două „haruri" nu pot fi puse în opoziție, unul anulându-l pe celălalt, dar putem vorbi despre două „daruri" care sunt în relație de complementaritate, cel de-al doilea fiind superior, îl desăvârșește pe precedentul[43]. Afirmația

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[36] SFÂNTUL IOAN GURĂ DE AUR, *Omilii la Evanghelia după Ioan*…, p. 139.
[37] *Cf.* nota 204 în, SFÂNTUL CHIRIL AL ALEXANDRIEI, *Comentariu la Evanghelia Sfântului Ioan....*, p. 119.
[38] Prof. Dr. Vasile GHEORGHIU, „Prologul Evangheliei lui Ioan"…, p. 30.
[39] Prof. Dr. Vasile GHEORGHIU, „Prologul Evangheliei lui Ioan"…, p. 30.
[40] Drd. Ioan BUGA, „Sensul înfierii creștine după Sfântul Evanghelist Ioan și Sfântul Apostol Pavel", în *Ortodoxia,* an XXVVII, nr. 3, 1975, p. 527.
[41] *Cf.* In. 1:16, în *The Orthodox Study Bible*…, p. 1421.
[42] Craig S. KEENER, *The Gospel of. John. A commenarty*…, pp. 420-421.
[43] Francis J. MOLONEY, *The Gospelof John*…, p. 40.

exegeților își are argumentul în scrierile sinoptice, mai precis în Predica de pe munte din Evanghelia mateeană. Mântuitorul Hristos Însuși afirmă despre El în că nu a venit să strice Legea pe care a dat-o Dumnezeu prin Moise, ci să o împlinească, desăvârșind-o (Mt. 5:17).

Exegeza hrisostomică a pasajului din In. 1:16, confirmă cele exemplificate. Teologul antiohian pune în contrast Legea lui Moise cu Legea harului, folosindu-se pentru interpretarea textului ioanin, texte din scrisorile Sfântului Apostol Pavel:

„Și ce am luat? „Har în loc de har." Care în loc de care? Cel nou în locul celui vechi. După cum era dreptate atunci, este dreptate și acum; căci zice: „În ceea ce privește dreptatea cea din Lege, fără de prihană fiind (Filip. 3:6). Credință atunci, credință și acum: „Din credință spre credință" (Rom. 1:17) Înfiere atunci, înfiere și acum: „A cărora este înfierea" (Rom. 9:4), zice. Slavă atunci, slavă și acum: „Căci, dacă ceea ce a trecut a fost în slavă, cu mult mai mult ceea ce rămâne este în slavă (2 Cor. 3:11). Lege atunci, lege și acum: „Legea Duhului vieții"- zice - „m-a eliberat" (Rom. 8:2). Slujire atunci, slujire și acum: „A cărora este slujirea"(Rom. 9:4), zice; și iar: „Slujind lui Dumnezeu în Duh (Filip. 3:3). Legământ atunci, legământ și acum: „Voi încheia cu voi legământ nou, nu ca legământul pe care l-am încheiat cu părinții voștri" (Ier. 31:31-32). Sfințenie atunci, sfințenie și acum. Botez atunci, botez și acum. Jertfă atunci, jertfă și acum. Templu atunci, templu și acum. Tăiere împrejur atunci, tăiere împrejur și acum. Tot așa, har atunci har și acum[44]".

Sfântul Ioan Hrisostom referitor la același pasaj ioanin, pune în balanță „mântuirea" prin harul providenței a poporului Israel din mâna egiptenilor, (Deut. 7:7-8), cu mântuirea întregului neam omenesc din robia morții și a diavolului:

„După ce a zis: „Din plinătatea Lui noi toți am luat", a adăugat: „Și har peste har" , arătând că prin har și iudeii s-au mântuit. Căci zice: „Nu pentru că sunteți numeroși, ci pentru părinții voștri v-am ales" (Deut. 7:7-8). Deci, dacă nu pentru isprăvile lor au fost aleși de Dumnezeu, este limpede că prin har au dobândit această cinste. Și noi toți am fost mântuiți prin har, dar nu la fel ca ei, nu pentru aceleași pricini, ci pentru unele mult mai mărețe și mai înalte. Deci harul de care noi avem parte nu este ca acela. Într-adevăr, nouă nu ni s-a dat numai iertarea păcatelor (...), ci și dreptate și sfințenie și înfiere și har de la Duhul mult mai strălucit și mai îmbelșugat. Prin acest har am devenit iubiți lui Dumnezeu, nu numai ca robi, ci și ca fii și ca prieteni. De aceea zice: „Har peste har"[45].

Nu trebuie omisă nici opinia interesantă și totodată corectă a lui Ioan Scotus Eriugena asupra versetului 16 din prolog. Teologul apusean consideră că primul har din face referire la harul credinței, iar al doilea este harul adevărului prin care Îl înțelegem pe Hristos[46]. Tiparul pe care îl folosește Eriugena pentru a-și construi exegeza biblică este al Fericitului Augustin. Succesiunea „har peste har" are în vedere în primul rând credința, ca fiind primul har dat omului de către Dumnezeu, iar odată acceptat, Dumnezeu oferă al doilea har, pe acela al vieții veșnice[47].

Ultimul verset din prolog (și totodată din evanghelia ioaneică) care aduce în discuție cuvântul „har" pune în paralel două persoane și două concepte. Evanghelistul Ioan scrie: „Pentru că Legea prin Moise s-a dat, iar harul şi adevărul au venit prin Iisus Hristos". Este pentru prima oară când Ioan vorbește despre Legea poporului Israel și prorocul Moise. Exegeții consideră că νόμος-ul nu denotă în contextul prologului doar Pentateuhul, ca fiind distinct de scrierile profetice sau de restul scrierilor Vechiului Testament, nici la „legislația" cuprinsă în Pentateuh, ci la tot corpus-ul învățăturilor

[44] SFÂNTUL IOAN GURĂ DE AUR, *Omilii la Evanghelia după Ioan*…, pp.140-141.
[45] SFÂNTUL IOAN GURĂ DE AUR, *Omilii la Evanghelia după Ioan*…, p. 143.
[46] IOAN SCOTUS ERIUGENA, *Comentariu la Evanghelia lui Ioan*…, pp. 27, 29
[47] IOAN SCOTUS ERIUGENA, *Comentariu la Evanghelia lui Ioan*…, p. 234.

conținute în Lege, în profeți sau scrierile sapiențiale, care de asemenea sunt considerate derivate și tributare inspirației lui Moise și reprezintă autoritatea divină de la temelia credinței poporului Israel[48].

Diferența calitativă dintre Legea lui Moise și harul venit prin Hristos se observă imediat la nivel textual. „Inferioritatea" Legii mozaice constă în faptul că a fost oferită poporului prin intermediari umani, dar acest fapt nu îi poate nega proveniența divină (Legea a fost dată *prin* Moise și nu *de* Moise)[49]. Față de Moise, Hristos nu este intermediar. Dumnezeu S-a revelat în mod plenar și desăvârșit în Persoana Fiului Unul-Născut din veșnicie, preexistent creației și de o ființă cu Tatăl. Așadar, nu trebuie să vedem între lege și „har și adevăr" o opoziție strictă, ci mai degrabă o un progres în din punct de vedere teologic, spiritual și revelațional[50].

Sfântul Ioan vede în venirea lui Hristos între oameni o reinterpretare a episodului din Ieș. 33-34, când Moise intră în dialog cu Yahweh, dar nu Îi vede decât spatele. Prin întruparea Mântuitorului, Dumnezeu a venit în maximă apropiere față de om. Numai Hristos L-a văzut pe Dumnezeu față către față, oamenii pot doar să contemple urmele lui Dumnezeu în creație, sau, ca să folosim o imagine plastică, să Îi vadă spatele precum Moise pe Sinai[51].

Concluzii

Evenimentele relatate în prologul ioaneic au produs, după cum afirma și John F. McHugh, „o tensiune între Biserică și sinagoga iudaică din vremurile respective"[52]. Întruparea Fiului lui Dumnezeu, a Logosului divin, a schimbat în mod evident conștiința religioasă a iudeilor din secolul I. Dumnezeu Cel transcendent vine în maximă apropiere de om schimbând raportarea sa la divinitate de până atunci, Hristos desăvârșind revelația Vechiului Testament. Harul și adevărul se „întrupează" în lume împreună cu Hristos. Acesta nu mai reprezintă doar o favoare, ci devine absolut necesar omului în vederea desăvârșirii sale ființiale.

[48] John F. MCHUGH, *A critical and exegetical commentary on John 1-4*, coll. The international critical commentary, Ed. T&T Clark International, London, 2009, p. 67.
[49] Judith LIEU, *Narrartive analysis and Scripture in John*, în Steve MOYISE (Ed.), *The Old Testament in The New Testament*, Ed. Sheffield Academic Press, Sheffield, 2000, p. 147.
[50] Lect. Dr. Constantin PREDA, *„Cartea neamului lui Iisus Hristos"*...., pp. 65-67.
[51] Lect. Dr. Constantin PREDA, *„Cartea neamului lui Iisus Hristos"*...., pp. 65-67.
[52] John F. MCHUGH, *A critical and exegetical commentary on John 1-4*..., p. 68.

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MYSTICAL ROLES. A PHENOMENOLOGICAL INTENDMENT OF DOGEN'S SUPERMAN

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Abstract: *Gaining a surge of public notoriety in the West, especially after the first two World Wars, Zen mysticism established itself as a benchmark for understanding existence that was intended as a move beyond the doctrine of classical Buddhism towards an approach with immediate practicality, simplified, efficient and reduced to a minimum of mechanisms for addressing the numinous – of course, a numinous seen as an aseity (Pali Tathatā) that just is and is not addressed. Like Buddhism, Zen also highlighted and supported the importance of the community – Sangha (Sans. saṃgha) – through which the practitioner, advanced as a mystic who has already had the experience of the numinous, discovers himself as a belonged who offers himself to help the spiritual journey of the members of the community. It is precisely on this aspect of the mystic as dedicated to his own path but also to others that Dōgen (†1253) focuses, introducing the concept of a superior man characterized by eight great realizations (Jap. satori) achieved through the practice of meditation of sitting (Jap. zazen). Such a mystic achieves a fixation in enunciation of these eight roles that arise from spiritual realizations – fixation through which he gives himself to other Zen practitioners and which become templates carrying the other towards reaching a superior numinous reality.*

Keywords: *Hermeneutics; phenomenology of community; roles; superman; transience.*

1. Self and affirmation

Among the more recent religious movements of world notoriety – or among the mystical ones, if we prefer another framing in terms of focusing on an interiority of the unfoldings of one's own existence –, Zen Buddhism stood out as a breath of fresh air for a religion already settled in a ritualistic rhythm, with an impact similar to the neo-Protestant "awakenings" (but settled and calm, without manifest exuberances or transformative theological-pastoral repositionings).

Of course, belonging to the world of inner experience and interpretation characteristic of Buddhism has always meant belonging both to an immediate community – *Sangha* (from Sans. *saṃgha*), whether lay-communal or monastic – and to a community of a totality of existence – *Tathatā* (Pali for *aseity* or *ultimate reality*, but without a personal semantic addressability – imploratory or devotional). To reach one of these communions means not only to position them symbolically as ultimate goals of a spiritual journey, but also to consider them as vehicles-means of accessing those expected or desired realities (Sans. *nirvāṇa*).

Thus, for Buddhism, reaching nirvāṇa means learning to find the original as an unconstructed (Sanskrit *asaṃskṛta*) – so not only reaching or identifying an essentiality, but also realizing what that reality is: a surprising *non-structurality that is so by itself* (Ro. *nestructuralitate care așa este prin sine*) – and not a construction or a dissolution-deconstruction (which would have assumed an initial construction, a *to-be-constructed* as a plan-idea, a sense, a will, a constructor etc.)

In all this flow of *reality-one-with-all* (Ro. *realitate-una-cu-tot*), the magical man finds himself as being in harmony with the essences of this reality (See Blaga, 2014, p. 185), yet not diluted in consciousness, but present through his idea of who he is – about a material, transient and illusory *self*. Therefore, Buddhism only denies the absolutization of the self that remains only an illusion of the identity of the repetitions of manifestations (See Davy, 2000, pp. 19, 182) – of temporary fixations with relational characters that, however, become cumulatively permanent in a karmic "baggage" that forms and monopolizes this self, pushing it to cyclical travails and sufferings (Sans. *Saṃsāra*).

Even if suffering comes to be seen as a "conjunctural ontological given of humanity" (Cânda, 2022, p. 7) in which the human can find himself only as an absurd creation (See Cânda, 2014, p. 165), Buddhism indicates a positioning on this particular self both through the practice of an adequate spirituality, and, especially, through the understanding of what it should be (even if this *being of the self* is also an illusory state recognized as such, at the same time it can be used as a means towards

the enlightenment preceding the achievement of nirvāṇa); overcoming illusory matter will come from identifying with the vacuity of one's own strength (See Abhayadatta, 2004, p. 59) – therefore through an achievement beyond ability and helplessness.

On the other hand, always being a *belonged* (Ro. *aparținut*), for the success of this *travail as a given of humanity* (Ro. *travaliu ca dat al omenirii*), a positioning of semantic realization of intersubjectivity is imposed – a leaning towards understanding that can only be possible through the concept of subjectivity (See Zahavi, 2024, p. 257) – therefore through precisely that concept that in Buddhism either escapes from a framework of semantic accuracy, either – once *caught* in a formalizing semiotics – finds itself as impermanent in its conceptual-formal existence.

2. Above and beyond self

Starting from the offering foundation of Hinduism, classical Buddhism benefited from a long period of ritual and conceptual developments starting from the archetypal framework already existing in the Indian subcontinent. However, as missionaryism – intentional or conjunctural to already natural commercial developments – took this new positioning towards the numinous to realms where the familiarity of the collective imaginary was no longer a given of the immediate.

So, Buddhism had to adapt: first to the fairly settled (but welcoming) institutional-regularized Chinese culture where it ended up transforming into *Chán*, and later, in the fertile realm of welcoming, veiling myths of East Asia, to thrive amazingly well under the assimilating forms of *Zen* in Japan and *Sŏn* in Korea – subsequently becoming "nurseries" for spreading of Zen throughout the world.

A remarkable landmark with a reverberating influence throughout the world of Buddhism – be it classical or not – was that of Dōgen (†1253). A complex and intellectually effervescent personality, with a particular appetite for spiritually driven journeys, Dōgen managed to reposition Zen towards a fluid approach that not only pursued an intellectually satisfying reconceptualization and founded new religious institutionalizations but focused above all on the practicality of always being resolutely oriented towards a pertinent and palpable here-and-now *attainable*.

Among Dōgen's new positions and developments, the most important are those on the practice of *zazen* as a form of sitting meditation and *satori* as a "great realization" or understanding as the goal to be achieved through meditation.

A reference writing by Dōgen is *Hachi Dainin Haku – The Eight Satori of the Superior Man* – in which he develops his vision over these positions towards understanding through the practice of zazen.

If Buddhism – be it of any *vehicle* or school – aims to find a supramundane vision (Sans. *lokottara*) that would substantiate a cathartic lack of substantiality of the ego (Sans. *pudgala-nairātmya*) (See Davy, 1999, pp. 226, 235), Dōgen's Zen focuses on that *superior man* who, by himself and together with others like him, nevertheless develops a material framework. This framing through the fact of zazen does not aim to "fill" a conceptual-illusory self that is in any case unfixable to itself as a perceptible reality, but focuses on preparing settings that facilitate the experience of the numinous – therefore *mystical roles* (Ro. *roluri mistice*) viewed as clarifying instantiations of positioning-within-sense-of-beingness (Ro. poziționare-întru-sens-ființial) (See Cânda, 2024[a], p. 42). Thus, Dōgen describes the following great achievements achieved through the specific meditation of sitting – achievements specific to a superior man on the path to enlightenment (See Dogen, n.d.c, p. 234):

a. *Shoyoku* – having few desires;
b. *Chisoku* – sufficient understanding;
c. *Onri* – calm joy through detachment from the crowd;
d. *Shojin* – as effort and especially *gonsho* as a permanent effort for practicing zazen;
e. *Fumonen* – no illusion or right thinking;
f. *Zenjo* – stability of the state of meditation;
g. *Chiei* – wisdom produced through zazen;
h. *Fukeron* – non-discussion.

What is observed in this enumeration is not a despair of the refusal of an identity with oneself (See Kierkegaard, 1998, p. 53) – escape or denial of self –, but precisely the construction of an identity that is certainly volatile, but which, through multiple positionings, defines an *idea of self through simultaneously-manifest roles* (Ro. *idee de sine prin roluri simultan-manifeste*). Therefore, man no longer defines himself through an appreciation of a state – perceived or imagined –, but by finding a definable and relatable phenomenon that is delimited by manifestations "(from-)beyond-self (Ro. (de-)dincolo-de-sine)" (Cânda, 2024[b], p. 112).

Therefore, achieving such an identity based on roles of reporting to zazen means proposing towards the other – another or one's own conceptual self – a potential narrative content of addressing in the form of a "surplus-enunciation (Ro. enunț-surplus)" (Cânda, 2025[a], p. 573).

As *the other* does not belong to the beingness of the Zen mystic (without developing here what from aseity as all-uniformly existing or by what mechanism it can be discredited as *being-existence*), the defining roles of the mystic's character end up imposing an enunciation-already-ready-to-be-answered (Ro. enunț-deja-gata-de-a-fi-răspuns) (See Cânda, 2025[a], p. 575) hence an impatience to address an enunciation considered as definitive in its semantic content.

Thus, the enunciation of essentialized and crystallized narratives towards addressing becomes a *diffusing enunciation of own roles* (Ro. *enunț difuzant al propriilor roluri*) which, through the universalizing orientation towards the numinous, becomes a numinous meta enunciation (Ro. meta-enunț numinos) (See Cânda, 2025[a], p. 576).

Yet the characteristics that Dōgen proposes are not only addressed to one's own conduct and transformation, but also to others, to the community, to the Sangha – thus of formalizing some semantic relationships – cataphatic or apophatic – with the *numinous-as-given-through-the-being-of-the-other* (Ro. *numinosul-ca-dat-prin-ființa-celuilalt*) which, in turn, makes itself known through its own enunciation outlined by projective roles (so the mystic offers himself through his own roles).

Thus, by addressing the numinous present in both the mystic and in the others, the *role-bearing-enunciation* (Ro. *enunțul-purtător-de-roluri*) becomes a semiotic reality independent of the right holder of the enunciation, which is however sublimated into roles – pluralities of anonymous third parties (See Ricœur, 2020, p. 253). Since acts of expression carry within themselves their own interpretation as a purpose (*Kundgabehandlungen*) (See Schutz, 1967, p. 117), the role-bearing enunciation becomes a mechanism for transcending beyond the intrinsic unaddressability of the human being arising from the non-linguistic barrier of being (See Cânda, 2025[b], p. 48-49).

If from his own profound meditative approach (*zazen*) the mystic realizes that he cannot "account for himself [*raison de lui-même*] through his own essence" (Meillassoux, 2014, p. 51), from the inevitable unfolding of the community conjuncture a feeling of reintegration of being is generated (See Dufrenne, 1976, p. 87) and of ultimate-revealing realization (*satori*) of the ghostly subsistence of one's general (See Noica, 1997, p. 59) – but also of the unconfirmable exterior of one's mind (See Nagel, 1994, p. 12).

In order to be able to overcome the framework of *beingess-as-unknown-phenomenality-given-to-me* (Ro. *fiindul-ca-fenomenalitate-necunoscută-dată-mie*) – thus to semantically integrate the limiting character of this volatile perception-interpretation immediacy –, precisely by fixing one's own roles in the enunciation as a mirroring of the roles of others, one achieves what one of the eighty-four Tibetan masters – Siddha Kankaripa – calls "the phenomenal appearance of void space" (Abhayadatta, 2002, p. 54).

3. Shared silences

If this realization of vacuity veiled in a *phenomenal unfolding of transience* (Ro. *desfășurare fenomenală de tranziență*) brings a serene tranquility as an expression of one's own joy of detachment (Jap. *onri*) as a result of a right thinking (Jap. *fumonen*), for the other members of the community this still remains a truth far from attainable, thus positioning them as spectators of a tragic phenomenon (See Liiceanu, 1975, p. 34); as Lama Anagarika Govinda (1998, p. 200) notes: "the intellect directed outwards sinks us ever deeper into the process of becoming, into the world of 'things' and of material forms or into the illusion of a separate self – into the illusion of death."

It is precisely through these external phenomena represented as illusory constructed and conceptually assimilated realities that the transition must be made from the roles assumed by the mystic already advanced on the path towards the numinous and the roles of others – therefore not only through a transposed co-presence (*übertragene Kompräsenz*) of mirroring the feeling of the other (See Ricœur, 2007, p. 140), but through a *giving of self as character* (Ro. *dăruire de sine ca personaj*). Through such an act towards *an-another-of-the-community* (Ro. *un-altul-al-comunității*), the mystic gives himself as idea of a multiplicity of realities (See Maimon, 2015, p. 138) – idea of some essential positionings that become hypostases-templates to carry the other towards a subsequent and superior numinous reality.

Thus, the roles that outline the idea of the *character-as-numinous-transpositional* (Ro. *personajul-ca-transpozițional-numinos*) will not only impose a model to follow, but will provoke a semantic repositioning towards the numinous that will direct the ordinary practitioner from knowing the fact of being to knowing-that-it-is-with-necessity-for-sacred (Ro. a-ști-că-este-cu-necesitate-pentru-sacru) (See Cânda, 2024[b], p. 114), thus achieving a sharing of serene silences – silences of the mind contemplative of the end of all worlds (See Abhayadatta, 2002, p. 145) external and internal, vacating and aseitive.

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MYSTICAL NARRATIVE. A PHENOMENOLOGICAL INTENDMENT OF ESCRIVA'S WAY

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Abstract: *After the spiritual and cultural peak reached in the full religious and the already ecclesiasticly institutionalized Middle Ages, Latin mysticism finds a theological, pastoral and personal experience refreshment through the impetus of the Second Vatican Council (1962-1965) which fundamentally repositions the Catholic Church in the challenging realities of contemporary times. If the roots of Latin mysticism were the monastic centers of the West – with their iconic peaks Saint John of the Cross and Saint Teresa of Ávila – , in modernity, after the 20th century, a new religious positioning focused on small local groups – but with an all-encompassing vision of reality will emerge. In this new context, Josemaría Escrivá de Balaguer y Albás (†1975) becomes an essential landmark of this new trend in which the laity firmly assert themselves as full-fledged pillars of a Living Church (for example Adrienne von Speyr, Hans Urs von Balthasar and Carlo Acutis). A phenomenological understanding of Escrivá's Way (Camino) means addressing the mystical narrative as a form of positioning towards the numinous, as well as towards the other. Therefore, to follow a path proposed by a mystic – here, by Escrivá – means to seek a permanence of the presence of the numinous through the very shared community narrative.*

Keywords: *Enunciation; fictional worlds; hermeneutics; narrative; phenomenology of community.*

1. Crossing and breakthrough

Among the mystical currents best known theologically – but rather sporadically "frequented" by philosophers and ordinary believers –, Latin mysticism nevertheless stands out as a surprisingly dynamic and conceptually fruitful theological current, which – especially after the dogmatic-institutional refreshment of the Second Vatican Council (1962-1965) – has come to reconfigure itself into excitingly current approaches and developments, addressed especially to the young people of the Church.

If classical Latin mysticism emerged mainly and developed in the monastic centers of gravity of the medieval civilization (the most prominent examples being Saint John of the Cross and Saint Teresa of Ávila) – thus being, through their socio-cultural importance, also reflections of historical contexts (See Davy, 1998, p. 67) –, the new Western mysticism of the 20th century will take a considerable and special boost, with reverberations that will go beyond the limits of the usual path from monastic "leavening" to the communitarian-ecclesiastical "maturation" of small local groups.

A such new *mysticism of all and sundry* (Ro. *misticism al tuturor și a toate*) is encountered at Saint Josemaría Escrivá de Balaguer y Albás (†1975), who becomes an essential landmark of this new trend through which the laity no longer have the shyness or barrier of institutional support and prestige, but firmly assert themselves as pillars with full rights of a Living Church – a church of *The Call* of Jesus (*Mt. 5:48*, but also *Lev. 19:2*) to holiness and working fullness (we can exemplify here with Adrienne von Speyr, Hans Urs von Balthasar and even the new saint of the youth – Carlo Acutis).

Like the mystics of the Middle Ages, Escrivá also urges a journey of breakthrough towards God, but a special one, through which the pilgrimage is no longer an external one to holy places with cathartic potential, nor to architectural-imaginary representations as reflections of the Jewish mysticisms of the Throne or the Divine Chariot (see *Book of Ezekiel – Chapter 1* or *Book of Isaiah – Chapter 6*), but becomes a pilgrimage of unification in itself corresponding to the unity of the Divine Kingdom (See Davy, 1998, p. 99) and through Christ received as a pre-orbiting light (See Unamuno, 2015, p. 129) – a pilgrimage that has a special aridity, but still decidedly optimistic in the success of achieving the experience of the numinous.

If Escrivá's *Way* (*Camino*) has awakened a perpetuating theological-devotional interest, the same interest is imposed by the phenomenological focus on the religious phenomenon – a focus that seeks to go beyond the factic-initiatic journey, towards a *breakthrough at essences* (Ro. *răzbire la*

esențe), addressing in particular the *mystical narrative* (Ro. *narațiune mistică*) as a *fact of positioning towards the numinous*.

It is precisely in this narrative passage from the *Camino* that living like Christ in the world itself is a mysticism, a mystery affirmed by Jean Baudrillard as the real, sense and truth as exceptions (See Baudrillard, 2008, p. 53); therefore the exceptionality of ultimate realities becomes an ontic identity frameworking achieved through a "series of deaths towards one's own self, of renunciations of oneself" (See Laroche, 2023, p. 65) – from *leaves* (Ro. *lăsări*) behind of the instantiations of the ego, the path to God continuing on a new path by abandoning the exhausted intellect (See Špidlík, 2001, p. 117).

However, in this very "vanity" of the desolation of the lack of horizons, the "despair of necessity" (Kierkegaard, 1998, p. 36) appears as the persistence of an impulse of breakthrough that is associated with an *avidity for dissemination of self within one's own self* (Ro. *aviditate de diseminare a sinelui în propriul sine*) – hence of a *narrative-unfolding-told-only-to-me* (Ro. *desfășurări-narative-spuse-numai-mie*).

2. Worlds and enunciations

From the very first pages of *The Way*, we discover that the path proposed to us is not one of traditional reaching a sacred-symbolic geographical location nor of a travail of struggle through successive stages towards an inner reality with the aim of a catharsis obtained from *contemplative fixation* (Ro. *fixare contemplativă*) on the numinous revealed only for oneself, but is in fact an unfolding of rules-settlements – so rather an *advancement of conducts* (Ro. *parcurs de conduite*) of settling in the presence of God (See. Escrivá de Balaguer y Albás, 2011, p. 46).

Throughout the book, Escrivá generally oscillates between three directional exhortations: (1) the reminder that now, life is a reality contorted by suffering and dystopian mirrored to the Kingdom of God ("crosses, labors, unrests: you will have them as long as you live" – See Escrivá de Balaguer y Albás, 2011, p. 203), (2) from this reality that is foreign to being and perpetually alienating in turn, you can only escape through a change that brings detachment from matter – but a detachment obtained through self-mortification as the foundation of communication with God ("do not go beyond the nature of things: if God himself gives himself to you, what good is this attachment to creatures?", "you are of no use (...) if you do not change", "if you do not mortify yourself, you will never be a soul of prayer" – See Escrivá de Balaguer y Albás, 2011, pp. 62, 66, 106) and (3) there is still a hope of reaching Godhood, but only through a persevering toil that at some point will attract God's cooperation ("persevere and you will 'ascend'", "He will work, if you entrust yourself to Him" – See Escrivá de Balaguer y Albás, 2011, pp. 213, 287).

Observing this anguishing-tensioning construction, it can delimit a particular style of relating to the sacred that mirrors both the cult of a crucified Christ or a sorrowful Mary in agony (See Unamuno, 1995, p. 37), as well as an address to oneself and to others that – like that in Paul's epistles – is agonizing precisely because of the combative positioning that forgets to dialogue (See Unamuno, 1995, p. 51). If you nevertheless dedicate yourself to adhering to the will of God (See Gasparino, 2001, p. 53), you will find yourself – agonizing and anguished (an inner experience also related to agony – See Laroche, 2023, p. 52), of course – on an endlessly narrow path (See Colliander, 2003, p. 128), but which, nevertheless – as Hans Urs von Balthasar notes – rediscovers the narrowness as an "objective process of dilation" (See Balthasar, 2016, p. 56).

This touches on a paradox of faith already familiar from the psalms of the Old Testament ("You brought me out of trouble into a wide-open space" – *Ps. 4:2*, *Bible*, 2020, p. 1316): the delight as a spaciousness of living that is reached beyond the constraints of immediate materiality.

To reach this contentment coming from the *spatiality of living* (Ro. *spațialitatea trăirii*) does not only mean a repositioning *just of oneself*, but – since *The Way* is not a diary or a collection of meditations addressed to oneself, but is an address to *the other* – it also imposes a *world as semantic comprising* (*lume ca cuprindere semantică*) – therefore of a spatiality of senses addressed to each believer as a mechanism-framing of *settlement-of-the-other-in-narrative* (Ro. *așezare-în-narațiune-a-celuilalt*).

In this spatiality of senses, through the given of intentions and addressees, self-consciousness is no longer isolated from intentionality (See Zahavi, 2024, p. 95) but uses it to gather other similar intentionalities around it and to carry the inner experiencer towards the numinous that brings man to it (See Cânda, 2024[a], p. 25). If we also accept an unconscious component of the will, then Lucian Blaga's (2011, p.64) remark that "a horizon of a certain structure is projected from the unconscious (...) into the environment in which the unconscious must be realized" helps to understand the connection that is established between intrinsic intentionality and the connection with the numinous through a commonly-shared "space of unfoldings (Ro. spațiu al desfășurărilor)" (Cânda, 2024[b], p. 259) through a "numinous-language-already-natural (Ro. limbaj-numinos-deja-firesc)" (Cânda, 2025[a], p. 570).

So *intentionality-as-mobilizer-to-ourselves* (Ro. *intenționalitatea-ca-mobilizantă-nouă*) is constituted in a corroborated effort that is above practice – in a "travail of semantic assimilation (Ro. travaliu de asimilare semantică)" (See Cânda, 2025[b], p. 69) which, semantically augmenting the understanding of one's own reality, leads to the awareness of a new potential that would happen if one were to leave the current state of being (See Noica, 1978, p. 170) – hence a leaving-the-limit-behind (Ro. lăsare-în-urmă-a-limitei) towards another rediscovery-of-self (Ro. redescoperire-de-sine) (See Cânda, 2024[b], p. 258).

This rediscovery becomes a re-settlement of one's own dynamic mechanism of understanding – a configurating act that gives sense to the narrative necessity (See Ricœur, 2020, p. 188) and that orients the structuring of the narrative world (See Eco, 1991, p. 14) towards subsequent configurations that in turn become *fictional possibilities of addressing the other* (Ro. *posibilități ficționale de adresare a celuilalt*). The possible content of the addressing becomes a fictional enunciation that describes through itself possible alternative worlds (See Ryan, 1991, p. 24) – hence a backwards-enunciation (Ro. enunț-răspăr) (See Cânda, 2025[a], p. 569) still addressed to oneself.

But *the-not-yet-addressed* (Ro. *încă-neadresatul*) belongs by intention to the others, thus imposing a *narrative-not-only-to-me* (Ro. *narațiune-nu-numai-mie*) that brings with it both the presence of the divine as the Other-enunciation (Ro. Celălalt-enunț) (See Cânda, 2025[a], p. 568), and the presence of the others as characters to whom the mystic will address his narrative content – the presence of a *community-enunciation* (Ro. *comunității-enunț*) as a narrative world in which the characters have propositional attitudes (See Eco, 1991, p. 178) as sub-structures of semantic positioning that carry within themselves a transfiguring potential when uttered to others as real addressees-receivers of the enunciation.

Since the real is not denied to the fictional (See Noica, 1978, p. 45), it means that the narrative has a potency of a reality as being what is encountered in the world (See Špidlík, 2001, p. 107) – this potency, however, raising the issue of the validating encounter of the narrative fact by the other.
Like the fictional seen as an aesthetic object that refuses to be integrated into the world through perception and action (See Dufrenne, 1976, p. 225), the narrative of addressing towards God – whether He is a person or a presence in the other – becomes a numinous object that retains its autonomy of substance, while allowing both perception and aggregation into the factual.

3. A search for light

Even if for Escrivá, accessing the Godhead means going through a labyrinthine and obscuring travail, his guidance nevertheless exudes a hope of encountering Christ – so, ultimately, not a burning down in the shadows but an ascent into the light (See Chardin, 2007, p. 104) through the four things necessary for the believer (Colliander, 2003, p. 63): "humility, unwavering vigilance, the will to resist, and prayer."

Beyond an assiduous and regulated practice, what Escrivá seeks – both for himself through his own experience and for the help of others – is to achieve a permanence of the presence of the numinous that becomes an accompany-of-mystery (Ro. însoțire-de-taină) (See Cânda, 2024[b], p. 256). It is precisely this mystery of the Godhead that out of love is given to the knowledge of believers (See Unamuno, 1995, p. 43) that becomes, in fact, a reference as an aprioric given of the collective naturalness (See Cânda, 2022, p. 13) – thus associating a *narrative-as-numinous-reference* (Ro.

narativ-ca-reper-numinos) that establishes a relationship of permanence with the sacred through which it can be named (See Michel, 1994, p. 230) and become a personally-addressable *This One*.

But the others being already present in this narrative of addressing the numinous through the community-enunciation, is also achieved a communion with God that starts from precisely this communion with people (See Speyr, 1996, p. 65). Therefore, to reach God, one must first reach people (See Cânda, 2014, p. 164) as part of a stable world through its very manifesto (See Meillassoux, 2014, p. 120) – thus through participation and observation itself as forms of communal scrutiny of the numinous.

Scrutinizing the numinous alongside others – whether they are already familiar with the sacred or novices – reveals the *narrative as a glancing for the numinous* (Ro. *narațiunea ca o căutătură a numinosului*), which maintains its importance through the very common participation in constructing an address of welcoming and unveiling of the numinous.

It is pertinent and fulfilling to conclude with the statement of Cardinal Tomáš Špidlík (2001, p. 142): "Union in grace and in love is the only value that will not pass away. Everything else will change until the end of times."

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THE LIGHT OF THE RESURRECTION IN THE THEOLOGY AND HYMNOGRAPHY OF ST. JOHN OF DAMASCUS

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Abstract: *This study examines how the theme of Resurrection light structures the theology and hymnography of St. John of Damascus. Far from treating light as a poetic embellishment, the Damascene presents it as the uncreated radiance through which Christ's divine identity becomes manifest. Rooted in the Nicene confession that the Son is "light from light," the Paschal mystery reveals the unity of Christ's divinity and humanity in a single luminous act. The article explores how St. John integrates biblical motifs, patristic insights, and liturgical experience into a coherent vision in which light renews both the human person and the cosmos. Special attention is given to the Paschal canon, where hymnography transforms theology into communal encounter. In this perspective, the light of the Resurrection is not merely symbolic but functions as the center of Christian existence and the anticipation of the world's final transfiguration.*

Keywords: *Resurrection light; St. John of Damascus; paschal hymnography; nicene christology; byzantine theology; theology of light; easter iconography.*

În teologia Sfântului Ioan Damaschin, lumina ocupă un loc central, deoarece prin ea sunt exprimate atât identitatea lui Hristos, cât și chemarea omului și destinul final al întregii creații. Pentru Ioan, lumina Învierii nu este doar un simbol al victoriei asupra morții, ci limbajul propriu al lui Dumnezeu, felul în care El Se descoperă și lucrează în lume. Lumina pascală devine astfel cheia de înțelegere a întregii istorii a mântuirii: în strălucirea ei se revelează pe deplin adevărul proclamat de Sinodul I Ecumenic de la Niceea – că Fiul este de aceeași ființă cu Tatăl[1].

Din această perspectivă, lumina nu poate fi înțeleasă separat de Persoana lui Hristos. Pentru Ioan, lumina revelată în Întrupare, pe muntele Tabor și în dimineața Învierii este chiar strălucirea necreată a firii divine, aceeași lumină pe care Fiul o împărtășește cu Tatăl din veșnicie. De aceea, lumina devine manifestarea vizibilă a dumnezeirii Sale, dovada concretă că Hristos este Fiul lui Dumnezeu și că în El firea umană și firea divină sunt unite fără confuzie. În această lumină se confirmă că revelația nu constă doar în cuvinte, ci în însăși prezența și lucrarea reală a lui Dumnezeu în lume[2].

Ioan interpretează istoria biblică în lumina acestui adevăr. El vede în lumina creației, în teofaniile veterotestamentare, în slava de pe Sinai și în profețiile mesianice etape succesive ale unui itinerar divin care pregătește revelarea deplină a luminii în Hristos. Pentru el, Scriptura este o pedagogie luminoasă: tot ceea ce a fost prefigurat în Vechiul Testament se împlinește în realitatea pascală, în care lumina devine vizibilă în trupul înviat[3].

Pe lângă fundamentele doctrinare și biblice, lumina are un rol esențial și în imnografia alcătuită de Ioan Damaschin. Canonul pascal – una dintre cele mai renumite opere liturgice ale sale – nu reprezintă doar o succesiune de tropare armonios structurate, ci o adevărată teologie a luminii, exprimată poetic și ritmic. În aceste cântări, lumina nu este descrisă de la distanță, ci este împărtășită direct credincioșilor, introducându-i în experiența strălucirii dumnezeiești a lui Hristos care umple întreaga celebrare pascală. Astfel, cântarea bisericii devine locul în care teologia se convertește în contemplație, iar cunoașterea despre Hristos se transformă în comuniune vie cu El[4].

În concepția damaschiniană, omul este orientat constitutiv către lumină datorită faptului că poartă chipul lui Dumnezeu. Păcatul nu anulează această orientare, dar o distorsionează, introducând

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[1] Joseph Tixeront, *Histoire des dogmes dans l'antiquité Chrétienne*, vol. III, Paris 1912, 496.
[2] P. G., tomul 96, col. 841 C.
[3] Ioan Tulcan, *Misterul mântuirii în Hristos și în Biserică*, Arad 2004, 7.
[4] P.G. tomul 96, col. 817-825.

fragmentare și obscuritate în capacitatea omului de a-L percepe pe Dumnezeu. Mântuirea este înțeleasă ca luminare treptată, prin care harul restaurează chipul și îl orientează din nou către izvorul luminii[5]. În această perspectivă, lumina pascală devine însăși temelia antropologiei creștine, deoarece dezvăluie scopul ultim al omului: participarea reală și veșnică la slava dumnezeiască a lui Hristos, Cel înviat[6].

Teologia luminii se extinde și asupra dimensiunii sacramentale. În Euharistie[7], credincioșii primesc trupul înviat al lui Hristos, care este izvorul luminii necreate. Prin comuniunea sacramentală, lumina nu rămâne un obiect al contemplației, ci devine realitate lăuntrică, principiul unei transformări care atinge întreaga persoană: suflet și trup. Astfel, Ioan afirmă în mod clar caracterul integrator al luminii, care străbate întreaga viață eclezială[8].

Dimensiunea cosmică a luminii ocupă un loc la fel de important în gândirea damaschiniană. Ioan vede în lumina Învierii începutul restaurării universului întreg, nu doar al omului. Cosmosul, creat prin Logos, este chemat să participe la strălucirea pascală, iar această participare devine anticiparea transfigurării finale, când Dumnezeu va fi „totul în toate". Lumina paștilor nu rămâne astfel un eveniment interior comunității creștine, ci se extinde asupra întregii creații[9].

Prin armonizarea hristologiei, antropologiei, liturgiei și cosmologiei, Ioan Damaschin propune o viziune unitară asupra luminii, în care se concentrează întreaga dinamică a mântuirii. Lumina Învierii apare ca principiul care ține împreună întreaga revelație: în ea se întâlnesc adevărul dogmatic despre dumnezeirea lui Hristos, experiența vie a comuniunii cu El în Biserică și împlinirea eshatologică a omului și a creației în slava Sa[10]. Această viziune conferă operei sale o profunzime și o coerență remarcabile, făcând din teologia luminii un element central pentru înțelegerea tradiției creștine[11].

În teologia Sfântului Ioan Damaschin, hristologia niceeană constituie fundamentul care permite interpretarea corectă a luminii revelate în evenimentul Învierii. Ioan nu vede doctrina consubstanțialității ca pe un cadru abstract, ci ca pe axul care explică modul în care lumina se manifestă în Hristos. Pentru el, lumina pascală este confirmarea vizibilă a adevărului definit la Niceea: Fiul împărtășește în mod real aceeași ființă și aceeași slavă cu Tatăl[12].

Pornind de la această bază dogmatică, Ioan interpretează lumina nu ca un fenomen exterior, ci ca strălucirea propriei naturi divine a Fiului. În momentul Învierii, această lumină devine accesibilă în mod deplin prin trupul unit ipostatic cu Cuvântul. Astfel, lumina nu este o podoabă poetică, ci expresia ontologică a dumnezeirii manifestate în umanitate. În acest sens, Învierea este deopotrivă hristologică și revelatorie, deoarece confirmă adevărurile formulate de tradiția dogmatică.

Unul dintre punctele importante ale hristologiei damaschiniene este unirea ipostatică. Ioan subliniază că, în Hristos, divinitatea și umanitatea sunt unite fără amestecare și fără separare. Această unire face ca trupul omenesc să devină izvor al luminii divine. Nu este vorba de o lumină antrenată

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[5] În teologia Sfântului Ioan Damaschin, „lumina" nu este metaforă poetică, ci energie divină necreată, accesibilă omului prin har. Orientarea ontologică spre lumină exprimă vocația de îndumnezeire, iar lumina pascală revelează transfigurarea firii umane înviate în Hristos, adevăratul ei scop ultim.

[6] André Lossky, *Le canon des matines pascales byzantines. Ses sources bibliques et patristiques*, în „L'Hymnographie", Conférences Saint-Serge XLVIe semaine d'études liturgiques Paris, 29 juin-2 julliet 1999, Éditées par A. M. Triacca et A. Pistoia, Roma 2000, 255-269.

[7] Pentru Ioan Damaschin, Euharistia este locul privilegiat al pătrunderii luminii necreate în om. Trupul înviat al lui Hristos transmite energiile dumnezeiești care transfigurează întreaga ființă, arătând că lumina nu este doar contemplație, ci realitate comunicată sacramental și transformatoare a vieții ecleziale.

[8] P. G., tomul 96, col. 841 A.

[9] Vladimir Lossky, *Introducere în Teologia Ortodoxă*, București 1993, 71.

[10] Viziunea damaschiniană unifică dimensiunile doctrinare și experiențiale ale credinței prin ideea luminii ca manifestare a adevărului divin. Lumina Învierii devine criteriul interpretativ al întregii economii a mântuirii, integrând hristologia, experiența liturgică și orientarea eshatologică a creației spre slava lui Dumnezeu.

[11] Sfântul Ioan Damaschin, *Slavă... și acum...* la Stihoavna Vecerniei Mari din 8 Noiembrie, în *Mineiul pe Noiembrie*, București 2005, 114.

[12] Joseph Rickaby, *The Divinity of Christ*, în „Westminister Lectures", London and Edinburgh 1906, 30.

din exterior, ci de cea care izvorăște din Persoana Logosului și pătrunde întreaga natură asumată[13]. Învierea reprezintă momentul în care această luminare interioară a trupului atinge plinătatea vizibilă. Ioan acordă un rol privilegiat Scripturii în susținerea acestei perspective. El interpretează momentele importante ale revelației veterotestamentare ca anticipări ale luminii pascale: lumina creației, rugul aprins, stâlpul de foc, slava de pe Sinai, profețiile mesianice. Toate acestea sunt interpretate ca prefigurări ale luminii eterne care va iradia din Hristos în ziua Învierii. În acest fel, Ioan ancorează interpretarea sa hristologică într-o viziune unitară asupra întregii iconomii divine[14].

Această viziune unitară îl conduce pe Ioan Damaschin să atribuie luminii și un rol soteriologic. Lumina nu doar dezvăluie dumnezeirea lui Hristos, ci devine și forța prin care natura umană este transfigurată și ridicată la comuniune cu Dumnezeu.[15]. Prin Înviere, trupul lui Hristos devine primul trup uman transfigurat în lumina dumnezeiască, inaugurând astfel restaurarea firii omenești. Lumina devine, în această logică, energia prin care mântuirea atinge ființa umană în mod real și nu doar simbolic.

În acest context, Ioan dezvoltă o hermeneutică a luminii care dă sens întregii revelații. Evenimentele din viața lui Hristos sunt înțelese prin prisma luminii: Nașterea ca intrare a luminii în lume, Taborul ca anticipare a luminii pascale, iar Învierea ca plinătate a acestei lumini. Această viziune face ca lumina să fie criteriul teologic prin care toate misterele credinței se leagă într-un tot coerent. De aceea, lumina nu este un element marginal, ci un punct central al hristologiei damaschiniene[16].

Teologia luminii are și o importantă dimensiune apologetică. Ioan folosește lumina ca argument împotriva interpretărilor eronate ale lui Hristos. Pentru el, dacă lumina care se manifestă în Înviere este necreată, atunci Hristos nu poate fi considerat creatură. Lumina devine astfel mărturie împotriva arianismului și criteriu hermeneutic pentru interpretarea corectă a revelației. În acest fel, lumina funcționează atât ca experiență spirituală, cât și ca argument doctrinar[17].

Pe lângă dimensiunea apologetică, Ioan vede lumina ca principiu al unității dintre teologie și liturgie. Tot ceea ce dogma afirmă este trăit în mod concret în celebrarea pascală. Lumina Învierii nu rămâne un concept abstract, ci devine realitate văzută, cântată și împărtășită. Canonul pascal nu doar transmite o doctrină, ci o face trăită, arătând că lumina hristologică aparține vieții Bisericii, nu doar formulărilor teologice[18].

Fundamentele hristologice niceene constituie coloana vertebrală a teologiei luminii în opera Sfântului Ioan Damaschin. Pentru el, lumina Învierii este dovada vizibilă a consubstanțialității Fiului cu Tatăl, confirmarea unirii ipostatice și începutul restaurării firii omenești. Această perspectivă integratoare explică de ce lumina devine criteriul de interpretare a întregului mister creștin: în lumina Învierii se clarifică identitatea lui Hristos, vocația omului și destinul final al creației[19].

Pentru Sfântul Ioan Damaschin, doctrina luminii ocupă un loc central în înțelegerea modului în care Dumnezeu Se revelează și acționează în lume. Lumina este forma privilegiată prin care

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[13] Unirea ipostatică explică posibilitatea ca trupul lui Hristos să devină transparență a luminii dumnezeiești. În el, natura umană nu este anihilată, ci penetrată de energiile divine ale Logosului. Învierea dezvăluie deplin această strălucire interioară, arătând că trupul asumat participă real la slava dumnezeirii.

[14] P. G., tomul 96, col. 841 D.

[15] În teologia damaschiniană, lumina Învierii este temeiul transfigurării firii umane. Ea arată că mântuirea nu este doar juridică sau simbolică, ci o schimbare ontologică prin participarea la energiile divine. Trupul lui Hristos devine prototipul restaurării întregii umanități.

[16] Sfântul Ioan Damaschin, *Stihira a VI-a* la Laudele de la Utrenia din 13 Septembrie, în *Mineiul pe Septembrie*, 186.

[17] Apare aici tema bine-cunoscută a „trecerii", deoarece Irmosul Cântării I se inspiră din cântarea de mulțumire a lui Moise și a Mariei, după trecerea poporului Israel prin Marea Roșie (Ieșirea 15,1-19). Cântarea lui Moise exprimă bucuria eliberării de sub puterea faraonului, în timp ce Irmosul pascal prezintă bucuria întregii creații în fața biruinței lui Hristos asupra morții. Deși nu există corespondențe textuale directe, motivul „trecerii" le este comun: Moise cântă trecerea din robie în libertate, iar Irmosul proclamă că, prin Învierea Sa, „Hristos Dumnezeu ne-a trecut" „din moarte la viață", din robia păcatului la libertatea vieții veșnice (André Lossky, *Le canon des matines pascales byzantines...*, 25-261).

[18] P.G., tomul 96, col. 841 B.

[19] Sfântul Ioan Damaschin, *Canonul Paștilor* de la Utrenia din Duminica Sfintelor Paști, Cântarea a 5-a, în *Penticostar*, București 1999, 17.

Dumnezeu comunică omului realitatea prezenței Sale, fără a-Și diminua transcendența[20]. În această perspectivă, lumina nu este o imagine simbolică, ci un mod al energiilor divine necreate care pătrund în creație și o susțin în existență.

Un aspect central al teologiei lui Ioan Damaschin este afirmarea caracterului necreat al luminii dumnezeiești. Lumina care strălucește din Hristos, mai ales în evenimentul Învierii, nu ține de lumea creată, ci este manifestarea vizibilă a dumnezeirii Sale. Ea confirmă în mod experiențial adevărul mărturisit dogmatic la Sinodul de la Niceea: Fiul este de aceeași ființă cu Tatăl, împărtășind aceeași slavă și aceeași putere veșnică. În această lumină, doctrina energiilor divine capătă o dimensiune concretă – prin ele, omul poate percepe și trăi prezența reală a lui Dumnezeu în istorie[21].

Pentru Ioan, evenimentele Scripturii constituie cadrul privilegiat în care lumina devine revelatoare. Rugul aprins, stâlpul de foc, slava lui Dumnezeu pe Sinai — toate acestea sunt interpretate ca manifestări ale luminii necreate. Ioan vede în ele nu simple simboluri, ci anticipări reale ale luminii pascale, în care dumnezeirea se arată nu doar în mod indirect, ci în trupul uman al lui Hristos. Această continuitate îl conduce să construiască o viziune unitară a revelației, în care lumina devine firul conducător al planului mântuitor[22].

De aceea, lumina are în opera sa și o profundă dimensiune hristologică. Ioan subliniază că lumina Învierii nu se separă de persoana lui Hristos, ci este expresia naturii Sale divine. Trupul înviat nu reflectă o lumină exterioară, ci manifestă lumina necreată. Unirea ipostatică explică această realitate: divinitatea și umanitatea fiind unite în Persoana Fiului[23], lumina dumnezeiască transfigurează firea omenească. Ioan vede Învierea ca momentul în care această transfigurare devine deplin vizibilă[24].

Teologia luminii susține întreaga antropologie damaschiniană. Omul este creat după chipul lui Dumnezeu și, prin urmare, este orientat către lumină. Păcatul întunecă această orientare, dar nu o elimină. În mântuire, harul luminează treptat sufletul, restabilind capacitatea omului de a primi lumina divină. Pentru Ioan, această luminare este începutul îndumnezeirii, adică participarea reală la viața lui Dumnezeu. În acest cadru, lumina nu este doar revelare, ci și transformare, o energie care străbate ființa umană și o reorientează către izvorul ei[25].

Dimensiunea liturgică este inseparabilă de această teologie. În cult, lumina devine o realitate trăită, nu doar afirmată. Cântările, gesturile și simbolurile liturgice fac vizibilă lumina Învierii, iar credincioșii sunt invitați să intre în strălucirea ei. Ioan vede Liturghia ca spațiul în care lumina teologică devine experiență comunitară, unind credința Bisericii cu viața sacramentală. În mod special, Euharistia este prezentată ca participare la lumina trupului înviat, ceea ce conferă teologiei sale o puternică dimensiune mistică[26].

Lumina are în teologia damaschiniană și o dimensiune eshatologică. Pentru Ioan, lumina pascală anticipează lumina desăvârșită a Împărăției, în care Dumnezeu va fi „totul în toate". În această perspectivă, lumina nu aparține exclusiv timpului prezent, ci este un semn al viitorului. Omul, luminat prin Înviere și prin sacramente, este chemat să se pregătească pentru această lumină finală, în care

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[20] În concepția damaschiniană, lumina exprimă modul în care energiile divine necreate devin accesibile creației fără a compromite transcendența lui Dumnezeu. Ea reprezintă prezența activă a lui Dumnezeu în lume, menținând existența tuturor și oferind cadrul în care omul poate percepe și primi revelația divină.

[21] George Remete, *Dogmatica*, Alba Iulia 1997, 214-217.

[22] Sfântul Ioan Damaschin, *Stihira I* de la Litia Vecerniei din 25 Decembrie, în *Mineiul pe Decembrie*, București 1975, 401-402.

[23] La Ioan Damaschin, lumina Învierii este inseparabilă de Persoana lui Hristos și exprimă energiile divine ale Fiului manifestate prin trupul înviat. Unirea ipostatică face posibilă transfigurarea reală a firii umane, iar Învierea dezvăluie pe deplin această luminare interioară a umanității asumate (Cf. John Meyendorff, *Byzantine Theology: Historical Trends and Doctrinal Themes*, New York 1974, 143–146).

[24] Nicolae Chițescu, Isidor Todoran, Ioan Petreuță, *Teologia Dogmatică și Simbolică*, București 1958, 466.

[25] La Ioan Damaschin, lumina divină constituie principiul restaurării firii umane: harul luminează sufletul, redându-i orientarea originară spre Dumnezeu și inaugurând procesul îndumnezeirii. Lumina nu este doar manifestare a prezenței divine, ci energie transformatoare care reînnoiește și reorientează omul (cf. Andrew Louth, *St John Damascene: Tradition and Originality in Byzantine Theology*, Oxford 2002, 159–165).

[26] Pentru Ioan Damaschin, liturgia pascală devine locul unde lumina Învierii se trăiește efectiv: cântările și riturile transformă lumina divină într-o realitate comunitară. Euharistia, ca participare la trupul înviat, introduce credincioșii în strălucirea energiilor divine, conferind teologiei sale un pronunțat caracter mistic și sacramental (Cf. Aidan Nichols, *Byzantine Gospel: The Theology of St. John Damascene*, Edinburgh 1994, 112–118).

întreaga creație va fi transfigurată. Astfel, lumina devine atât începutul, cât și sfârșitul itinerarului mântuirii.

Lumina necreată descoperă dumnezeirea lui Hristos, lucrează transfigurarea omului, dă formă vieții Bisericii și orientă întreaga creație spre împlinirea ei eshatologică. În această sinteză coerentă, Ioan Damaschin se profilează ca unul dintre cei mai importanți teologi ai luminii din tradiția creștină, oferind o perspectivă unitară în care revelația, mântuirea și transfigurarea universului sunt strâns legate de aceeași lucrare luminoasă a lui Dumnezeu.

Imnografia Sfântului Ioan Damaschin este locul în care teologia luminii ajunge la expresia ei cea mai vie și mai accesibilă credincioșilor. Dacă sistemele dogmatice expun adevărul în mod conceptual, imnografia îl traduce în limbajul rugăciunii, al cântării și al experienței liturgice. Canonul pascal, compus de Ioan, reprezintă unul dintre cele mai importante exemple de teologie exprimată poetic, în care lumina nu este doar tema centrală, ci și atmosfera spirituală în care se desfășoară întreaga celebrare[27].

În acest canon, lumina apare încă din primele tropare ca semn al biruinței lui Hristos asupra morții. Ioan nu descrie lumina ca un simplu ornament literar, ci ca manifestarea reală a dumnezeirii care iese la iveală prin Înviere. Troparele invită comunitatea să pășească în această lumină, subliniind faptul că participarea liturgică este o intrare în strălucirea pascală. Astfel, canonul devine un spațiu de întâlnire între teologie și experiență, în care lumina se comunică prin însăși structura cântării.

În imnografia sa, Ioan Damaschin pune în permanentă legătură lumina cu dumnezeirea lui Hristos, arătând că strălucirea liturgică nu este doar un simbol, ci chiar manifestarea prezenței Sale divine în mijlocul Bisericii. Pentru el, lumina care se arată în ziua Învierii este aceeași care a strălucit pe Tabor și aceeași pe care Tatăl o împărtășește Fiului din veșnicie. Această continuitate teologică este exprimată nu prin argumentație dogmatică, ci prin repetarea poetică a motivului luminii. În acest mod, imnografia devine o predică rituală, prin care Biserica proclamă adevărul consubstanțialității într-un limbaj accesibil tuturor[28].

Unul dintre elementele definitorii ale canonului pascal este caracterul său comunitar. Ioan compune într-un mod care nu izolează credinciosul, ci îl integrează în comunitatea luminată a Bisericii. Repetițiile, refrenele și ritmul cântării sunt gândite pentru a crea unitate spirituală, astfel încât lumina să fie primită nu individual, ci în comuniune. Această dimensiune eclezială a luminii este o constantă a teologiei damaschiniene, care vede în Biserică spațiul privilegiat al luminării[29].

Imnografia exprimă și dimensiunea antropologică a luminii. Troparele nu se limitează la a proclama lumina învierii, ci invită credincioșii să se lase transformați interior de această lumină. Ioan folosește imagini ale inimii luminate, ale întunericului risipit, ale omului renăscut în lumina lui Hristos. Aceste expresii nu sunt metafore morale, ci semne ale procesului real de luminare prin care omul participă la viața divină. Astfel, imnografia devine un ghid spiritual, orientând credinciosul spre îndumnezeire[30].

Dimensiunea cosmică a luminii este exprimată cu o forță deosebită în imnografie. Ioan afirmă că lumina pascală nu se limitează la spațiul comunității, ci se extinde asupra întregului univers. Expresia „toate s-au umplut de lumină” sintetizează această viziune cosmologică: marea, pământul, cerurile și cele de dedesubt sunt cuprinse de strălucirea Învierii. În mod poetic, canonul exprimă o teologie în care întreaga creație participă la restaurarea inaugurată de Hristos. Astfel, imnografia devine proclamare cosmică, iar Biserica se recunoaște ca mărturie în interiorul acestui univers luminat[31].

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[27] Robert Taft, *The Byzantine Rite: A Short History*, Collegeville 1992, 78–82.

[28] Juan Mateos, Robert F. Taft, *Liturgy of the Hours in East and West*, Collegeville 1996, 214–219.

[29] Sfântul Ioan Damaschin, „ Și acum...” la Litia Vecerniei din 27 Decembrie, în *Mineiul pe Decembrie*, 463.

[30] În imnografia pascală, luminarea interioară a credinciosului exprimă participarea reală la energiile divine. Imaginile transformării inimii, alungării întunericului și renașterii în Hristos nu sunt simple metafore morale, ci descrieri poetice ale procesului îndumnezeirii, trăit personal și comunitar în liturgie (cf. Dumitru Stăniloae, *Spiritualitate și comuniune în Liturghia ortodoxă*, București 1993, 152–156).

[31] Imnografia pascală exprimă extinderea luminii Învierii asupra întregului cosmos. Tema „toate s-au umplut de lumină” arată că restaurarea adusă de Hristos nu privește doar omul, ci întreaga creație. Canonul devine astfel un imn cosmic, în care universul participă la luminarea inaugurată de Înviere (cf. Kallistos Ware, *The Orthodox Way*, Crestwood NY 1995, 67–70).

În canonul pascal există și o dimensiune sacramentală subtilă. Ioan sugerează în tropare că lumina pascală devine accesibilă în mod deplin prin participarea la Euharistie, în care credincioșii primesc trupul înviat, izvorul luminii necreate. În acest sens, imnografia nu doar descrie lumina, ci pregătește sufletele pentru primirea ei reală în sacrament. Astfel, cântarea devine o pedagogie spirituală, conducând credincioșii spre luminarea interioară care izvorăște din sacramente.

Imnografia lui Ioan Damaschin reprezintă o mărturie unică asupra modului în care lumina Învierii poate fi înțeleasă, celebrată și trăită în Biserică. În cântările sale, teologia se unește organic cu poezia liturgică, doctrina se transformă în rugăciune, iar contemplația devine participare la viața lui Hristos. În canonul pascal, lumina devine elementul care armonizează toate dimensiunile existenței creștine: credința, cultul, destinul omului și sensul creației. Astfel, Ioan Damaschin oferă Bisericii nu doar o capodoperă imnografică, ci și una dintre cele mai profunde sinteze ale teologiei luminii din întreaga tradiție creștină.

Antropologia Sfântului Ioan Damaschin este profund marcată de teologia luminii, întrucât destinul omului este înțeles ca intrare progresivă în lumina lui Dumnezeu. Pentru Ioan, omul poartă chipul lui Dumnezeu și este, prin însăși structura sa, orientat către lumină. Lumina nu este doar o realitate exterioară, ci mediul natural în care firea umană își regăsește plenitudinea. Această orientare fundamentală explică de ce mântuirea este văzută ca proces de luminare, prin care chipul întunecat de păcat este restaurat[32].

În acest context, păcatul este interpretat de Ioan nu ca simplă încălcare morală, ci ca diminuare a capacității de a primi lumina divină. Întunecarea spirituală afectează întreaga persoană și rupe dinamica naturală a comuniunii cu Dumnezeu. Restaurarea, în schimb, este prezentată ca luminare treptată, prin care harul redeschide ochiul lăuntric al omului și îi permite să participe din nou la strălucirea dumnezeiască. În această logică, lumina devine criteriul *sănătății* spirituale și al adevăratei libertăți[33].

Un aspect fundamental al antropologiei lui Ioan Damaschin este viziunea unitară asupra persoanei umane. El respinge orice separare radicală între suflet și trup și afirmă că acestea formează împreună o singură existență. Lumina Învierii nu transfigurează doar sufletul, ci și trupul, care este chemat să participe la slava viitoare. Astfel, destinul omului nu constă în eliberarea de corporalitate, ci în transfigurarea ei într-o existență luminată, asemenea trupului înviat al lui Hristos. În această perspectivă, lumina devine principiul transformării complete a persoanei umane[34].

Această dimensiune integratoare se manifestă cu putere în perspectiva sacramentală a lui Ioan Damaschin. El acordă un rol central Euharistiei, în care credincioșii primesc trupul înviat al lui Hristos, izvor al luminii necreate. Participarea la acest sacrament nu doar întărește viața sufletească, ci o luminează, pregătind omul pentru îndumnezeire. Prin comuniunea euharistică, omul gustă anticipat lumina eshatologică și începe restaurarea chipului umbrit de păcat. În acest fel, liturgia devine spațiul în care teologia luminii se unește cu transformarea concretă a persoanei.

În imnografia pascală, Ioan folosește imagini antropologice care întăresc această viziune. Troparele vorbesc despre „inimi luminate", „suflete curățite", „vieți renăscute în lumină". Aceste expresii nu sunt simple metafore morale, ci reflectă realitatea harului care transfigurează lăuntric persoana. Imnografia devine astfel un manual spiritual pentru iluminare, orientând comunitatea către participarea tot mai deplină la lumina lui Hristos.

Ioan Damaschin abordează antropologia luminii dintr-o perspectivă profund hristologică. Chemarea omului la lumină își are temeiul în faptul că Hristos este „lumina lumii" și modelul deplin al umanității transfigurate. Prin Întrupare, lumina dumnezeiască pătrunde în condiția umană, iar prin

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[32] Pentru Ioan Damaschin, orientarea omului spre lumină derivă din faptul că el poartă chipul lui Dumnezeu. Lumina este mediul firesc al împlinirii umane, iar mântuirea reprezintă restaurarea capacității de a o primi. Procesul luminării exprimă vindecarea și transfigurarea ființei umane întunecate de păcat (Cf. Dumitru Stăniloae, *Teologia Dogmatică Ortodoxă*, vol. II, București 1997, 91–94).

[33] Sfântul Ioan Damaschin, *Canonul Indictionului*, de la Utrenia din 1 Seprembrie, Cântarea I, în *Mineiul pe Septembrie*, București 2003, 14.

[34] În antropologia lui Ioan Damaschin, lumina Învierii transfigurează întreaga persoană, nu doar sufletul. Unitatea suflet–trup exclude orice dualism, iar trupul este chemat să participe la slava lui Hristos. Lumina devine principiul îndumnezeirii integrale, orientând omul spre destinul său eshatologic (Christopher Veniamin, *The Orthodox Understanding of Salvation: Theosis in Scripture and Tradition*, Dalton 2013, 132–136).

Înviere ea strălucește în trupul lui Hristos, dezvăluind destinul la care este chemată firea noastră prin har. Astfel, Hristos nu este doar izvorul luminii, ci și forma ei desăvârșită: în El omul contemplă ceea ce este chemat să devină[35].

Dimensiunea ascetică ocupă un loc important în această viziune antropologică. Ioan prezintă viața ascetică drept colaborare cu lumina dumnezeiască. Rugăciunea, postul, milostenia și curățirea inimii sunt pași prin care omul își deschide ființa către iluminare. Ascetismul nu este o negare a lumii, ci un mod de a înlătura umbrele păcatului pentru a permite luminii să pătrundă fără piedici. În acest sens, viața morală devine un proces de iluminare continuă, orientat spre transfigurarea finală.

Antropologia luminii la Ioan include și dimensiunea comunitară a persoanei. Restaurarea nu se petrece în izolare, ci în Biserică, unde lumina se transmite prin cuvânt, cântare și sacramente. Comunitatea devine locul în care omul învață să primească și să împărtășească lumina. În această perspectivă, Biserica nu este doar o instituție, ci icoana unei umanități restaurate, unite în lumina Învierii.

Antropologia damaschiniană evidențiază unitatea profundă dintre identitatea persoanei umane și lumina divină. Omul este creat pentru lumină, chemat la lumină și restaurat prin lumină. În această viziune coerentă, lumina nu este un simplu element descriptiv, ci principiul însuși al mântuirii și al îndumnezeirii, care dă formă întregii existențe creștine.

Teologia Sfântului Ioan Damaschin nu limitează lumina Învierii la nivelul experienței personale sau comunitare, ci o extinde asupra întregului cosmos. Pentru el, lumina pascală nu este doar semn al biruinței lui Hristos, ci începutul transformării universale. Învierea nu reprezintă o simplă revenire la viață, ci o intrare a luminii dumnezeiești în toate straturile existenței, inaugurând o lume nouă. Această viziune îl așază pe Ioan printre cei mai coerenți teologi ai transfigurării cosmice[36]. În perspectiva sa, cosmosul este creat prin Logos, iar lumina este prima realitate care poartă amprenta ordinii divine. Astfel, lumina pascală este înțeleasă ca restaurare a luminii primordiale, o reactivare a principiului care a structurat creația încă de la început. În acest sens, Învierea este interpretată ca momentul în care creația intră din nou în ritmul său originar, după ce fusese afectată de întunecarea păcatului. Lumina pascală devine, astfel, începutul unei noi creații[37].

Dimensiunea cosmică a luminii este evidențiată cu o deosebită intensitate în imnografia pascală. Ioan afirmă că „toate s-au umplut de lumină”: cerul, pământul, marea și chiar lumea celor de jos. Această universalitate nu este doar poetică, ci exprimă o convingere teologică: întreaga creație participă la transfigurarea inaugurată de Hristos. Cosmosul nu mai este perceput ca un cadru inert al istoriei mântuirii, ci ca un actor implicat în restaurarea divină[38].

Ioan integrează această viziune cosmică în cadrul mai larg al tradiției patristice. Pentru el, lumina Învierii reprezintă împlinirea profețiilor veterotestamentare privind restaurarea creației și confirmarea teofaniilor care au pregătit poporul pentru revelația pascală. Evenimente precum slava lui Dumnezeu pe Sinai sau lumina din viziunile profetice sunt interpretate ca fragmente ale unei perspective cosmologice mai ample, care se realizează pe deplin în Învierea Domnului[39].

Această viziune cosmică este strâns legată de antropologia luminii la Ioan Damaschin. Omul, creat ca microcosmos, este chemat să fie puntea de legătură dintre lumea materială și cea spirituală. De aceea, luminarea omului are urmări cosmice: odată cu restaurarea persoanei umane, întreaga creație este reașezată pe direcția ei firească spre Dumnezeu. Destinul universului devine astfel inseparabil de *destinul* omului, deoarece lumina pascală se revarsă în lume prin trupul înviat al lui Hristos și prin Biserica alcătuită din cei transfigurați de această lumină.

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[35] Norman Russell, *The Doctrine of Deification in the Greek Patristic Tradition*, Oxford 2004, 203–207.

[36] Antonie Plămădeală, *Vocație și misiune creștină în vremea noastră*, Sibiu 1984, 318-333.

[37] Ioan Damaschin interpretează lumina pascală ca restaurare a luminii originare a creației. Deoarece Logosul este principiul ordonator al lumii, lumina Învierii readuce cosmosul în armonia inițială, înlăturând întunecarea produsă de păcat. Ea devine începutul noii creații, inaugurate prin Hristos (John Behr, *The Mystery of Christ: Life in Death*, Crestwood NY 2006, 165–169).

[38] Sfântul Ioan Damaschin, *Canonul al doilea al Botezului Domnului*, de la Utrenia din 6 Ianuarie, Irmosul Cântării a 6-a, în *Mineiul pe Ianuarie*, București 1997, 145.

[39] Ioan Damaschin integrează lumina Învierii în continuitatea marilor teofanii veterotestamentare. Slava Sinaiului și lumina profeților sunt înțelese ca anticipări ale restaurării cosmice împlinite în Hristos. Învierea devine astfel punctul culminant al unei economii divine în care lumina conduce întreaga creație spre împlinirea ei (Jaroslav Pelikan, *The Christian Tradition*, vol. 2: *The Spirit of Eastern Christendom (600–1700)*, Chicago 1974, 105–109).

Teologia damaschiniană pune un accent deosebit pe caracterul unificator al luminii. În viziunea lui Ioan, lumina Învierii este energia divină care aduce armonie între cer și pământ, între văzut și nevăzut, între trecutul creației și viitorul ei eshatologic. Lumina nu doar alungă întunericul, ci restaurează relațiile, reface ordinea cosmică și orientează întreaga existență spre împlinirea finală. În acest sens, lumina pascală devine principiu al unității cosmice[40].

Imnografia pascală exprimă această unitate prin limbaj simbolic, dar cu un profund conținut teologic. Ioan descrie universul transfigurat: stelele care reflectă lumina Învierii, elementele naturii care se înnoiesc, „toată zidirea" care se bucură de strălucirea restaurată. Aceste imagini nu sunt simple alegorii, ci expresii ale convingerii că Învierea are efecte reale asupra cosmosulu[41]. Lumea este chemată să participe la lumina care izvorăște din trupul înviat al lui Hristos.

În această perspectivă, cosmologia damaschiniană nu este separată de eshatologie. Lumina Învierii anticipează lumina veșnică a Împărăției, în care întreaga creație va fi transfigurată. Ceea ce se întâmplă în momentul Învierii este începutul unei transformări care va fi deplină doar în Parusie. Ioan sugerează că lumea actuală este un spațiu în tranziție, luminat parțial de slava pascală, dar încă în așteptarea luminii definitive.

Dimensiunea cosmică a luminii la Sfântul Ioan Damaschin dezvăluie o viziune optimistă și profund coerentă asupra destinului universului. Lumina pascală nu este doar un element spiritual sau moral, ci principiu ontologic al restaurării cosmice. În această lumină, cosmosul nu este un decor al mântuirii, ci participant activ la transfigurarea inaugurată de Hristos. Prin această perspectivă, Ioan se distinge ca un teolog al luminii universale, în care creația și mântuirea sunt unite de aceeași strălucire divină.

Teologia luminii elaborată de Sfântul Ioan Damaschin reprezintă una dintre cele mai coerente sinteze patristice, în care hristologia, antropologia, liturgica și cosmologia se unesc într-o viziune teologică profundă. Lumina nu este, în această perspectivă, un element decorativ al limbajului teologic, ci principiul central prin care se exprimă revelația dumnezeiască. În lumina Învierii se regăsește fundamentul consubstanțialității, confirmarea unirii ipostatice și începutul restaurării omului și a creației[42].

Pentru Ioan, lumina care izvorăște din trupul înviat este manifestarea vizibilă a naturii divine a lui Hristos. În această lumină se confirmă ceea ce Sinodul de la Niceea a formulat dogmatic: Fiul este de o ființă cu Tatăl[43]. Lumina devine astfel locul în care teologia dogmatică se întâlnește cu experiența revelatorie, într-un mod care transcende explicația pur conceptuală.

În plan antropologic, lumina joacă un rol transformator. Omul, purtător al chipului lui Dumnezeu, este chemat să se lase luminat din interior, pentru ca prin har să fie restaurat în vocația sa originară. În viziunea damaschiniană, îndumnezeirea nu este o metaforă, ci procesul real prin care omul participă la lumina dumnezeiască. Această transformare cuprinde întreaga persoană și îi oferă orientarea spre viața veșnică.

Imnografia pascală oferă un cadru liturgic în care această teologie devine experiență. Canonul compus de Ioan este unul dintre cele mai clare exemple de îmbinare între dogmă și rugăciune. În cântările sale, lumina nu este doar proclamată, ci trăită; comunitatea este invitată să intre în strălucirea Învierii, să primească lumina și să devină purtătoare a ei. În acest sens, imnografia funcționează ca un instrument de luminare și de formare spirituală, integrând teologia în viața Bisericii.

Perspectiva cosmică a luminii completează această viziune. Pentru Ioan, lumina Învierii nu transformă doar omul, ci întreaga creație. Cosmosul este chemat să participe la restaurarea inaugurată de Hristos și să se orienteze către lumina eshatologică a Împărăției. Această viziune conferă teologiei

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[40] Nicolae Buzescu, *Hristologia Sfântului Ioan Damaschin (1300 de ani de la naşterea sa: 675-1975)*, în „Studii Teologice", nr. 9-10/1975, 687.

[41] Imnografia pascală a lui Ioan Damaschin exprimă credința că Învierea transformă întreaga creație. Imaginile naturii care se luminează și se înnoiește indică faptul că efectele pascale nu sunt metaforice, ci reale: cosmosul este chemat să participe la lumina dumnezeiască revărsată din trupul înviat al lui Hristos (cf. Maxwell E. Johnson, *The Rites of Christian Initiation: Their Evolution and Interpretation*, Collegeville 2007, 312–315).

[42] Traian Seviciu, *Hristologia și soteriologia Sfântului Ioan Damaschin, după Canoanele Învierii, Înălțării și Cinzecimii*, în „Ortodoxia", nr. 4/1959, 579-582.

[43] Nicolae Chifăr, *Istoria creștinismului*, vol. II, Iași 2000, 22-23.

sale un caracter profund, în care universul este văzut nu ca o realitate condamnată la degradare, ci ca un spațiu destinat transfigurării și împlinirii.

În ansamblu, teologia luminii formulată de Ioan Damaschin dezvăluie o perspectivă unitară asupra istoriei mântuirii. Lumina pascală devine criteriul de interpretare al întregii revelații și punctul în care se întâlnesc creația, întruparea, mântuirea și destinul cosmic. Această sinteză nu doar reafirmă profunzimea gândirii damaschiniene, ci și relevanța actuală a operei sale: în lumina Învierii, omul și cosmosul își descoperă adevărata identitate și destinație.

Prin această viziune, Sfântul Ioan Damaschin se distinge ca unul dintre marii teologi ai luminii creștine. Opera lui arată că lumina nu este un simplu simbol, ci realitatea prin care Dumnezeu revelează, restaurează și conduce întreaga existență spre împlinirea finală. În lumina pascală se reflectă atât adevărul dogmatic, cât și dinamica spirituală a Bisericii, precum și întreaga chemare a lumii către transfigurare.

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REASON, REVELATION, AND CONTEMPLATION IN THE THEOLOGY OF ST. JOHN OF DAMASCUS

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Abstract: *This article explores the function of reason in the knowledge of God according to St. John of Damascus, highlighting his unique position as the principal architect of Eastern Christian scholasticism. For John, reason is not opposed to faith but operates as its natural ally, enabling the human person to discern the order of creation and recognize the divine presence reflected within it. Rooted in a theology that affirms both the intelligibility of the world and the spiritual orientation of the human mind, the Damascene understanding of reason integrates philosophical inquiry with revealed truth. By analyzing the relationship between natural knowledge, contemplative ascent, and the illumination of grace, this study reveals how John constructs a holistic epistemology in which reason becomes a path toward communion rather than an autonomous instrument. Furthermore, the article examines how this synthesis shapes John's defense of Christian doctrine and his contribution to the development of theological method. Ultimately, reason emerges as an essential dimension of the human vocation: a gift through which the person participates in divine wisdom and responds to the call of truth.*

Keywords: *Reason and revelation; St. John of Damascus; divine knowledge; byzantine scholasticism; theological epistemology; natural theology; christian philosophy.*

Între marii teologi ai tradiției creștine, Sfântul Ioan Damaschin se distinge prin articularea unei sinteze remarcabile între credință și rațiune. Considerat pe bună dreptate „părintele scolasticii răsăritene", el situează rațiunea într-un loc privilegiat în demersul cunoașterii lui Dumnezeu, fără a o separa însă de revelație. În perspectiva sa, rațiunea nu este opozantul credinței, ci instrumentul natural prin care mintea umană poate percepe ordinea lumii și, prin aceasta, înțelepciunea Creatorului. Prin urmare, epistemologia damaschiniană se întemeiază pe o armonie fundamentală între capacitatea cognitivă a omului și structura rațională a creației[1].

Pentru Ioan, cunoașterea lui Dumnezeu se desfășoară pe două niveluri complementare: unul natural, accesibil rațiunii, și unul supranatural, oferit de revelație. Această distincție nu conduce la o separare, ci la o continuitate. Lumea creată, fiind ordonată prin Logos, devine un mediu privilegiat pentru exercițiul rațiunii. Contemplând ordinea firii, omul poate ajunge la o cunoaștere analogică a lui Dumnezeu, recunoscându-L ca origine și finalitate a cosmosului. Această perspectivă acordă rațiunii un rol central în itinerariul spiritual, dar o menține în același timp în dependență de har[2]. Este avută în vedere puterea și capacitatea rațiunii umane de a înțelege și explica realitatea prin gândire logică. Se face referire la cât de departe poate ajunge mintea omenească prin propriile sale mijloace, fără sprijinul revelației. Această limitare nu este o slăbiciune, ci expresia respectului față de transcendența lui Dumnezeu. În această lumină, rațiunea nu devine un scop în sine, ci un drum către o întâlnire personală cu Dumnezeu, în care revelația împlinește ceea ce intelectul poate doar intui. Astfel, credința nu contrazice rațiunea, ci o depășește în mod firesc, conducând-o spre un nivel superior de cunoaștere.

Epistemologia teologală pe care Ioan o propune se sprijină pe o antropologie solidă. Omul este creat după chipul lui Dumnezeu, ceea ce înseamnă că rațiunea sa reflectă, într-o anumită măsură, raționalitatea divină. Această corespondență ontologică permite omului să perceapă ordinea lumii și să recunoască prezența Logosului în creație. Pentru Ioan, acest proces de cunoaștere este actul prin

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[1] Andrew Louth, *St John Damascene: Tradition and Originality in Byzantine Theology*, Oxford University Press, Oxford, 2002, pp. 54-59.

[2] John Meyendorff, *Byzantine Theology: Historical Trends and Doctrinal Themes*, Fordham University Press, New York, 1974, pp. 119-124.

care omul își exercită vocația sa spirituală: rațiunea devine astfel un instrument de comuniune, nu doar de analiză[3].

În același timp, Ioan subliniază rolul harului în dinamica cunoașterii. Harul nu suspendă funcția rațiunii, ci o vindecă și o ridică. Căderea a afectat capacitatea cognitivă a omului, întunecându-i înțelegerea și orientarea, însă harul restabilește claritatea percepției și direcția ei corectă. În această perspectivă, rațiunea iluminată devine capabilă să depășească limitele sale naturale și să intre într-o cunoaștere participativă a lui Dumnezeu. Astfel, epistemologia damaschiniană este în mod fundamental sinergică: cunoașterea este rezultatul cooperării între harul divin și efortul uman[4].

Pentru Ioan, rațiunea este indispensabilă și în teologia dogmatică. Structura logică a tratatelor sale, claritatea definițiilor și apetența pentru demonstrația conceptuală arată că teologia are nevoie de instrumentele rațiunii pentru a exprima adecvat conținutul credinței. În această privință, Damaschin se apropie de metoda teologică a Occidentului medieval, anticipând parțial demersul scolastic. Totuși, el rămâne fidel tradiției răsăritene, pentru care teologia nu este doar discurs, ci participare. Rațiunea, deși necesară, nu e suficientă: ea trebuie însoțită de rugăciune, smerenie și viață virtuoasă pentru a conduce spre adevăr[5].

Introducerea acestei perspective permite o înțelegere mai profundă a funcției rațiunii în teologia lui Ioan. Ea nu este doar un instrument descriptiv, ci o dimensiune constitutivă a persoanei umane, orientată spre Dumnezeu. Studiul de față își propune să examineze acest rol complex al rațiunii, analizând modul în care Ioan articulează raportul dintre cunoașterea naturală și revelația supranaturală, precum și funcția rațiunii în viața spirituală și în definirea dogmatică.

În viziunea Sfântului Ioan Damaschin, rațiunea nu este un element secundar al naturii umane, ci darul fundamental prin care omul poate percepe ordinea lumii și, prin intermediul ei, pe Dumnezeu. Ea este înscrisă în însăși structura creației, derivând din actul divin prin care Logosul a adus totul la existență. Astfel, rațiunea umană este concepută ca participare la raționalitatea Logosului, ceea ce înseamnă că omul, în mod natural, este orientat spre adevăr și are capacitatea de a-l recunoaște în creație[6].

Pentru Ioan, această raționalitate naturală este un instrument indispensabil în teologia naturală. El insistă asupra faptului că omul poate ajunge, prin contemplarea lumii, la cunoașterea existenței lui Dumnezeu și a unor atribute ale Sale. Ordinea, frumusețea și armonia universului nu sunt simple impresii estetice, ci urme ale înțelepciunii divine. Cosmosul funcționează ca o „carte a creației", în care mintea umană citește semnele prezenței Creatorului. În acest sens, rațiunea nu este în opoziție cu revelația, ci reprezintă primul pas al unui itinerar spiritual care își găsește împlinirea în credință[7].

Această epistemologie se sprijină pe o intuiție fundamentală: lumea este inteligibilă pentru că a fost creată de un Dumnezeu inteligibil. Pentru Ioan, cosmosul nu este guvernat de hazard sau necesitate impersonală, ci de o rațiune care îl structurează și îl conduce. Astfel, rațiunea umană își găsește corespondența în raționalitatea creației; între mintea omului și ordinea lumii există o consonanță ontologică, rezultată din faptul că aceeași înțelepciune divină este sursa ambelor. Această corespondență justifică folosirea rațiunii în cunoașterea lui Dumnezeu, deoarece ceea ce este adevărat la nivelul lumii este reflexul adevărului divin.

Pentru Ioan, capacitatea omului de a contempla lumea nu este doar un act intelectual, ci o formă de ascultare spirituală. Rațiunea îl conduce pe om spre uimire, iar uimirea devine începutul teologiei. Ordinea creației trezește dorința de a cunoaște cauza ei ultimă, iar această dorință este o expresie a structurii naturale a sufletului uman. Astfel, rațiunea nu este un mecanism autonom, ci un

[3] Vladimir Lossky, *The Mystical Theology of the Eastern Church*, St Vladimir's Seminary Press, Crestwood, NY, 1976, pp. 83-88.
[4] Verna E. F. Harrison, *Grace and Human Freedom according to St. Maximus the Confessor*, Eerdmans, Grand Rapids, 1992, pp. 73-78.
[5] Jaroslav Pelikan, *The Spirit of Eastern Christendom (600–1700)*, University of Chicago Press, Chicago, 1974, pp. 131-136.
[6] Norman Russell, *Fellow Workers with God: Orthodox Thinking on Theosis*, St Vladimir's Seminary Press, Crestwood, NY, 2009, pp. 67-72.
[7] Georges Florovsky, *Creation and Redemption*, Nordland Publishing Company, Belmont, MA, 1976, pp. 31-36.

drum interior care, atunci când este folosit corect, conduce inevitabil spre Dumnezeu. În această lumină, cunoașterea naturală devine o veritabilă formă de teologie[8].

În același timp, Ioan este atent să excludă orice formă de autosuficiență rațională. El afirmă cu claritate că rațiunea, deși necesară, are limite. Ea poate descoperi că Dumnezeu există, dar nu poate înțelege esența Lui. Această limitare nu reprezintă un obstacol epistemic, ci o protejare a misterului divin. Rațiunea are rolul de a conduce la credință, iar credința deschide mintea spre adevăruri care o depășesc. Prin această articulare, Ioan evită atât raționalismul, cât și fideismul, situându-se într-un echilibru teologic exemplar.

Totodată, rațiunea este strâns legată de libertatea umană. Ioan subliniază că omul nu este constrâns să îl cunoască pe Dumnezeu, ci este invitat. Funcția rațiunii nu este de a impune adevărul, ci de a-l descoperi. Omul, fiind creat după chipul lui Dumnezeu, are capacitatea de a discerne binele de rău și adevărul de eroare. Acest discernământ este actul prin care rațiunea participă la înțelepciunea lui Dumnezeu. Prin urmare, cunoașterea naturală nu este un proces neutru, ci unul moral, deoarece adevărul cere un răspuns al libertății[9].

În această perspectivă, rațiunea devine o dimensiune esențială a vocației umane. Ea nu este doar un instrument filozofic, ci o parte constitutivă a chemării omului la comuniune cu Dumnezeu. Ioan vede rațiunea ca pe un dar menit să fie folosit pentru a pătrunde în misterul creației și, prin aceasta, în misterul lui Dumnezeu. De aceea, folosirea rațiunii nu este opțională în viața spirituală, ci necesară: omul este chemat să își împlinească demnitatea de ființă rațională prin participarea la adevărul divin. Astfel, în teologia lui Ioan Damaschin, rațiunea este un dar natural, dar profund teologic. Ea permite omului să înțeleagă ordinea lumii, să recunoască prezența lui Dumnezeu și să intre într-un dialog cu realitatea creată. Prin articularea acestei viziuni, Ioan fundamentează o teologie a rațiunii care anticipează într-o anumită măsură dezvoltările ulterioare ale scolasticii, fără a renunța la dimensiunea contemplativă specifică tradiției răsăritene[10].

Pentru Sfântul Ioan Damaschin, credința și rațiunea nu apar ca două registre antagonice, ci ca două dimensiuni complementare ale cunoașterii adevărului. Această complementaritate se întemeiază pe însăși structura creației: rațiunea este darul prin care omul descoperă ordinea lumii, iar credința este răspunsul liber la revelația dumnezeiască. Teologia damaschiniană refuză atât raționalismul autosuficient, cât și fideismul care disprețuiește rațiunea. În schimb, Ioan propune o epistemologie sinergică, în care cele două facultăți se susțin reciproc în căutarea cunoașterii lui Dumnezeu[11].

În cadrul acestui raport, credința deține primatul, dar nu în mod exclusiv, ci în sensul că deschide o perspectivă asupra realităților care depășesc capacitatea naturală a rațiunii. Ioan subliniază că rațiunea poate indica existența lui Dumnezeu și unele atribute ale Sale, însă misterele centrale ale credinței – Treimea, întruparea, harul – nu pot fi pătrunse prin speculație. Credința nu desființează rațiunea, ci o luminează, conferindu-i direcția adecvată. Fără luminarea credinței, rațiunea riscă să rătăcească printre opinii, să cadă în autosuficiență sau în contradicție[12]. Totuși, Ioan nu înțelege credința ca un act irațional. Dimpotrivă, credința este un act al rațiunii, prin care omul acceptă adevărul revelat pe baza autorității lui Dumnezeu. Această autoritate nu este una arbitrară, ci întemeiată pe veracitatea lui Dumnezeu și pe experiența istorică a Bisericii. Astfel, credința este o extindere naturală a rațiunii: mintea umană, recunoscând limitele propriei cunoașteri, acceptă ceea ce este revelat dincolo de aceste limite. Prin urmare, credința împlinește rațiunea, nu o anulează.

Un alt aspect important în gândirea lui Ioan este modul în care rațiunea ajută la formularea credinței. Dogmatica sa este structurată logic, utilizând concepte precise și argumente deductive. Această abordare arată că teologia necesită rigoare intelectuală pentru a evita confuziile doctrinare. De aceea, Ioan este văzut ca precursor al metodei scolastice: el demonstrează că adevărurile revelate pot fi explicate și apărate prin argumente raționale, fără a le dilua caracterul misterial. Astfel, rațiunea

[8] Hans Urs von Balthasar, *The Glory of the Lord*, vol. 1: *Seeing the Form*, Ignatius Press, San Francisco, 1982, pp. 19-24.
[9] Kallistos Ware, *The Orthodox Way*, St Vladimir's Seminary Press, Crestwood, NY, 1995, pp. 66-71.
[10] John Behr, *The Mystery of Christ: Life in Death*, St Vladimir's Seminary Press, Crestwood, NY, 2006, pp. 96-101.
[11] Thomas F. Torrance, *Theological Science*, Oxford University Press, Oxford, 1969, pp. 55-60.
[12] Vladimir Lossky, *In the Image and Likeness of God*, St Vladimir's Seminary Press, Crestwood, NY, 1974, pp. 35-40.

devine instrument de clarificare și de protejare a credinței[13]. Pentru Ioan, credința nu exclude investigația rațională, ci o stimulează. Cunoașterea revelată trezește în om dorința de a înțelege mai profund sensul adevărurilor pe care le primește. Această dinamică este vizibilă în explicarea întrupării, unde Ioan folosește distincții conceptuale – fire, ipostas, voință – pentru a elucida misterul fără a-l reduce la rațiune. Astfel, teologia devine un efort al rațiunii de a formula adecvat ceea ce credința afirmă.

Ioan acordă un rol crucial experienței spirituale, afirmând că rațiunea, fără purificare morală, devine incapabilă să perceapă adevărul. Pasiunile necontrolate, mândria sau interesul egoist întunecă mintea și o fac incapabilă să contemple ordinea divină. Credința, însă, purifică intelectul, făcându-l apt pentru contemplare. Prin urmare, raportul credință–rațiune nu este unul pur teoretic, ci unul transformator: credința vindecă rațiunea, iar rațiunea susține credința în drumul către adevăr[14]. În plus, Ioan distinge între cunoașterea discursivă, proprie rațiunii, și cunoașterea contemplativă, care este dar al harului. Rațiunea pregătește terenul, dar contemplarea este cea care unește sufletul cu Dumnezeu. Această distincție arată că rațiunea nu este absolutizată, ci integrată într-o ierarhie epistemologică în care harul deține primatul. Totuși, fără rațiune, contemplarea nu ar putea fi nici înțeleasă, nici exprimată. Această armonie face din Ioan o figură emblematică a echilibrului între teologie și filozofie.

Astfel, credința și rațiunea se întâlnesc în mod exemplar în Liturghie. Pentru Ioan, Liturghia este locul unde adevărul revelat devine experiență și unde rațiunea este ridicată dincolo de limitele sale naturale. În Liturghie, rațiunea se închină misterului, nu prin negarea ei, ci prin recunoașterea transcendenței divine. Această perspectivă face din raportul credință–rațiune nu o tensiune, ci o sinergie destinată să conducă omul spre plenitudinea cunoașterii lui Dumnezeu.

Un aspect important al gândirii lui Ioan Damaschin este modul în care integrează instrumentele rațiunii în formularea teologiei. Spre deosebire de tendințele pur apofatice ale unor autori răsăriteni, Ioan recunoaște valoarea metodologică a definițiilor și distincțiilor conceptuale în procesul de exprimare a credinței. Folosirea sistematică a acestor instrumente îl apropie de metoda scolastică, anticipând prin rigoarea lui multe dintre preocupările teologilor medievali. Pentru Ioan, definirea corectă a termenilor nu este un exercițiu dialectic steril, ci o condiție necesară pentru exprimarea fidelă a adevărului revelat[15].

În formularea dogmaticii, Ioan insistă asupra distincției între esență și energie, între fire și ipostas, între natură și voință. Aceste distincții nu sunt artificial introduse în structura teologiei, ci provin din analiza atentă a datelor Scripturii și din Tradiția Bisericii. Ele permit articularea unei teologii coerente, în care misterele credinței sunt exprimate fără confuzie și fără reducționism. În acest sens, distincțiile conceptuale nu reduc misterul, ci îl protejează de interpretări greșite. Prin ele, rațiunea devine un instrument de clarificare și de apărare doctrinară[16].

Demonstrația teologică ocupă, de asemenea, un loc important în opera damaschiniană. Ioan formulează argumente logice pentru a explica de ce anumite doctrine sunt coerente, în timp ce altele, precum ereziile hristologice, conduc la contradicții. El arată că rațiunea, folosită corect, poate identifica incoerențele doctrinare și poate apăra integritatea credinței. Astfel, demonstrația devine un instrument apologetic, necesar în contextul disputelor doctrinare din secolele VII–VIII. Această utilizare a argumentului logic îl apropie de tradiția occidentală, fără a-l desprinde de sensibilitatea răsăriteană[17].

Pentru Ioan, limbajul teologic trebuie să fie precis și riguros. Vocabularul său sistematic – termeni precum „ipostas", „ousia", „prosopon", „energeia", „theandrism" – arată preocuparea pentru

[13] Brian E. Daley, *The Hope of the Early Church: A Handbook of Patristic Eschatology*, Cambridge University Press, Cambridge, 1991, pp. 62-67.
[14] Jean-Claude Larchet, *The Theology of Illness*, St Vladimir's Seminary Press, Crestwood, NY, 2002, pp. 41-46.
[15] St. John of Damascus, *An Exact Exposition of the Orthodox Faith*, trans. Frederic H. Chase Jr., in *Nicene and Post-Nicene Fathers*, Second Series, vol. 9, Eerdmans, Grand Rapids, MI, 1994, Book I, ch. 8; Book III, ch. 1, pp. 16-18; 50-52.
[16] St. John of Damascus, *An Exact Exposition of the Orthodox Faith*, trans. Frederic H. Chase Jr., in *Nicene and Post-Nicene Fathers*, Second Series, vol. 9, Eerdmans, Grand Rapids, MI, 1994, Book I, chs. 4–6; Book II, chs. 22-24; Book III, chs. 3-4, pp. 9-13; 41-45; 52-55.
[17] Andrew Louth, *Modern Orthodox Thinkers: From the Philokalia to the Present*, SPCK, London, 2015, pp. 42-47.

acuratețea conceptuală. Această preocupare nu reflectă o înclinație filozofică abstractă, ci convingerea că adevărul despre Dumnezeu trebuie formulat în mod responsabil. Dacă limbajul este confuz, atunci și credința va fi înțeleasă greșit. Astfel, rațiunea participă la puritatea credinței prin claritatea conceptelor pe care le utilizează[18].

Un alt element important este utilizarea analogiei. Ioan recunoaște limitele rațiunii și ale limbajului în ceea ce privește misterul lui Dumnezeu, dar afirmă totuși valoarea analogiilor ca instrument de apropiere. Analogii precum „lumina din lumină", „izvor și râu", „chip și strălucire" sunt folosite pentru a exprima relațiile treimice sau hristologice. Analogiei nu îi este atribuită o valoare absolută, dar ea permite minții să urce de la creat la necreat, de la vizibil la invizibil. Astfel, rațiunea devine capabilă să exprime ceea ce nu poate cuprinde[19]. Ioan folosește, de asemenea, argumente negative (apofatice) pentru a proteja misterul divin. El afirmă că mintea poate înțelege ceea ce Dumnezeu nu este, chiar dacă nu poate înțelege ceea ce este. Această metodă negativă nu anulează rațiunea, ci o eliberează de pretenția de a domina misterul. Prin negări succesive, rațiunea recunoaște limitele sale și face loc revelației. Astfel, apofatismul damaschinian este rațional și pedagogic, nu anti-rațional.

În cadrul disputelor doctrinare, Ioan utilizează definițiile și demonstrațiile pentru a apăra credința ortodoxă împotriva ereziilor. În special în tratatele hristologice și anti-iconoclaste, el arată că doctrinele eretice conduc la incoerență logică și la contradicții cu Scriptura și Tradiția. Această analiză dialectică demonstrează funcția apologetică a rațiunii: ea nu doar clarifică, ci și protejează adevărul. În acest fel, Ioan contribuie decisiv la dezvoltarea metodei teologice în Răsărit[20]. Modul în care Ioan folosește definițiile, distincțiile și demonstrația arată că rațiunea, în teologia sa, nu este nici marginală, nici autosuficientă. Ea este integrată organic într-un proces viu al cunoașterii lui Dumnezeu, în care analiza intelectuală pregătește sufletul pentru contemplare. Acest echilibru între rigoarea intelectuală și misterul participativ face din Ioan un punct de întâlnire între tradiția patristică și începuturile scolasticii creștine.

În teologia Sfântului Ioan Damaschin, cunoașterea lui Dumnezeu nu este rezultatul exclusiv al rațiunii discursive, ci al unei sinergii profunde între facultățile cognitive, trăirea spirituală și iluminarea harică. Rațiunea constituie începutul itinerariului, însă cunoașterea deplină este rodul unei transformări lăuntrice prin har. Această viziune integratoare plasează cunoașterea contemplativă la vârful activității raționale, nu într-o opoziție față de aceasta. Pentru Ioan, contemplarea nu este o anulare a rațiunii, ci o extindere a ei în registrul spiritual, acolo unde harul devine principiul de cunoaștere[21].

Pentru Damaschin, experiența spirituală nu este un fenomen subiectiv sau pre-rațional, ci o participare ordonată la lumina divină. Purificarea minții prin virtute, rugăciune și înfrânare devine condiția necesară pentru ca rațiunea să funcționeze corect. Patimile, spune Ioan, tulbură intelectul și îl fac incapabil să perceapă adevărul. De aceea, asceza nu este simplă disciplină morală, ci act de restaurare a facultății cognitive. Omul nu poate contempla ordinea lumii sau pe Dumnezeu dacă mintea nu este luminată și eliberată de dezordinea interioară. Această antropologie cognitivă integrează rațiunea într-un proces ascetic continuu[22].

Rațiunea purificată devine aptă pentru ceea ce Ioan numește „vederea intelectuală" a lucrurilor, adică perceperea profunzimii lor spirituale. În această etapă, cunoașterea nu mai este strict discursivă, ci intuitivă, participativă. Mintea nu analizează, ci primește, se deschide și contemplă. Contemplarea, în sens damaschinian, nu înseamnă absența rațiunii, ci trecerea ei la un mod superior de funcționare, în care percepe direct ordinea divină prezentă în creație. În acest fel, cunoașterea naturală și cea supranaturală se află în continuitate, nu în opoziție.

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[18] Christoph Schönborn, *God's Human Face: The Christ-Icon*, Ignatius Press, San Francisco, 1994, pp. 51-56.
[19] David Bentley Hart, *The Beauty of the Infinite: The Aesthetics of Christian Truth*, Eerdmans, Grand Rapids, 2003, pp. 284-289.
[20] Brian E. Daley, *The Hope of the Early Church: A Handbook of Patristic Eschatology*, Cambridge University Press, Cambridge, 1991, pp. 67-72.
[21] Panayiotis Nellas, *Deification in Christ: Orthodox Perspectives on the Nature of the Human Person*, St Vladimir's Seminary Press, Crestwood, NY, 1987, pp. 92-97.
[22] Jean-Claude Larchet, *The Theology of Illness*, St Vladimir's Seminary Press, Crestwood, NY, 2002, pp. 47-53.

Această viziune se regăsește și în modul în care Ioan descrie revelația. Revelația nu este doar comunicare de conținuturi doctrinare, ci luminarea lăuntrică a minții. Harul nu suspendă activitatea rațională, ci o ridică la un nivel pe care ea singură nu-l poate atinge. În această perspectivă, funcția rațiunii este dublă: pregătitoare și cooperantă. Rațiunea pregătește mintea pentru primirea harului, iar harul transformă rațiunea, făcând-o aptă pentru contemplarea adevărului divin. Această sinergie este una dintre cele mai originale contribuții ale lui Ioan la teologia epistemologică[23].

Experiența liturgică joacă un rol important în această dinamică. În liturgie, rațiunea este purificată și luminată într-un mod unic. Imnografia – în special imnele lui Ioan însuși – funcționează ca un mediu de transpunere a adevărului doctrinar în experiență spirituală. Prin cântare, simbol și lumină, mintea este condusă dincolo de discurs, într-o participare reală la frumusețea divină. Liturghia devine, astfel, un laborator al cunoașterii contemplative, unde rațiunea și simțurile cooperează pentru a conduce sufletul la Dumnezeu[24].

Cunoașterea contemplativă nu este rezervată unui grup restrâns, ci este vocația universală a fiecărui creștin. Ioan afirmă că Dumnezeu dorește ca toți oamenii să ajungă la cunoașterea adevărului, iar această cunoaștere nu este doar doctrinară, ci personală, existențială. Contemplarea devine astfel împlinirea naturală a rațiunii, nu contrariul ei. Din acest motiv, Ioan respinge orice formă de anti-intelectualism spiritual care ar trata rațiunea ca pe un obstacol. Dimpotrivă, ea este poarta prin care omul intră în mister[25].

În același timp, Ioan avertizează împotriva autosuficienței raționale. Mintea care se bizuie doar pe propriile puteri nu poate ajunge la contemplare. Pretenția de autonomie a rațiunii duce la mândrie și orbire spirituală. De aceea, smerenia este o condiție epistemologică: numai mintea care recunoaște limitele propriei capacități poate primi iluminarea divină. Astfel, epistemologia lui Ioan este și o etică a cunoașterii. Pentru Ioan Damaschin, rațiunea și experiența spirituală nu sunt două niveluri paralele ale cunoașterii lui Dumnezeu, ci două momente ale aceluiași itinerar. Rațiunea deschide calea către contemplare, iar contemplarea împlinește rațiunea. În acest mod, Ioan oferă o viziune integratoare, în care cunoașterea lui Dumnezeu este atât un act intelectual, cât și unul transformator, realizat prin cooperarea dintre natură și har[26].

Pentru Sfântul Ioan Damaschin, rațiunea nu este doar instrument de contemplare, ci și armă apologetică în apărarea adevărului revelat. În contextul disputelor doctrinare ale secolelor VII–VIII, utilizarea riguroasă a rațiunii devine esențială pentru clarificarea poziției Bisericii și pentru respingerea ereziilor. În special în controversa iconoclastă, Ioan folosește logica, analiza conceptuală și argumentul deductiv pentru a demonstra incoerența poziției adversarilor. Această metodă arată în mod exemplar rolul rațiunii în păstrarea integrității credinței[27].

În tratatele sale contra iconoclaștilor, Ioan construiește o argumentație sistematică pornind de la premise antropologice, hristologice și cosmologice. Fiecare premisă este formulată într-un limbaj precis, iar concluziile sunt deduse logic. El arată că iconoclasmul, negând legitimitatea reprezentării vizibile, contrazice însăși ordinea creației: dacă materia a fost creată bună și rațională, atunci ea poate servi drept mediu pentru simbolizarea realităților spirituale. Astfel, icoana nu este o invenție arbitrară, ci o consecință a modului în care Dumnezeu a constituit lumea[28].

Argumentul central al lui Ioan se bazează pe întruparea Logosului. Dacă Dumnezeu Cel nevăzut a devenit vizibil în trup, atunci reprezentarea Lui este legitimă. Această logică este formulată cu o claritate remarcabilă: iconoclastul care refuză imaginea lui Hristos neagă implicit realitatea întrupării. Ioan demonstrează că nu icoana este problema, ci înțelegerea insuficientă a misterului

[23] Alexander Schmemann, *For the Life of the World: Sacraments and Orthodoxy*, St Vladimir's Seminary Press, Crestwood, NY, 1973, pp. 87-92.
[24] Alexander Schmemann, *For the Life of the World: Sacraments and Orthodoxy*, St Vladimir's Seminary Press, Crestwood, NY, 1973, pp. 40-45.
[25] Kallistos Ware, *The Orthodox Way*, St Vladimir's Seminary Press, Crestwood, NY, 1995, pp. 99-104.
[26] Rowan Williams, *The Dwelling of the Light: Praying with Icons of Christ*, Eerdmans, Grand Rapids, 2003, pp. 62-67.
[27] Leonid Ouspensky, *Theology of the Icon in the Orthodox Church*, St Vladimir's Seminary Press, Crestwood, NY, 1992, pp. 34-40.
[28] Marie-José Mondzain, *Image, Icon, Economy: The Byzantine Origins of the Contemporary Imaginary*, Stanford University Press, Stanford, 2005, pp. 92-98.

hristologic. Prin urmare, teologia icoanei este o continuare firească a teologiei întrupării, iar raționamentul teologic protejează unitatea credinței[29].

Un alt aspect fundamental în argumentația damaschiniană este distincția riguroasă între venerare și adorare. Ioan arată, folosind termeni preciși și analogii conceptuale, că icoana nu primește adorare (latreia), ci venerare relativă (proskynesis), care se îndreaptă în mod ultim către prototip. Această distincție, formulată în limbaj rațional, demontează acuzația de idolatrie prin clarificarea semantică a actelor religioase. Astfel, rațiunea devine instrument de delimitare a granițelor cultului, protejând credința împotriva interpretărilor greșite[30].

Rațiunea are și o funcție hermeneutică în lectura Scripturii. În disputa cu iconoclaștii, Ioan analizează textele biblice pentru a arăta că interdicțiile din Decalog nu se referă la interzicerea oricărei imagini, ci la idolatrie. Prin apelul la context, analogie și analiza intenției divine, el demonstrează că Scriptura nu contrazice practica iconografică. Această interpretare rațională a Scripturii permite depășirea literaturismului iconoclast și restabilirea unei lecturi coerente cu tradiția Bisericii[31].

În plus, Ioan folosește rațiunea pentru a clarifica statutul ontologic al icoanei. El afirmă că icoana nu reproduce firea divină, ci forma vizibilă a prototipului. Această distincție conceptuală evită atât confuzia ontologică, cât și reducerea simbolului la o simplă convenție. Pentru Ioan, icoana este o realitate simbolică în sens tare: un semn care participă, într-o manieră analogică, la realitatea pe care o reprezintă. Această participare este fundamentată nu pe imaginația artistului, ci pe structura ontologică a creației[32].

Apărarea icoanelor devine astfel o apărare a funcției rațiunii în teologie. Iconoclasmul, prin refuzul logic al reprezentării, atacă armonia dintre credință și rațiune. Ioan demonstrează că o credință care își neagă expresia vizibilă devine incoerentă; iar o rațiune care refuză misterul se închide în sine. Prin argumentele sale, el restabilește echilibrul și arată că icoana este expresia vizibilă a unei teologii raționale și întrupate.

În acest sens, contribuția lui Ioan la controversa iconoclastă nu este doar dogmatică, ci metodologică. El arată că rațiunea, atunci când este folosită în sinergie cu credința, devine garantul autenticității teologice. Rigoarea logică, definirea clară a termenilor, distincțiile precise și demonstrația coerentă sunt pentru el mijloace de a proteja misterul, nu de a-l explica suficient. Această armonie între rațiune și credință face ca Ioan să fie considerat, atât în Răsărit, cât și în Apus, un precursor al metodei teologice clasice[33].

Analiza funcției rațiunii în cunoașterea lui Dumnezeu la Sfântul Ioan Damaschin arată că acesta dezvoltă una dintre cele mai echilibrate și coerente epistemologii din tradiția patristică. Rațiunea, departe de a fi marginalizată, este recunoscută ca dar al creației, instrument natural al sufletului și cale de acces spre adevăr. În același timp, Ioan păstrează în mod exemplar distincția între ceea ce rațiunea poate cunoaște prin contemplarea lumii și ceea ce este dezvăluit prin har. Această tensiune armonioasă între natură și revelație constituie fundamentul gândirii sale teologice și explică influența pe care opera sa o va avea asupra dezvoltării scolasticii[34].

Rațiunea este orientată spre Dumnezeu prin însăși structura firii. Lumea, fiind creată de Logosul divin, devine un spațiu inteligibil, iar mintea, participând la raționalitatea Logosului, poate citi urmele înțelepciunii divine[35]. Astfel, rațiunea devine primul instrument de teologie naturală, oferind omului posibilitatea de a ajunge la o cunoaștere analogică a lui Dumnezeu. Totuși, Ioan este explicit: această cunoaștere naturală rămâne limitată. Ea conduce la credință, dar nu o poate substitui.

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[29] Christoph Schönborn, *God's Human Face: The Christ-Icon*, Ignatius Press, San Francisco, 1994, pp. 21-27.
[30] Jaroslav Pelikan, *The Spirit of Eastern Christendom (600–1700)*, University of Chicago Press, Chicago, 1974, pp. 115-121.
[31] John Meyendorff, *Byzantine Theology: Historical Trends and Doctrinal Themes*, Fordham University Press, New York, 1974, pp. 167-172.
[32] Paul Evdokimov, *The Art of the Icon: A Theology of Beauty*, St Vladimir's Seminary Press, Crestwood, NY, 1970, pp. 153-159.
[33] Andrew Louth, *St John Damascene: Tradition and Originality in Byzantine Theology*, Oxford University Press, Oxford, 2002, pp. 215-221.
[34] Jaroslav Pelikan, *The Spirit of Eastern Christendom (600–1700)*, University of Chicago Press, Chicago, 1974, pp. 130-136.
[35] Paul M. Blowers, *Christology and Cosmology: Models of Divine Activity in Origen, Eusebius, and Maximus the Confessor*, Oxford University Press, Oxford, 2012, pp. 198-203.

În același timp, credința nu este prezentată ca act irațional, ci ca răspuns întemeiat pe autoritatea lui Dumnezeu. Rațiunea este chemată să analizeze, să verifice și să formuleze adevărurile credinței, însă rămâne deschisă misterului. Cunoașterea deplină apare doar în cooperarea dintre rațiune și har, iar această cooperare este posibilă datorită faptului că omul este creat pentru comuniune și transfigurare. Epistemologia damaschiniană evită astfel excesele ambelor extreme: raționalismul autosuficient și fideismul anti-intelectualist[36].

În plan metodologic, rolul rațiunii se manifestă în utilizarea definițiilor, distincțiilor conceptuale și demonstrațiilor logice. Ioan arată că teologia, pentru a rămâne fidelă adevărului, trebuie să folosească limbaj precis și raționamente coerente. Această rigoare intelectuală nu diminuează misterul, ci îl protejează de interpretări greșite. Opera sa demonstrează că teologia poate fi în același timp contemplativă și analitică, iar această sinteză îl situează pe Ioan ca precursor al marilor teologi ai Evului Mediu.

Rațiunea, afirmă Ioan, are nevoie de purificare morală pentru a percepe adevărul. Patimile întunecă mintea, în timp ce virtuțile o luminează. În această lumină, cunoașterea lui Dumnezeu nu este doar un act intelectual, ci un proces de transformare interioară, în care harul ridică rațiunea la un nivel superior de percepție. Astfel, cunoașterea teologică devine o formă de îndumnezeire, o participare a omului la viața divină.

Funcția rațiunii devine evidentă și în controversa iconoclastă, unde Ioan utilizează analiza logică pentru a apăra legitimitatea icoanei. El demonstrează că reprezentarea vizibilă nu este o abatere idolatră, ci rezultatul coerent al întrupării Logosului și al structurii raționale a creației. Această argumentație nu doar apără practica iconografică, ci reafirmă armonia profundă dintre credință și rațiune în tradiția creștină.

În concluzie, pentru Ioan Damaschin, rațiunea este un dar constitutiv al persoanei umane, o scară către cunoașterea lui Dumnezeu și un instrument indispensabil în formularea și apărarea credinței. Integrată în dinamica harului, purificată de patimi și luminată de credință, rațiunea își împlinește vocația atunci când devine mijloc de participare la adevăr. Prin această sinteză, Ioan oferă una dintre cele mai solide și actuale articulări ale raportului dintre credință și rațiune din întreaga tradiție creștină.

[36] John Meyendorff, *Byzantine Theology: Historical Trends and Doctrinal Themes*, Fordham University Press, New York, 1974, pp. 123-128.

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HUMOR AS A DISCURSIVE STRATEGY IN MODERN HOMILETICS: THE CASE OF FATHER CONSTANTIN NECULA

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Abstract: *This paper aims to explore the role and functions of humor as a discursive strategy in modern homiletics, using Father Constantin Necula's sermons and public lectures as a case study. In an era when religious preaching struggles with the loss of audience and the widening gap between theological language and modern sensibility, Father Necula's approach stands out for its accessible, empathetic, and profoundly human tone. Humor in his discourse becomes a bridge between the sacred and the secular, tradition and modernity. The research draws on rhetorical theory, discourse analysis, and religious communication studies, focusing on a corpus including several recorded conferences available on the official YouTube. The study concludes that humor, far from trivializing theology, humanizes it, serving as a pedagogical and therapeutic discourse that meets the communicative needs of contemporary society.*

Keyword: *theological humor; religious discourse; rhetoric; modern homiletics; Constantin Necula; spiritual communication; discursive ethos*

Introducere. Discursul teologic modern și nevoia unei retorici a apropierii

În ultimele decenii, discursul teologic românesc a traversat o transformare semnificativă, încercând să răspundă provocărilor aduse de modernitate, secularizare și pluralism cultural. Într-o societate în care limbajul religios tradițional pare tot mai îndepărtat de limbajul cotidian, succesul comunicării teologice depinde tot mai mult de capacitatea predicatorului de a crea punți de sens între credință și experiența imediată. În acest context, apariția unor figuri precum Părintele Constantin Necula reprezintă o veritabilă revoluție discursivă în spațiul omileticii românești. Discursul său, prezent atât în spațiul eclezial, cât și în mediul academic și digital, redefinește raportul dintre sacralitate și umanitate, propunând o formă de comunicare care îmbină profunzimea teologică cu firescul conversației cotidiene. Unul dintre elementele esențiale ale acestei reconstrucții este umorul, un instrument retoric care, folosit cu discernământ și empatie, devine o formă subtilă de evanghelizare, de apropiere și de educație morală.

Una dintre coordonatele esențiale ale discursului său este credința ca experiență de bucurie și comuniune, nu de teamă și formalism. Umorul devine, în acest sens, un limbaj al bucuriei, o strategie prin care predicatorul transformă ascultătorul din receptor pasiv într-un partener de dialog.

Studiile recente asupra retoricii religioase contemporane (Burke[1], Perelman & Olbrechts-Tyteca[2], Meyer[3]) subliniază că eficiența discursului nu rezidă doar în autoritatea spirituală a vorbitorului, ci și în capacitatea sa de a genera identificare. În cazul părintelui Necula, identificarea se produce printr-un mecanism complex: empatie + umor + autenticitate. Prin aceste elemente, el construiește un ethos de „părinte apropiat", care comunică fără distanță, cu un zâmbet înțelept, dar niciodată ironic.

Umorul este folosit nu ca ornament sau efect de divertisment, ci ca strategie de deschidere discursivă. El sparge rigiditatea limbajului sacru, permițând intrarea unui ton colocvial, care invită la reflecție, nu la frică. În predicile și conferințele sale, părintele Necula adesea demontează clișee printr-o replică jovială sau o comparație neașteptată, precum: „Fac parte din generația crescută fără duminică în cartier, fără manuale de religie și fără să audă de Dumnezeu până către 20 de ani. […] Voi să nu vă pierdeți anii, nici clipele! Stați lângă El ca să învățați că adevărata libertate înseamnă să-L ai pe Hristos, că împotriva acestei prezențe nici o libertate diin lume nu are voie să dicteze, nici un

[1] Kenneth Burke, *A Rhetoric of Motives*, University of California Press, Berkeley, 1969.
[2] Chaim Perelman & Lucie Olbrechts-Tyteca, *Traité de l'argumentation. La nouvelle rhétorique*, Éditions de l'Université, Bruxelles, 1971.
[3] Michel Meyer, *Principia Rhetorica*, Fayard, Paris, 2013.

liberalism, nici un marxism al consumismului, nimeni, niciodată, nu poate să vă spună să renunțați la Hristos! Să țineți inima sus și […] să învățați că sunteți apa cea vie a Biserici alături de tot ceea ce înseamnă Biserică."[4]

Acest tip de formulare are o dublă funcție: retorică și psihologică. Pe de o parte, umorul relaxează receptorul, permițând accesul la mesajul teologic fără sentimentul de constrângere morală; pe de altă parte, el creează un spațiu de reflecție autentică, în care omul modern se poate regăsi fără a se simți judecat.

Din perspectivă teologică, această abordare poate fi pusă în legătură cu conceptul de *koinonia*[5], comuniune, transpus la nivel discursiv printr-o comunicare participativă. Umorul, în această ecuație, nu este o simplă trăsătură stilistică, ci o formă de iubire comunicativă, o manifestare a harului prin cuvânt.

În literatura de specialitate, această formă de discurs este descrisă de Henri Bergson ca momentul în care inteligența își afirmă superioritatea asupra rigidității vieții. „Râsul nu ține, așadar, de estetica pură, deoarece el urmărește, inconștient și chiar imoral în multe cazuri particulare, un scop util, acela al perfecționării generale"[6]. În cazul discursului religios, inteligența spirituală se afirmă nu pentru a ridiculiza, ci pentru a vindeca, un fenomen evidențiat și de psihologia religiei, unde umorul este văzut ca expresie a libertății interioare.

În România postcomunistă, unde predica s-a confruntat mult timp cu formalismul și limbajul rigid, părintele Necula reintroduce firescul și bucuria în predică. Umorul devine o strategie de „însoțire discursivă", care transformă predica într-un dialog pastoral și nu într-un monolog doctrinar. Scopul prezentului articol este de a demonstra, prin analiza unui corpus de texte și conferințe, că umorul constituie una dintre cheile stilistice majore ale omileticii moderne și că, în cazul părintelui Constantin Necula, el dobândește valoare teologică, pedagogică și terapeutică. Analiza va urmări formele, funcțiile și efectele umorului în discursul său, integrându-le într-o perspectivă interdisciplinară: lingvistică, retorică, psihologică și teologică.

1. Fundamente teoretice: umorul ca strategie comunicativă și retorică

1.1.Umorul – între expresie culturală și mecanism retoric

Umorul, ca formă de expresie a spiritului uman, nu este doar un fenomen estetic sau psihologic, ci și un mecanism comunicativ fundamental. Din perspectivă teoretică, el reprezintă o strategie discursivă prin care vorbitorul gestionează relația cu interlocutorul, creează empatie și atenuează tensiunea mesajului. Într-o formulare celebră, Henri Bergson definea râsul ca un act social care corectează rigiditatea: „Râsul trebuie să răspundă anumitor exigențe ale vieții în comun. Râsul trebuie să aibă o semnificație socială."[7] În contextul omileticii, această observație capătă profunzime: umorul devine un act de comuniune, o formă prin care predicatorul „îndreaptă" fără să judece, propune reflecție fără a impune culpă.

Literatura de specialitate identifică trei dimensiuni ale umorului: cognitivă, emoțională, socială[8]. Toate aceste dimensiuni pot fi observate în discursul religios modern, unde predicatorul trebuie să fie simultan orator, pedagog și psiholog. În acest sens, umorul funcționează ca strategie de mediere între autoritate și apropiere, între mesajul dogmatic și receptivitatea credinciosului.

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[4] Conferința „Tânărul în căutarea libertății", 2017, https://doxologia.ro/video-ito-2017-conferinta-tanarul-cautarea-libertatii, accesat în 04.12.2025, ora 09:56.

[5] Provine din greacă, termen neotestamentar care indică participarea la suferințele lui Isus Hristos

[6] Henri Bergson, *Le rire. Essai sur la signification du comique*, Librairie Félix Alcan, Paris, 1938, p. 32. „Le rire ne relève donc pas de l'esthétique pure, puisqu'il poursuit (inconsciemment, et même immoralement dans beaucoup de cas particuliers) un but utile de perfectionnement général".

[7] *Ibidem*, p. 20. „Le rire doit répondre à certaines exigences de la vie en commun. Le rire doit avoir une signification sociale."

[8] John Morreal, *Comic Relief. A Comprehensive Philosophy of Humor*, Wiley-Blackwell, MA, 2009, p. 13. „A person perceives (thinks, imagines) an object as being incongruous. 2. The person enjoys perceiving (thinking, imagining) the object. 3. The person enjoys the perceived (thought, imagined) incongruity at least partly for itself, rather than solely for some ulterior reason."

1.2.Umorul în tradiția teologică

Deși adesea perceput ca nepotrivit în contextul sacru, umorul nu este străin tradiției teologice. Umorul este compatibil cu credința, fiind expresia unei libertăți interioare oferite de har. Râsul nu diminuează sacralitatea, ci o umanizează, făcând-o accesibilă. În teologia ortodoxă, această idee este reflectată de Dumitru Stăniloae, care vorbește despre firescul bucuriei în comuniune, văzut ca stare în care omul descoperă sensul iubirii prin seninătate: „În general în relația iubitoare dintre persoane spațiul e transfigurat, copleșit de subiectivitatea acelei persoane. Din persoana iubită iradiază peste spațiu o lumina transfiguratoare, care face spațiul din jurul ei plin de sufletul ei, plin de ea însăși, personalizat”[9]. În acest cadru, umorul teologic nu este un joc frivol, ci o manifestare a seninătății divine, acea stare de încredere și speranță care permite credinciosului să privească lumea cu ochii credinței, fără teamă.

1.3.Umorul ca instrument retoric

Retorica clasică, de la Aristotel la Quintilian, a recunoscut valoarea strategică a spiritului și a ironiei. Aristotel, în *Retorica*[10], considera că ironia bine calibrată susține ethosul oratorului, arătând inteligență și măsură. Quintilian, în *Arta oratorică*[11], avertiza că spiritul glumei trebuie să zidească, nu să distrugă. În analiza discursurilor religioase, umorul îndeplinește funcția de *captatio benevolentiae*[12], stabilirea unei relații de încredere între orator și auditoriu. Predicatorul contemporan, confruntat cu o audiență sceptică sau detașată, are nevoie de mijloace prin care să reactiveze atenția. Umorul, integrat cu discernământ, produce o deschidere cognitivă, pregătind terenul pentru receptarea mesajului spiritual.

Așa cum subliniază Paul Ricoeur în *Metafora vie*[13] jocul limbajului metaforic și ironic permite depășirea literalității, transformând comunicarea religioasă într-un act hermeneutic: „metafora poate şi trebuie să fie definită ca transpunere a numelui”[14] În cazul omileticii moderne, umorul este forma prin care mesajul teologic se resemnifică în spațiul profan, fără a-și pierde dimensiunea sacră.

1.4.Umorul și discursul religios modern

Odată cu evoluția mediilor de comunicare, predica s-a extins dincolo de biserică, devenind fenomen mediatic. În acest nou context, teologia trebuie să concureze cu discursul publicitar, politic și mediatic, adaptându-și strategiile de expresie. Părintele Constantin Necula ilustrează perfect această transformare. În conferințele sale publice există și sesiunea Q&A sau sesiunea de întrebări și răspunsuri unde umorul funcționează ca strategie de traducere culturală.: „Q: „[...] – Povestiți o minune pe care a făcut-o Dumnezeu cu Dumneavoastră!” A: „ – (un moment de tăcere cu mâna dreaptă sprijinindu-și capul): Păi nu-i o minune că tac? (râsete) Nu vânați minunile! Lăsați-vă vânați de ele! Viețile nu ni se schimbă în funcție de minuni, ci fiecare schimbare din viața noastră este o minune! Uneori și ce pare că este rău, la primă citire, poate deveni o minune care ne apropie de bine [...] Întâmplări nu există, ci doar purtarea de grijă a lui Dumnezeu [...]”[15] .

El convertește limbajul teologic într-un limbaj viu, recognoscibil, prin care ascultătorul modern se simte inclus. Predicatorul reușește astfel să construiască o formă de retorică a proximității, în care autoritatea se exprimă prin căldură și zâmbet. Necula nu ironizează credința, ci ironizează fricile și ipocriziile care o pot distorsiona.

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[9] Dumitru Stăniloae, *Teologia Dogmatică Ortodoxă*, vol. I, Editura Institutului Biblic și de Misiune al Bisericii Ortodoxe Române, București, 1996, p. 142.

[10] Aristotel, *Retorica* (Traducere, studiu introductiv, index de Maria Cristina Andrei), Editura IRI, Bucureşti, 2004.

[11] Quintilian, *Arta oratorică* (traducere, studiu introductiv, tabel cronologic, note, indici de Maria Hetco), Editura Minerva, Bucureşti, 1974.

[12] Tehnică retorică utilizată la începutul unui discurs pentru a câștiga atenția și încrederea publicului

[13] Paul Ricoeur, *Metafora vie* (Traducere și cuvânt înainte de Irina Mavrodin), Editura Univers, București, 1984.

[14] *Ibidem*, p. 9.

[15] Constantin Necula, *Pe cine incomodează ora de religie?* (Cluj-Napoca, 17 decembrie 2014) [material video] https://www.youtube.com/watch?v=SGjjAiQUUJQ, accesat în 04.12.2025, ora 10:02.

1.5.Umorul ca ethos

Potrivit teoriei ethosului discursiv[16] credibilitatea oratorului derivă din imaginea de sine pe care o proiectează. În cazul discursului teologic, această imagine trebuie să combine autoritatea spirituală cu umanitatea comunicării. Umorul este tocmai puntea dintre cele două: prin el, oratorul devine accesibil, credibil și autentic.

În discursurile lui Constantin Necula, ethosul nu este construit prin solemnitate, ci prin firescul unei prezențe vii, capabilă să râdă cu publicul, nu de public. Într-o conferință din 2014 părintele afirmă: „[...] – Fiecăruia dintre noi Dumnezeu ne-a dăruit un mod de a fi pe cale. Despre mine toată lumea spune că sunt bufon. Da, dar e calea mea. Sunt foarte aspru judecat că râdeți la conferințe. Vă rog frumos! Am ajuns de râsul vostru? (râsete). E calea mea, o simt, o simțiți și dumneavoastră”[17]. Această formulare rezumă întregul sens al umorului teologic: el eliberează conștiința de vinovăția sterilă, deschizând calea unei înțelegeri mature a iertării. Din această perspectivă, umorul devine parte a spiritualității discursului și expresie a eticului comunicării.

2. Omiletica modernă – între sacru și cotidian

2.1.Transformarea discursului religios în contemporaneitate

Omiletica, în sensul clasic al termenului, desemnează arta predicii creștine, acea formă de comunicare orală menită să transmită și să interpreteze Cuvântul lui Dumnezeu. În spațiul tradițional, predica era caracterizată de o structură monologică, o formă solemnă și o distanță ierarhică între vorbitor și ascultător. Modernitatea a impus însă o serie de mutații majore: transformarea auditoriului, diversificarea mediilor de comunicare și apariția unui tip de om contemporan care nu mai ascultă doar, ci dialoghează.

În literatura de specialitate, această schimbare este analizată de autori precum: Paul Tillich[18] sau David Tracy[19] care atrag atenția asupra nevoii de traducere culturală a mesajului teologic. „Teologia creștină constă în explicarea, în termeni publici și în acord cu exigențele propriilor sale mărturisiri primare, a sensului deplin și a adevărului evenimentului iluminator originar care a prilejuit și continuă să modeleze înțelegerea ei asupra întregii realități”[20]. Teologia nu poate rămâne captivă limbajului dogmatic, ci trebuie să se exprime într-o formă accesibilă și semnificativă pentru omul modern. În această perspectivă, predicatorul devine mai degrabă mediator cultural decât simplu interpret al Scripturii.

În România, această transformare a fost lentă și marcată de o tensiune între tradiționalismul bisericesc și nevoia de actualizare discursivă. După 1990, odată cu apariția libertății religioase și a exploziei mediatice, predica a ieșit din perimetrul bisericii și a pătruns în spațiul public: radio, televiziune, internet. Astfel, discursul religios devine fenomen social, adresându-se nu doar credincioșilor practicanți, ci și unui public general, divers, aflat în căutarea sensului.

În acest cadru, omiletica modernă trebuie să găsească un echilibru între sacralitate și cotidian, între limbajul revelației și limbajul experienței. Predicatorul contemporan este nevoit să „vorbească limba lumii” fără a-și pierde rădăcina în transcendent. Astfel, predicatorul se află astăzi între două lumi: cea a credinței, care îi dă autoritate, și cea a culturii, care îi cere dialog.

2.2.De la monolog la dialog: schimbarea paradigmei omiletice

Una dintre cele mai importante mutații ale omileticii contemporane constă în trecerea de la monolog la dialog. Dacă predica tradițională se baza pe modelul vertical al comunicării (Dumnezeu → preot → credincios), discursul modern adoptă un model circular, participativ. Predicatorul nu mai este doar „transmițătorul” Cuvântului, ci însoțitorul credinciosului pe drumul înțelegerii.

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[16] Ruth Amossy, *L'argumentation dans le discours*. Nathan, Paris, 2010.

[17] Constantin Necula, *Dialog cu tinerii* (Cluj-Napoca, 13 martie 2014) [material video], https://www.youtube.com/watch?v=Su1msB9xdQk, accesat în 04.12.2025, ora 11:23.

[18] Paul Tillich, *Theology of culture*, Oxford University Press, New York, 1959, p.

[19] David Tracy, *The Analogical Imagination: Christian theology and the culture of pluralism*, Crossroad, New York, 1998.

[20] *Ibidem,* p. 66.

Predicatorul contemporan nu mai poate vorbi „de sus”, ci trebuie să asculte înainte de a vorbi. Într-un context saturat de discursuri persuasive, politice, comerciale, ideologice, credibilitatea omiletică se construiește prin autenticitate și vulnerabilitate. În cazul părintelui Constantin Necula, această paradigmă dialogică este evidentă atât în structura discursului, cât și în tonul său. În multe dintre conferințele sale (ex.: „Conferința pr. Constantin Necula de la Focșani - Întrebări și răspunsuri, VN 2017”; „Întrebări și răspunsuri cu Părintele Constantin Necula la Baia Mare, 2024), predicatorul interacționează constant cu publicul: răspunde întrebărilor, glumește, oferă exemple personale, folosind frecvent formule de apropiere precum „Știți”, „Hai să fim sinceri”, „V-ați gândit vreodată că…?”.

Aceste forme de adresare transformă predica într-un dialog viu, iar umorul joacă rolul unui lubrifiant discursiv care elimină frica de autoritate și stimulează participarea emoțională. Publicul nu mai este un receptor pasiv, ci un partener de reflecție.

2.3.Cotidianul ca spațiu teologic

Una dintre inovațiile esențiale ale omileticii moderne este integrarea cotidianului în discursul sacru. Spre deosebire de predicile tradiționale, axate pe exegeze rigide și pe moralism, predica modernă coboară teologia în viața de zi cu zi. Această tendință este ilustrată magistral de stilul părintelui Necula. El aduce în prim-plan teme și situații comune: relațiile de familie, educația copiilor, suferința, stresul cotidian, tentațiile societății de consum: „– Nu-L văd pe Hristos stând liniștit când voi copiați, de exemplu, la examene. Profesorul stă liniștit că el e mulțumit: s-a prefăcut că predă, voi v-ați prefăcut că ați învățat”[21].

Prin astfel de formulări, discursul său se ancorează în experiența umană concretă, ceea ce conferă mesajului o autenticitate existențială. Umorul, în acest context, devine expresia încrederii în firescul credinței: a crede nu înseamnă a te înstrăina de lume, ci a trăi lumea cu ochii limpezi ai speranței. Umorul prezent în discursul lui Necula nu trivializează mesajul teologic, ci îl umanizează, aducându-l în proximitatea experienței cotidiene.

2.4.Omiletica și media digitală: predica în era rețelelor

În epoca digitală, predicatorul nu se mai adresează doar comunității locale, ci unui public global. Platforme precum YouTube, Facebook sau TikTok transformă predica într-un produs mediatic, supus regulilor vizibilității și impactului emoțional. Această realitate a generat o nouă formă de discurs teologic: omiletica digitală.

Părintele Constantin Necula este una dintre cele mai vizibile figuri ale acestei noi omiletici. Canalul său oficial de YouTube include sute de conferințe și predici, unele depășind 100.000 de vizualizări. Într-o societate în care atenția este fragmentată, el reușește să combine densitatea teologică cu atractivitatea discursivă. Umorul devine aici o strategie de retenție: provoacă zâmbetul, menține atenția și creează memorabilitate. Un exemplu revelator este conferința „Dialog cu tinerii” din Cluj-Napoca unde afirmă: „– A, dacă stați până să fiți bun creștin, o să vă prindă Parusia cu gura căscată (râsete). Măi oameni buni, ieșiți din flecușteț media! [...] Sunt mii de feluri de a te păcăi, miliarde, combinări de un infinit luate de un infinit de ori. Că de aceea, pentru fiecare om în parte, Hristos are un zâmbet special, pentru fiecare dintre noi în parte are o mână care se întinde, pentru fiecare dintre noi în parte are un sărut special [...]”[22]

Această metaforă ilustrează perfect modul în care umorul se convertește în simbol teologic. Predicatorul reușește să transmită un mesaj de profunzime spirituală printr-o imagine simplă, ludică, aproape proverbială. În mediul digital, astfel de formule devin repere de identitate discursivă, circulând viral și consolidând imaginea părintelui ca „teolog al bucuriei”.

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[21] Constantin Necula, *Dialog cu tinerii* (Cluj-Napoca, 16 aprilie 2013) [material video] https://www.youtube.com/watch?v=0ezXsRTjmVo&t=87s, accesat în 02.12.2025, la 05.45.

[22] Constantin Necula, *Dialog cu tinerii* (Cluj-Napoca 14 aprilie 2016) [material video] https://www.youtube.com/watch?v=u3JZGMxugJI, accesat în 05.12.2025, ora 12:24.

2.5.Sinteză

Omiletica modernă redefinește predica drept act de comunicare participativă în care sacralitatea nu este contrapusă lumii, ci trăită în lume. Umorul reprezintă unul dintre instrumentele privilegiate ale acestei reconcilieri, deoarece: reumanizează teologia, restabilește încrederea între orator și public, creează o pedagogie a seninătății, permite traducerea adevărurilor divine în limbaj existențial. În acest nou model discursiv, părintele Constantin Necula este un arhetip al predicatorului modern, capabil să transforme predica într-o formă de dialog pastoral, în care cuvântul devine bucurie împărtășită.

3. Constantin Necula – stil, ethos și particularități discursive

3.1.Ethosul predicatorului modern

În tradiția retorică, ethosul desemnează imaginea de sine pe care oratorul o construiește în fața publicului. În cazul discursului religios, ethosul este dublu: el derivă atât din autoritatea spirituală a preotului, cât și din credibilitatea personală ca om între oameni.

Părintele Constantin Necula reușește să unifice aceste două dimensiuni, configurând un ethos specific, pe care îl putem numi pastoral carismatic. În prelegerile sale, tonul cald, umorul subtil și spontaneitatea dau naștere unei prezențe care inspiră încredere și apropiere, nu teamă sau solemnitate distantă. După cum observă el însuși într-un interviu acordat revistei Formula AS: „Oamenii au nevoie de cuvinte vii, iar a lăsa uneori deoparte amvonul și a vorbi, de la inimă la inimă, cu unii dintre semenii noștri, care cel mai adesea sunt disprețuiți sau ignorați, poate fi salvator. Nimeni nu-și închipuie ce înseamnă un prânz cu cei care au fost dependenți de droguri, de pildă, și care au făcut eforturi să rămână întregi. Nimeni nu cunoaște valoarea unei vorbe bune și a unei îmbrățișări mai bine decât ei. Dar și noi o învățăm, prin această apropiere”. [23]

Această mărturisire poate fi considerată un manifest al omileticii moderne: predicatorul nu mai este doar un exeget al dogmei, ci un vindecător prin cuvânt, un companion spiritual care se întâlnește cu omul acolo unde acesta se află.

În toate aparițiile sale publice, Necula cultivă un ethos al firescului: nu pozează în „orator sacru”, ci în „om viu”. Folosește un limbaj simplu, presărat cu expresii colocviale, proverbe și anecdote. Acest stil îl apropie de ascultătorii săi, mai ales de tineri, care se regăsesc în spontaneitatea și sinceritatea sa.

3.2.Stilul omiletic: oralitate, ritm și spontaneitate

Discursul lui Constantin Necula are o structură orală fluidă, bazată pe dialog, repetiție și improvizație controlată. Stilul său nu este rigid sau scris dinainte, ci performativ, adică se construiește în timp real, în funcție de reacțiile publicului.

Un exemplu relevant apare în conferința “Biserica, Mireasa lui Hristos”: „[...] – Ce sfat puteți să-mi dați? Simt că sentimentele nu sunt la fel de puternice!”/ – Ee! Acuma pot fi rău și să spun « – Dacă ați mâncat borcanul de miere înainte [...]» Dar dacă n-ați mâncat borcanul de miere? Aș fi măgar să spun asta! [...] Atunci trebuie să știți un lucru: în viață niciodată nu suntem egali în sentimentele noastre, decât, dacă, într-adevăr suntem legați de Dumnezeu. Doar Dumnezeu ne dă fidelizarea sentimentelor noastre [...]”[24]. Această formulare, simplă, dar plină de spirit, reflectă caracteristicile esențiale ale stilului său: oralitate autentică (propoziții scurte, ritm viu, adresare directă), umor paradoxal (transformarea unei plângeri într-o lecție de speranță), memorizabilitate (construcția aproape aforistică a frazei).

Astfel prin jocul între grav și ludic, părintele Necula transformă ideea teologică într-o experiență retorică accesibilă.

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[23] Formula AS, nr. 1429, 2020, *Când săracul îți cere pâine, nu-i dai doar binecuvântare*, https://www.formula-as.ro/2020/08/20/pr-constantin-necula-facultatea-de-teologie-din-sibiu-cand-saracul-iti-cere-paine-nu-i-dai-doar-binecuvantare/, accesat în 04.12.2025, ora 12:23.

[24] Constantin Necula, *Biserica, Mireasa lui Hristos* (Cluj-Napoca, 17 decembrie 2015) [material video] https://www.youtube.com/watch?v=fDEF_yHlkcI, accesat 02.12.2025, la 15:00.

3.3.Tipologia umorului: autoironie și paradox moral

Umorul prezent în discursurile părintelui Necula nu este uniform; el se manifestă în mai multe registre, fiecare cu o funcție distinctă.

a. Autoironia – forma smereniei discursului

Autoironia este una dintre trăsăturile cele mai pregnante ale stilului său. Predicatorul nu vorbește „deasupra" celorlalți, ci se așază alături de ei. Într-o conferință despre credință și greșeală: Prin astfel de declarații, el neutralizează potențialul autoritar al statutului sacerdotal, oferind publicului o imagine de vulnerabilitate autentică. Autoironia devine astfel o strategie de demitizare și un semn al smereniei: credinciosul nu urmează un model perfect, ci unul care se recunoaște pe sine ca imperfect.

b. Paradoxul moral – umorul ca revelator al sensului

Necula folosește adesea paradoxul ca instrument de revelație. În conferința de la Biserica Sfântul Anton – Curtea Veche sau Curtea Domnească, București 2015 (Sesiunea Q&A)[25] „[...] – De ce s-a stricat celula de bază a societății, familia?" «[...] – Nu s-a stricat [...] În primul rând că familia nu e «celula de bază a societății», asta e așa « – Dragi tovarăși și prieteni!», asta nu-i la sector teologie. Familia este spațiul în care Dumnezeu îngăduie să se nască Împărăția Cerurilor: cu intimități, cu tandrețuri, cu bolovănișuri. Ieșiți din conceptul «familia ca celulă» pentru că familia nu e o celulă. Doamne ferește să fie o celulă! În loc să fie căsnicie, să fie căznicie! [...] Familia este, în esența ei, darul lui Dumnezeu pentru fiecare dintre noi [...] Fiecare căsnicie este o împărăție [...] A te căsători înseamnă a te pune pe cruce [...]". Acest tip de umor paradoxal are funcția de provocare intelectuală: invită la depășirea gândirii liniare și la o perspectivă teologică matură. Prin paradox, predicatorul își conduce publicul spre o înțelegere mai adâncă a libertății divine și a sensului suferinței.

3.4.Lexicul și expresivitatea limbajului

Stilul părintelui Necula se caracterizează printr-o hibridizare lexicală între limbajul teologic și cel cotidian. În același paragraf pot apărea termeni precum „mântuire" și „curaj", alături de expresii colocviale: „să fim oameni de treabă", „nu-i sfânt cine n-a greșit, ci cine se ridică fără scandal". Această alternanță lexicală conferă discursului o textură polifonică, apropiată de ceea ce Mihail Bahtin[26] numea dialogism: suprapunerea registrelor limbajului creează efectul de autenticitate și apropiere.

În predicile sale, Necula nu ezită să folosească proverbe și ziceri populare, dar le resemnifică teologic. Spre exemplu: „Q: «[...] – Cum să ne alegem un duhovnic în prezența căruia să nu avem nici o reținere, să putem să avem inima deschisă, și îndrumările de care avem mare nevoie?» A: «[...] – Când îl aflați, să-mi spuneți și mie! Băi oameni buni, da duhovnicu' nu e tipul cu care să bei cafeaua «– Hello!», să te duci la părintele Lucian și să zici: «– Servus, Lucian! Am venit să-ți spun că am curvit, dragă! Dar să nu deranjeze, da?» (râsete/aplauze). Duhovnicul este o autoritate. În fața unei autorități nu te prea simți bine, ai așa un pic de frison! Că dacă te tragi de brăcinar cu popa, îi gata! Orice intimitate naște monștri! Vă dau scris! [...] Inima deschisă se deschide în fața unei inimi deschise. Preoții lucrează foarte mult cu inima lor. Părem noi așa mai tăntălăi, mai rupți de lume. Toată lumea zice «– Voi sunteți cu capul în nori!» Păi ăla e locul meu de muncă, nu? (râsete/aplauze)»"[27]. Această combinație între familiar și metafizic este o marcă a stilului său, producând un efect de umor soteriologic, râsul care mântuiește prin înțelegere.

3.5. Sinteză

Stilul omiletic al părintelui Constantin Necula se distinge printr-o serie de trăsături definitorii: ethos pastoral carismatic, bazat pe empatie și umanitate, oralitate spontană, cu ritm viu și intonație afectivă, umor polifuncțional: autoironie, ironie empatică, paradox moral, lexic hibrid, între sacru și colocvial, discurs afectiv ciclic, care alternează gravul și ludicul. Prin aceste elemente, părintele

[25] Constantin Necula, *Tânărul creștin ortodox în fața provocărilor seculare* (partea II) [material video/conferință], încărcată pe YouTube în 16.11.2015 (https://www.youtube.com/watch?v=H7ONlpKtH9U).
[26] Mihail Bahtin, *Probleme de literatură și estetică*, Editura Univers, București, 1981.
[27] Constantin Necula, *Tânărul creștin ortodox în fața provocărilor seculare* (partea II) [material video/conferință], încărcată pe YouTube în 16.11.2015 (https://www.youtube.com/watch?v=H7ONlpKtH9U).

Necula devine un model de omiletică modernă, capabil să reînnoiască predica fără a-i altera sacralitatea. Umorul, în acest context, nu este un adaos ornamental, ci esență a ethosului său discursive, semn al discernământului și expresie a iubirii active.

4. Umorul ca strategie de apropiere: analiza conferințelor și textelor scrise

4.1. Umorul ca act de apropiere spirituală

În omiletica tradițională, distanța dintre predicator și auditoriu era adesea justificată de autoritatea sacrului: preotul vorbea în numele lui Dumnezeu, iar credincioșii ascultau într-o atitudine de reverență și tăcere. În discursul lui Constantin Necula, această ierarhie se estompează deliberat. El transformă predica într-un spațiu al comuniunii, iar umorul devine instrumentul principal al acestei apropieri spirituale.

Într-o conferință părintele afirmă: „[...] – Lepădarea de sine înseamnă să nu te crezi tu punător de coadă la prună și gaură la macaroană, asta-i boală românească: toți inventăm găuri la macaroane. Adică a te lepăda de sine înseamnă a-ți lua în serios starea în care Dumnezeu te-a așezat, dar să știți că nu e ușor! Mai încercați! [...]”[28].

Prin astfel de imagini, umorul nu servește amuzamentului, ci deschiderii afective: reduce tensiunea emoțională și permite receptorului să se recunoască fără rușine. După cum afirmă John Morreall[29] râsul are capacitatea de a reseta sistemul emoțional”, favorizând receptivitatea și empatia.

4.2. Umorul în dialogul cu tinerii

O parte semnificativă a activității pastorale a părintelui Necula este dedicată tinerilor. În discursurile adresate lor, folosește umorul pentru a relaxa tensiunile și a deschide teme delicate. Un exemplu concludent este modul autoironic în care abordează fragilitățile emoționale ale relațiilor moderne: „[...] – Sigur, nu te poți băga ca duhovnic în toate ciorbele acestea, da uneori chiar își vine să-i bați. Deci, fetelor, pentru ***ochiuleț***, *oculin*! (râsete) La băieți, *Aghiazmă Mare* că e rău de tot! Că bărbatul e mai fragil decât femeia în relațiile acestea! [...] Bărbații actuali sunt mult mai fragili decât femeile din generațiile anterioare, cu mult, iar decât cele din generația lor, ***vă dau scris***, că sunt foarte fragili! S-a creat femeia motociclist, care bârâie când nu vrea să audă, dă cu roata ***pă*** loc, scoate fum. Și amărâtul face «ia-mă, nene!» că n-are ce face. Deși e motocicleta lui, e casca lui, a pus el benzină, dar nu contează [...]”[30].

Gluma redă o realitate socială prezentă în rândul tinerilor, fără a-i judeca sau culpabiliza. Prin această ironie blândă, părintele transformă frustrarea și confuzia lor în invitație la reflecție asupra propriei identități, a rolurilor de gen și a modului în care se raportează unii la alții.

În locul unei explicații moralizatoare, el răspunde cu un zâmbet care încurajează introspecția calmă. Astfel, umorul devine modalitate de evanghelizare prin bucurie, adaptată culturii tinerilor. Aceștia, obișnuiți cu ironia mediilor online, recunosc în discursul părintelui un stil apropiat lor: ferm în mesaj, dar cald în ton. Râsul nu desființează realitățile sensibile, ci le face suportabile și le oferă un cadru de vindecare.

4.3. Umorul și problematica suferinței

Un aspect aparte al discursului părintelui Necula îl constituie capacitatea de a vorbi despre suferință prin umor. În teologia sa, râsul nu este opus lacrimii, ci complementar acesteia, reprezentând un mod de a converti durerea în înțelegere și speranță. De aceea, predicatorul valorifică umorul pentru a elibera tensiunea afectivă din jurul unor teme sensibile precum eșecul, creșterea copiilor, presiunea socială sau rănile interioare.

Într-una dintre conferințele dedicate părinților și educației familiale, el afirmă cu o ironie blândă și tandră: „[...] – Cât despre creșterea copiilor, vă rog eu mult, nu-i forțați! Copiii nu sunt poligonul

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[28] Constantin Necula, *Dialog cu tinerii*, Cluj-Napoca, 2014, https://www.youtube.com/watch?v=Su1msB9xdQk&t=913s, accesat în 01.12.2025, la 12:43.
[29] John Morreal, *op.cit.*
[30] Constantin Necula, *Dialog cu tinerii*, Cluj-Napoca, 2014, https://www.youtube.com/watch?v=Su1msB9xdQk&t=913s, accesat în 01.12.2025, la 12:53.

nostru de rateuri: tot ce am ratat noi în viață, musai trebuie să facă ei, stați cuminți! Lăsați copiii în pace! Și vă rog eu, nu le mai cereți carnetul de note, terminați cu stresul!”

4.4.Sinteză

Analiza corpusului de texte și conferințe permite formularea câtorva concluzii:

1. Umorul funcționează ca mecanism de apropiere spirituală, reducând distanța dintre predicator și public.
2. Are o funcție pedagogică, facilitând învățarea morală prin exemplu și autoironie.
3. Devine instrument hermeneutic, actualizând mesajul biblic.
4. Are rol terapeutic, transformând durerea în speranță.
5. Este expresia ethosului empatic al predicatorului modern.

În toate aceste forme, umorul nu alterează sacralitatea mesajului, ci o umanizează, făcând din comunicarea religioasă o experiență de bucurie și reflecție.

5. Funcțiile umorului în predica contemporană: pedagogică, terapeutică și morală

5.1.Funcția pedagogică – a învăța prin zâmbet

Una dintre funcțiile evidente ale umorului în discursul părintelui Constantin Necula este cea pedagogică. Predica devine, astfel, un proces de învățare prin emoție, în care râsul ajută la înțelegerea mesajului moral. În loc să transmită ideile teologice în mod abstract, părintele folosește anecdote care fac adevărul mai ușor de acceptat.

Un exemplu este gluma pe care o spune despre călugărul întâlnit cu leul în pustie: „[…] Primul meu banc teologic, când, la un momentat, un călugăr abia mergea prin pustie, terminat, obosit, «- aoleu!», se târa și, pac, îi iese un leu în față. Ăsta, săracul «- Doamne, dă-I un gând creștinesc leului acesta!». La care leul se ridică în două labe «- Doamne, Iisuse Hristoase, Fiul lui Dumnezeu, binecuvântează mâncarea și pe leul Tău că Sfânt Ești […] L-a binecuvântat pe călugăr și l-a mâncat […]”[31].

Prin această istorioară, părintele arată că umorul poate atinge subiecte sensibile fără a le minimaliza. Lecția este simplă: omul își dorește de multe ori soluții rapide și convenabile, dar realitatea este mai complexă. Râsul permite înțelegerea acestei limite fără tensiune și fără rușine.
În acest fel, umorul îl ajută pe ascultător să treacă de la rezistență la claritate, deschizând drumul spre reflecție și schimbare interioară. Pentru părintele Necula, zâmbetul devine o cale prin care adevărul se spune mai ușor, iar mesajul moral se poate fixa mai profund.

5.2.Funcția terapeutică – râsul ca vindecare spirituală

Discursul religios modern se confruntă cu o provocare majoră: cum să răspundă suferinței omului contemporan fără a recurge la clișee consolatoare. În acest context, părintele Necula reușește să introducă o dimensiune terapeutică a cuvântului, în care umorul joacă un rol fundamental.
Această frază dezvăluie logica profundă a umorului teologic: el nu e distragere de la durere, ci exercițiu de abandon în iubire. Umorul te ajută să redevii copil al lui Dumnezeu, să recunoști fragilitatea fără disperare.

În acest sens, râsul devine antidotul anxietății religioase. În locul predicii moralizatoare, părintele Necula propune o pastorație a seninătății, în care vindecarea se realizează prin dialog și compasiune.

5.3.Funcția morală – adevărul spus cu blândețe

Un alt rol important al umorului în discursul părintelui Necula este cel moral. Prin glumă, el transmite adevăruri serioase fără agresivitate. Într-o lume în care mesajele morale sunt adesea dure sau critice, umorul lui devine o formă de corectare blândă.

[31] *DA BRAVO! Podcast #71 cu Părintele Constantin Necula* din 14.04.2023, https://www.youtube.com/watch?v=epSCNBqoF3I, accesat în 05.12.2025, la 22:22.

Un exemplu este modul în care vorbește despre responsabilitatea în familie: „[…] A-ți iubi soția înseamnă a pune pamperșii la copil, a spăla vasele, WC-urile, inclusive dacă ești popă, că nu-ți cade nici o mână. Popa-i popă de la ușă încolo. În casă e părintele copiilor săi și soțul soției sale. Deci trebuie să știe măcar să spele vasele din când în când. Nu ești atins de Duhul Sfânt chiar tot timpul […] A te întări în familia ta înseamnă a te întări în valori comune”[32]. Gluma nu ridiculizează pe nimeni, ci arată, simplu și direct, că adevărata credință se vede în gesturile mărunte și în împărțirea responsabilităților. Prin acest tip de umor, mesajul moral devine ușor de acceptat și reținut

5.4.Funcția comunitară – râsul care unește

Nu în ultimul rând, umorul îndeplinește și o funcție comunitară, pentru că ajută la formarea unui sentiment de apartenență, solidaritate și identitate comună. Părintele Necula își exprimă deseori atașamentul față de oameni, locuri și rădăcini într-un mod care apropie auditoriul și îl face să se simtă parte din aceeași poveste. Într-o declarație plină de emoție, afirmă: „[…] Țara aceasta mi-a dat cea mai frumoasă copilărie, cea mai strălucită adolescență, cea mai sănătoasă maturitate și cea mai frumoasă împlinire sufletească. Sunt gata să mor pentru ea. Mie îmi place să trăiesc pentru România, dar sunt dispus oricând să mor pentru ea dacă o va cere. Sunt gata. Sunt aici […]”[33].

Prin astfel de momente, umorul și căldura mesajului său devin mijloace prin care predicatorul aduce oamenii împreună. Zâmbetul creează apropiere, iar cuvintele simple, fără solemnitate artificială, dau naștere unei comuniuni autentice. În comunitățile parohiale, râsul devine semn al împăcării, al recunoașterii reciproce și al sprijinului discret.

În acest fel, umorul rupe barierele dintre amvon și popor, dintre instituție și viața de zi cu zi. Devine un limbaj comun care îi pune pe toți la aceeași masă a umanității, amintind că, în ciuda imperfecțiunilor, fiecare om este demn de iubire, înțelegere și iertare.

Concluzii

Analiza discursului părintelui Constantin Necula demonstrează că umorul constituie una dintre strategiile fundamentale ale omileticii moderne, oferind o alternativă viabilă la retorica solemnă și moralizatoare a predicii tradiționale.

Într-o lume dominată de anxietate, scepticism și fragmentare, părintele Necula propune un model de comunicare teologică bazat pe empatie, seninătate și inteligență spirituală. Umorul său nu e frivolitate, ci formă de discernământ duhovnicesc: el luminează fără să ardă, învață fără să impună și vindecă fără să judece. Stilul său, caracterizat prin autoironie, paradox, oralitate expresivă și ton familiar, reușește să reumanizeze discursul religios și să restabilească dialogul dintre Biserică și societate. Umorul devine, astfel, limbaj al harului: o retorică a iubirii care nu ridiculizează slăbiciunea, ci o transformă în prilej de întâlnire cu Dumnezeu.

Lucrarea de față confirmă că în omiletica contemporană râsul poate fi o formă de rugăciune – un mod de a-l lăsa pe Dumnezeu să vorbească prin bucuria simplă a cuvintelor.

[32] *Părintele Necula în dialog cu tinerii - Întrebări și răspunsuri*, https://www.youtube.com/watch?v=HtdVHIN9eHs, accesat în 05.12.2025 la 05:21.
[33] *40 de întrebări cu Denise Rifai (24.04.2022) - Constantin Necula*, https://www.youtube.com/watch?v=AYw9Se-ZhYg, accesat în 05.12.2025 la 11:26.

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VENERABLE EUSTATHIUS THE PROTOPSALT AND THE MATHEMA FOR SAINT PARASKEVA

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Abstract: *The present study examines the personality and contribution of Eustathios the Protopsaltes, founder of the Musical School of Putna Monastery and arguably the most important composer of Byzantine music in the medieval Romanian lands. The research highlights his decisive role in shaping an autochthonous musical idiom through the composition and adaptation of chants in Slavonic and Greek, integrated into a coherent liturgical system informed by Late Byzantine tradition and by Bulgarian-Serbian influences. The focal point of the investigation is the analysis of a calophonic matima composed by Eustathios in honour of Saint Parascheva, preserved in the 1511 Anthologion. This unique piece—lacking any known Byzantine or Slavonic prototype—is interpreted as the response to a concrete liturgical need and as evidence of the School of Putna's capacity to generate original creations within the context of the adaptation of the Jerusalem Typikon. The study underscores the significance of this matima as an expression of the synthesis between Byzantine musical tradition, local consciousness of sanctity, and the Moldavian liturgical identity.*

Keywords*: Eustathios the Protopsaltes; Musical School of Putna; Byzantine chant; matima; Saint Parascheva.*

1. Eustatie Protopsaltul, Cucuzel al Moldovei

1.1.Cine a fost Eustatie Protopsaltul?

Încă de la întemeiere, Mănăstirea Putna a fost considerată necropolă domnească și centru de referință în viața bisericească din Moldova. După finalizarea lucrărilor fizice, a început cea mai importantă perioadă, anume, formarea unei obști și înfrumusețarea cu obiecte de cult și toate cele necesare unei mănăstiri. Astfel, s-a luat drept model cea mai importantă mănăstire a vremii, anume Mănăstirea Neamț, pe care a depășit-o ulterior, cultural și artistic[1]. La acea vreme, în Mănăstirea Neamț s-a atins apogeul artistic în muzică psaltică, dar și în caligrafie. Aceasta se demonstrează prin primul manuscris muzical din Moldova, păstrat în biblioteca Mănăstirii Putna și astăzi. La întemeierea mănăstirii, Domnitorul Ștefan cel Mare nu a neglijat nici un aspect, ci a acordat o deosebită atenție realizării unei ambianțe duhovnicești. Din acest punct de vedere, muzica bisericească ocupa un loc central. Slujbele obișnuite, dar și marile sărbători erau acoperite de fastul cântărilor bisericești bine executate. Cu toate acestea, cele mai frumoase cântări erau scrise de compozitori greci, iar cum limba greacă era necunoscută de popor, era nevoie de oameni pricepuți în traduceri și adaptare la cultul liturgic local. Psaltichia se preda din generație în generație. Această categorie de oameni era foarte restrânsă, greu de găsit și cu multă muncă de învățat. Această ascultare avea o dublă slujire. Pe de o parte, înfrumusețarea sfintelor slujbe prin voci, cântări și compoziții înălțătoare, iar în același timp, formau cântăreți pentru a-i trimite în parohiile și mănăstirile din jurisdicția mitropoliei. La felul cum a fost gândită Mănăstirea Putna, era neapărată nevoie de un protopsalt care să formeze o școală de cântăreți și să adune ucenici în jurul său. Aceste calități s-au găsit omogenizat perfect în monahul Eustatie. „Fericitul Eustatie ducea o nevoință cu totul aleasă, în post, în rugăciune și în negrăită bucurie a Duhului Sfânt. Din această duhovnicească bucurie a călugărilor și au împodobit slujbele din biserica Mănăstirii Putna aproape o jumătate de secol. Acest vestit protopsalt avea și multă învățătură de carte. Cunoștea limbile greacă și slavonă și știa toate cântările compuse de marii sfinți și protopsalți bizantini și atoniți, ca: Ioan Damaschin, Roman Melodul, Ioan Cucuzel și mulți alții"[2]. Școala muzicală de la Putna poartă amprenta sa. Această școala muzicală de la Putna a stat la temelia muzicii bisericești din Moldova vreme de peste 250 de ani.

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[1] Anne E. Pennington, *Șapte antologii de la Putna*, în: „Cuvioasul Eustatie Protopsaltul și Școala muzicală de la Putna", Editura Mitropolit Iacov Putneanul, Mănăstirea Putna, 2023, p. 113.
[2] Arhim. Ioanichie Bălan, *Patericul Românesc*, Editura Mănăstirea Sihăstria-2005, p. 139.

Odată cu venirea în țară a cuviosului Paisie Velicicovski, la Mănăstirea Neamț, s-a reorganizat școala de muzică psaltică după duhul athonit. Antologhioanele apărute la Putna au fost singurele cărți de muzică bisericească autohtone apărute în întreg Evul Mediu în spațiul moldovenesc. Ele au fost folosite atât în marile centre monahale din țară, precum Secu, Slatina, Dragomirna, Probota și Bisericani, dar și în Grecia sau Bulgaria. Din această perioadă ne-au rămas până astăzi 20 de antologhioane complete, dar și fragmente, scrise în limba greacă și slavonă în notația specifică Sfântului Ioan Cucuzel. Până la epoca brâncovenească nu s-a mai scris nimic în materie de muzică bisericească. În ierarhia valorică, aceste antologhioane ocupă locul al treilea după broderii și tetraevangheliarul ilustrat[3]. Numai interpretarea după cuviință și solemnitatea slujbelor pot inversa această ordine valorică.

Printre cele mai importante slujbe pe care le-a cântat monahul Eustatie a fost înmormântarea măritului Voievod Ștefan cel Mare,[4] la data de 2 iulie 1504. Aceste odoare de mult preț ale Moldovei trebuie prețuite la adevărata lor valoare pentru a evidenția munca, strădaniile și lacrimile monahilor compozitori.

1.2.Cele mai importante lucări ale lui Eustatie

Cuviosul Eustatie protopsaltul este autor a peste 200 de cântări și cel mai important compozitor român din perioada medievală[5]. Totodată, el poate fi socotit între cei mai importanți creatori de muzică bisericească din întreg spațiul ortodox[6]. Deși informațiile biografice sunt foarte restrânse, Anne E. Pennington îl descrie ca fiind „una dintre cele mai remarcabile figuri din viața culturală a Moldovei timpului său”[7]. Acesta s-a născut în satul Cristești la jumătatea secolului al XV-lea. De mic copil s-a îndrăgostit de strana bisericească și a început să-și înmulțească talantul, dar pe cât era dorința de mare, pe atât erau posibilitățile de reduse. Turcii ocupaseră majoritatea centrelor de muzică bisericească creștină. Tânărul Eustatie avea nevoie de un dascăl care să-l inițieze în arta psaltichiei. În urma analizei operelor sale, s-a constatat că, cel mai probabil, ar fi ucenicit într-una dintre mănăstirile isihaste din despotatul Serbiei. Un argument fundamental îl reprezintă unele asemănări izbitoare între creațiile lui Eustatie și creațiile lui Isaia ieromonahul, protopsaltul Mănăstirii Matejce, Macedonia de astăzi. Datorită experienței acumulate, la Putna a primit o îndoită slujire. A fost rânduit protopsalt al mănăstirii și domestic[8]. Demnitatea de protopsalt îi conferea întâietate între toți cântăreții, cu unele intervenții solistice, iar atribuțiile din ascultarea de domestic includeau formarea de noi cântăreți, organizarea și conducerea corului mănăstirii și o activitate didactică constantă în acest sens. Această demnitate mai fusese îndeplinită de monahul Paisie, autor al Mineiului de la 1504, destinat Mănăstirii Dobrovăț, ultima ctitorie a lui Ștefan Voievod.

Opera cuviosului Eustatie se concretizează în două Antologhioane autografe în care se cuprind toate genurile muzicii psaltice: papadic, stihiraric și irmologic. Scrierile sale sunt scrise în limbile greacă și slavonă. Aceste antologhioane sunt de două feluri: mari, pentru strană, ca să poată vedea tot corul și mici sau personale folosite de protopsalți la chilie sau în deplasări. Odată cu Eustatie, la Putna s-a născut o tradiție ca fiecare protopsalt să își alcătuiască propriul antologhion, atât de strană cât și personal. „Chiar titlul de protopsalt pe care și-l dă Evstatie este un indiciu că pevții (cântăreții de strană) alcătuiau un corp organizat, cu o ierarhie bine stabilită”[9]. Primul antologhion publicat, cel din anul 1511, reprezintă un unicat în istoria muzicii bisericești. Acesta însumează mai multe stiluri muzicale specifice zonei grecești si slave. Celălalt antologhion, personal, finalizat în anul 1515, conține un repertoriu calofonic în care sunt cuprinse câteva opere personale. Munca lui Eustatie se

[3] *De veghe în casa Măriei Sale, File de pateric de la Mănăstirea Putna*, Editura Mitropolit Iacob Putneanul, 2017 p. 85.
[4] Arhim. I. Bălan, *Patericul românesc...*, p. 140.
[5] Arhid. Avraam Bugu, *Cuviosul Eustatie Protopsaltul-primul compozitor român*, în: „Antologhionul de la 1511, Studii și facsimil,” Editura Mitropolit Iacov Putneanul, Mănăstirea Putna, 2024, p. 104.
[6] Gheorghe Ciobanu, *Descrierea manuscrisului*, în Antologhionul de la 1511, Studii și facsimil, Editura Mitropolit Iacov Putneanul, Mănăstirea Putna, 2024, p. 62.
[7] Anne E. Pennington, *Muzica în Moldova Medievală (secolele XV-XVI).* Ediție bilingvă îngrijită de Titus Moisescu, București, Editura Muzicală, 1985, p. 101.
[8] Diac. Drd. Ioan Popescu, *Învățământul muzical în Biserica Ortodoxă Română*, în BOR, LXXXVII, 1969, 9-10, pp. 1027-1061.
[9] Pr. I. Ionescu, *Cartea de cântece a lui Evstatie de la Putna*, în M.O. 1963, nr. 3-4, p. 271.

vede în compunerea de cicluri muzicale pentru cele opt glasuri pentru toate genurile irmologice și papadice. Dintre acestea amintim: *Troparele Învierii și ale Născătoarei, Prochimenele, Stihurile, Aliluia, Heruvice și Chinonice*. Pe lângă toate acestea, scrie chinonice pentru toate Praznicele Împărătești de peste an și completează cu celelalte cântări din cadrul Sfintei Liturghii. Tot el compune un ciclu complet de stihiri pentru toate sărbătorile însemnate de peste an. În acea perioadă, puțini protopsalți erau capabili de o astfel de lucrare însemnată. Ultimul protopsalt al catedralei Aghia Sofia din Constantinopol, Manoil Hrisaf, a compus ceva asemănător, dar nu pentru toate glasurile. În mod practic și concret, Eustatie continuă și finalizează lucrarea lui Hrisaf și o extinde în tot spațiul slav, el fiind primul compozitor care a scris astfel de lucrări în limba slavonă[10]. Eustatie nu doar a compus, ci a și valorificat ceea ce au lăsat înintașii săi. Astfel, în Rusia, la Muzeul-Rezervație de Stat de Istorie și Ahitectură din Smolensk, nr. 9927[11] se regăsește un manuscris, anume Liturghierul de la 1569. Acesta a fost copiat după un Liturghier mai vechi, scris pe la 1532 de către monahul Spiridon. Acest Liturghier copiat de Eustatie este deosebit de important pentru noi deoarece el reprezintă o capodoperă a cărților medievale românești. Până astăzi nu se cunosc date cu privire la felul cum acest Liturghier a ajuns în Rusia.

Opera lui Eustatie conține unele aspecte originale. Compune în stilul calofonic noi cântări și adaptează operele altor compozitori la stilul locului. Compune și în stilul asmatic, de catedrală, dar nu lasă deoparte nici vechile psalmodii. Acestea sunt omogenizate și se naște un stil nou adaptat necesităților liturgice ale vremii, practicat în parohii și mănăstiri. Acest nou stil muzical a fost preluat de Eustatie din tradiția bulgaro-sârbă. A fost șlefuit și perfecționat de către protopsalții putneni, în frunte cu Eustatie, iar apoi cu ușurință a fost implementat în viața liturgică din Moldova. Din această zonă a fost preluat de românii din zona actuală a Ucrainei iar de acolo a fost adoptat de Biserica Rusă sub denumirea de cântare bulgărească[12]. Acest stil se caracteriza prin simplitate și frumusețe, fapt pentru care era cu ușurință de practicat. Cântările erau ușor de memorat fiind deseori executate de toată lumea din biserică, după modelul psalților. Eustatie a simplificat interpretarea evitând salturile mari și oferind cântării fluență, moderație și sobrietate. Ethosul românesc se caracterizează prin echilibru, simplitate și frumusețe. Se căuta ca toată suflarea să laude pe Domnul. „Din manuscrisele păstrate de la Putna se remarcă trei figuri mari de profesori: Eustatie, Antonie și Lucaci. Primul este socotit om de înaltă cultură, cunoscător al celor patru arte: gramatica, muzica, retorica și filtele, lucru atestat de el însuși într-o criptogramă din manuscrisul de la Moscova[13]. Faptul că folosește în textul slavon cuvinte sau terminații românești[14]: aliluiarele, filtele, etc, dovedește că era român”[15].

Mănăstirea Putna și-a asumat rolul de centru muzical, înfluențând muzica tradițională a vremii[16]. Mirean sau monah, acesta era inițiat în principiile corecte ale psalmodierii. „Faptul că la Putna a existat un centru muzical puternic, înființat și condus de Evstatie Protopsaltul, că aici și-au manifestat măiestria numeroși alți psalți și copiști, că ne-a rămas un fond compact de manuscrise ce se derulează în timp pe o perioadă de mai bine de o sută de ani și că aceste manuscrise au în structura și grafia lor o unitate clar determinată, toate acestea ne-au convins să recunoaștem existența, în acest centru de artă și cultură medievală românească, a unei școli muzicale, cu valențe și caracteristicile pe care le presupune o astfel de instituție”[17].

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[10] *De veghe în casa Măriei Sale...*, p. 88.

[11] Alexandru PASCAL, *Un manuscris al cărturarilor Spiridon și Eustatie de la Putna*, în AP 11-2015-1, p. 207.

[12] Arhid. Avraam Bugu, *Cuviosul Eustatie Protopsaltul-primul compozitor român*, în Antologhionul de la 1511, Studii și facsimil, Editura Mitropolit Iacov Putneanul, Mănăstirea Putna, 2024, p. 104.

[13] Anna Eliseeva, *Deux anthologies de chant du Monastere de Putna: Nouvelles decouvertes dans les archives du musee historique d`etat de Moscou,* în Cuvioasul Eustatie Protopsaltul și Școala muzicală de la Putna, Editura Mitropolit Iacov Putneanul, Mănăstirea Putna, 2023, pp. 139-157.

[14] Gheorghe Ciobanu și Cr. Ghenea, *Un creator de muzică la începutul sec XVI*, în „Muzica”, nr. 5-6/1964, p. 60.

[15] Diac. Gr. Panțiru, *Manuscrise muzicale inedite de la Mănăstirea Putna*, în BOR, 1969, Nr. 11-12, p. 1258.

[16] Dimitri E. Conomos, *The Monastery of Putna and the musical tradition of Moldavia in the sixteenth century*, Dumbarton Oaks, Trustees for Harvard University-2009, p. 15.

[17] Titus Moisescu, *Prolegomene Bizantine, Muzică bizantină în manuscrise și carte veche românească*, Ed. Muzicală, București-1985, p. 29.

Muzicologul acad. Octavian Lazăr Cosma îl decalară pe Eustatie „întâiul mare creator român de muzică”[18]. De remarcat este faptul că, pe primele file ale Antologhionului mare, de strană, sunt oferite câteva informații de bază cu privire la gramatica muzicii psaltice. Aceste antologhione au stat la baza tuturor cărților de cântări psaltice apărute în Moldova în secolul al XVI-lea. Exista o tradiție nescrisă ca fiecare mănăstire nou înființată, dar și cele vechi să aibă protopsalt școlit la Putna și cărți de muzică bisericească din care să oficieze sfintele slujbe. Cei mai importanți ucenici ai școlii de la Putna sunt[19]: Macarie de la Dobrovăț, Isachie de la Râșca, Vasile de la Slatina, Ieromonahul Vasile și monahul Isachie[20] etc. Cu toate că era un învățat al muzicii din Moldova, Eustatie era mereu conștient că la un moment dat va trece la Domnul, așa că a zidit ucenici vrednici de a continua opera începută de el. În general, marile personalități ale artei, din toate timpurile, au lăsat ucenici vrednici, capabili să le ducă opera mai departe. Dată fiind evoluția ulterioară a școlii putnene, este de la sine înțeles că și Eustatie a avut cel puțin un astfel de ucenic. Moștenirea muzicală lăsată de el este enormă și reflectă marea sa personalitate, care numai din iconomie divină a fost trimis în Moldova acelor vremuri spre a reorganiza și pune temelia unei istorii muzicale autentice[21]. Eustatie, ca și ceilalți părinți ai muzicii psaltice au fost monahi, ulterior canonizați: Ioan Damaschin, Roman Melodul, Ioan Cucuzel[22], etc.

„Era o vreme când Bucovina era într-adevăr ca o grădină duhovnicească, plină de cântec și de miros îmbătător”[23]. Școala muzicală de la Putna reprezintă un nucleu de muzicologie bizantină, des studiat de cercetători de renume precum: Titus Moisescu[24], Vasile Vasile[25], Gheorghe Ciobanu, Marin Ionescu, Nicolae Gheorghiță[26], Arhid. Avraam Bugu[27], etc., iar manuscrisele putnene se află printre cele mai importante izvoare ale muzicii românești. Acest lucru nu a putut trece neobservat, iar unii cercători de rang internațional și-au aplecat atenția asupra muzicii medievale din Moldova. Dintre aceștia amintim pe Anne E. Pennington[28] și Dimitri Conomos[29], Svetlana Kujumdzieva[30] și alții. Centrul de Studii Bizantine de la Iași, în secolul al XXI-lea, a acordat o deosebită atenție lucrărilor muzicologice ieșite din Școala de la Putna. Cu toate acestea, o întrebare definitorie încă persistă, la care nu putem găsi un răspuns concret, ci trebuie să ne bazăm strict pe tradiție și fidelitate: Cum se interpretau aceste partituri din vremea Sfântului Ștefan cel Mare? Cum ar fi sunat interpretarea acestora dacă ar fi fost înregistrate? Calofonia din Bizanț și Moldova este reprezentată de două piscuri, Sf. Ioan Cucuzel și Eustatie Protopsaltul[31]. Muzica creată de cel de-al doilea se altoiește pe trunchiul primului din Bizanț. „Exighisirea cântărilor genului papadic, căruia îi aparţin în întregime cântările Şcolii de la Putna, nu este numai o tehnică fină, ci şi o înaltă artă ermeneutică. Cântarea formei exighisite a compoziţiilor muzicale, tehnoredactarea acestora, iar apoi transcrierea şi analiza lor, pot forma un itinerar muzicologic spre cunoaşterea melosului bizantin. Ulterior, se pot efectua încercări de exighisire a unor cântări din repertoriul Şcolii de la Putna, care s-au transmis numai în

[18] Octavian Lazăr Cosma, *Hronicul muzicii românești, I. Epoca străveche, veche și medievală*, București, 1973, p. 166.
[19] Titus Moisescu, *Manuscrisul de la Dobrovăț. Ms. 258/Leimonos*, în colecția Izvoare ale muzicii românești, XI, București, 1994, p. 20.
[20] Arhid. Avraam Bugu, *Doi muzicieni necunoscuți ai școlii medievale putnene: Ieromonahul Vasile și monahul Isachie*, în Cuvioasul Eustatie Protopsaltul și Școala muzicală de la Putna, Editura Mitropolit Iacov Putneanul, Mănăstirea Putna, 2023, pp. 279-286.
[21] Dimitri Conomos, *The Significance of the Moldavian Monastic Contribution to the Tradition of Post-Byzantine Psalmody,* Dumbarton Oaks, Trustees for Harvard University- 1982, p. 39.
[22] Arhid. Avraam Bugu, *Cuviosul Eustatie Protopsaltul-primul compozitor român*, în Antologhionul de la 1511, Studii și facsimil, Editura Mitropolit Iacov Putneanul, Mănăstirea Putna, 2024, p. 103.
[23] Pr. Dr. Petru Rezuș, *Vechea școală teologică de la Putna,* în A.B.-1945-NR3-4, p. 151.
[24] Titus Moisescu, *Evstatie Protopsaltul Putnei*, în Cuvioasul Eustatie Protopsaltul și Școala muzicală de la Putna, Editura Mitropolit Iacov Putneanul, Mănăstirea Putna, 2023, pp.163-192.
[25] Vasile VASILE, *Istoria muzicii bizantine şi evoluţia ei în spiritualitatea românească*, II, Bucureşti, 1997, p. 30–50.
[26] Nicolae Gheorghiță, *De la neumă la inerpretare sau despre procesul compoziţional în muzică bizantină*, în Cuvioasul Eustatie Protopsaltul și Școala muzicală de la Putna, Editura Mitropolit Iacov Putneanul, Mănăstirea Putna, 2023, pp. 25-44.
[27] Arhid. Avraam Bugu, *Prima menţiune onomastică în istoria muzicii de cult din Moldova, în Cuvioasul Eustatie Protopsaltul şi Şcoala muzicală de la Putna*, Editura Mitropolit Iacov Putneanul, Mănăstirea Putna, 2023, pp. 159-163.
[28] Anne E. Pennington, *Muzica în Moldova Medievală*..., p. 102.
[29] Dimitri E. Conomos, *The Late Byzantine and Slavonic Communion Cycle: Liturgy and Music*, Dumbarton Oaks, 1985.
[30] Svetlana Kujumdzieva, *The Significance of the Putna Music School in the History of Orthodox Church Music*, în Cuvioasul Eustatie Protopsaltul și Școala muzicală de la Putna, Editura Mitropolit Iacov Putneanul, Mănăstirea Putna, 2023, pp. 93-108.
[31] Un studiu remarcabil, care îi analizează comparativ pe cei doi compozitori și merită studiat: Maria Alexandru, *Calofonia de tradiție bizantină în școala muzicală de la Putna: Sf. Ioan Cucuzel și Evstatie Protopsaltul*, în: „Cuviosul Eustatie Protopsaltul și Școala muzicală de la Putna”, Editura Mitropolit Iacov Putneanul, Mănăstirea Putna, 2023, pp. 45-92.

Vechea Sistimă”[32]. Sfântul Ioan Cucuzel a fost unul dintre maeștrii bizantini ai muzicii psaltice. Viețuind la începutul secolului al XIV-lea, ne-a lăsat o moștenire imensă. În manuscrisele putnene era supranumit adesea dascălul dascălilor sau maestrul maeștrilor. Acesta și-a dedicat întreaga viață lui Hristos, părăsind Constantinopolulul cu toate desfătările lui, și intrând în cinul monahal și-a afierosit întreaga viață ishiei și studiului psaltichiei. Nici până astăzi nu este defintitivată o listă a tuturor creațiilor sale, ea fiind foarre amplă. A atins majoritatea punctelor de interes ale muzicii bizantine: paralaghie, octaihie, notație, metrofonie, intervale, hironomie, arta componistică, etc. Ceea ce este relevant pentru noi este faptul că pe filele manuscriselor putnene se regăsesc multe dintre lucrările sale. În mod logic, odată cu împrumutul partiturilor se realiza și preluarea interpretării. Eustatie Protopsaltul este, fără îndoială, cel mai prolific compozitor de muzică bizantină medievală în spațiul românesc, meritându-și din plin supranumele de Cucuzel al Moldovei. Antologhioanele sale de la Putna însumează 98 de compoziții în limba greacă și 87 în limba slavonă[33]. Astfel, Școala muzicală de la Putna reprezintă o filă importantă din istoria universală a muzicii bizantine. La scurt timp după căderea Constantinopolului, muzica psaltică din Moldova atinge un prim pisc, devenind totodată un nucleu ce lega poporul grec, de cel român și de cel slav. Cu toate acestea „în evul mediu românesc, creația muzicală s-a desfășurat în trei mari direcții: muzica religioasă bizantină, muzica georgiană și muzica populară[34]. Toate aceste trei mari filoane au apărut și au evoluat într-un paralelism clar diferențiat, fiind consemnate în vechi codice muzicale și păstrate în biblioteci și arhive românești sau străine”[35]. Comparația celor trei stiluri, medio-bizantină, hrisantică și kieveană, ar putea aduce la lumină noi compoziții muzicale românești.

1.3.Cuviosul Eustatie și matima închinată Sfintei Cuvioase Parascheva de la Iași

1.3.1. Ce este o matimă și de ce e importantă

Termenul *matimă*[36] provine din tradiția bizantină muzicală și desemnează o cântare festivă, amplă, caracterizată printr-un stil melismatic și o alcătuire imnografică de laudă, menită să preaslăvească virtuțile sfinților și lucrarea lui Dumnezeu în viața lor. În practica liturgică ortodoxă, matima este o cântare „pe larg”, destinată momentelor solemne, în special slujbei de seară (*Vecernia*), în cadrul litiei, atunci când are loc ieșirea la Litie. Aceasta corespunde de obicei primei stihiri, fiind compusă în stil papadic pentru a însoți procesiunea până în Naosul Bisericii acolo unde se săvârșea Litia.

Stilistic, matima se încadrează în repertoriul calofonic bizantin târziu, fiind caracterizată prin:

- formule ornamentale complexe (*kratema, teretismata*),
- libertate interpretativă dirijată,
- repetiții melismatice și variațiuni pe teme liturgice prestabilite.

Kujumdzieva observă că „Stihira este inclusă în capitolul stihirilor melismatice praznicale […] al cărui scop este acoperirea timpului liturgic conform noii redacții a Tipicului Ierusalimitean”[37]. Cu alte cuvinte, matima este o creație adaptată ritmului liturgic extins al slujbelor reformate în sec. XIV, cu funcție teologică, muzicală și ceremonială clar definite.

Matima compusă de Eustatie este păstrată într-un manuscris de o importanță fundamentală pentru studiul muzicii liturgice ortodoxe din spațiul românesc: *Antologhionul lui Eustatie* (1511)[38],

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[32] Maria Alexandru, *Calofonia de Tradiție Bizantină în Școala Muzicală* de la Putna, în AP 11-2015-1, p. 488.

[33] Gheorghe C. Ionescu, *Lexicon al celor care, de-a lungul veacurilor, s-au ocupat cu muzica de tradiție bizantină în România*, Editura Diogene, București, 1994, p. 27–29, 127–130, 179, 211,269;

[34] Vezi și Sorin Alexandrescu, *Tipicul Mănăstirii Putna. Contribuții la istoria cultului în Moldova medievală*, Editura Mitropolit Iacov Putneanul, 2020, pp. 147–149.

[35] Titus Moisescu, *Muzica Bizantină în spațiul cultural românesc,* Ed. Muzicală a uniunii compozitorilor și muzicologilor din România, București-1996, p. 52.

[36] Mathimă (gr. μάθημα [mathima], „știință, studiu, cunoaștere, lecție, instruire”), cântare bisericească scrisă în stil* stihiraric (în „tactul” andante), servind drept lecție pentru cei ce se instruiau în arta cântării. Cele mai multe dintre aceste cântări îndeplineau și rolul de cântări calofonice* la diverse sărbători. V. calofonicon; *Dicționar de termeni muzicali* Academia Română, Institutul de Istoria Artei "G. Oprescu" Editura Enciclopedică, 2010, p. 321.

[37] The sticheron is included in the chapter of the festal melismatic stichera […] whose goal is to cover liturgical time according to the new redaction of the Jerusalem Typikon”. Svetlana Kujumdzieva, *The Significance of the Putna Music School in the History of Orthodox Church Music*, p. 100.

[38] Manuscris nr. P I 56.

un codex reprezentativ pentru activitatea Școlii Muzicale de la Mănăstirea Putna. Cântarea apare între filele 153v-157v[39], în cadrul unui corpus imnografic dedicat sărbătorilor și sfinților cu o semnificație specială pentru comunitatea locală, fiind ultima din acest corp. Incipitul său slavon – „Преподобна мати дево девице Параскеви" („Preacuvioasă maică, tânără fecioară Parascheva") – anunță caracterul solemn și teologic al cântării, în care sunt concentrate imagini scripturistice, atribute hagiografice și expresii de adâncă evlavie.

Importanța acestui manuscris rezidă nu doar în păstrarea unei cântări unice, ci și în apartenența sa la un program liturgic coerent, susținut de școala muzicală putneană. Manuscrisul nu este un unicat izolat, ci parte a unui corpus în care regăsim și alte compoziții atribuite lui Eustatie, dedicate unor sfinți, cum ar fi Sfântul Ioan cel Nou de la Suceava – semn al unei conștiințe liturgice orientate către construirea unei „sfințenii locale" prin muzică.

În analiza Svetlanei Kujumdzieva, matima compusă de Eustatie reprezintă o parte a unui proces mai detaliat de adaptare a tipicului ierusalimitean în practica slavonă și moldovenească, cu accent pe elaborarea muzicii melismatice în funcție de contextul liturgic festiv: „Tradiția manuscriselor de la Putna a urmat elaborarea melismatică a cântării potrivit structurii praznicale"[40].

1.3.2. Argumentul unicității

Importanța acestei matime constă în caracterul ei de unicat în cadrul tradiției ortodoxe a vremii. După cum notează Kujumdzieva, „Această stihiră nu are un model cunoscut nici bizantin, nici slav"[41] – o observație fundamentală care ne permite să afirmăm că aceasta nu este o traducere sau adaptare, ci cu o creație originală, alcătuită special pentru contextul liturgic moldovenesc. Faptul că stihira nu apare în corpusul bizantin cunoscut, nici în textele slavone anterioare, nici în mineiele de la Putna sau Dragomirna, despre care am amintit mai sus, este un indiciu solid al caracterului său autohton.

Această unicitate nu este doar de ordin muzical, ci și liturgic: matima se înscrie într-o logică festivă specifică, fiind destinată ieșirii solemne la Litie în Naosul Bisericii cu icoane sau sfinte moaște[42]. Așa cum remarcă autoarea bulgară, „Această compoziție trebuie să fi fost creată dintr-o necesitate liturgică"[43] – o formulare care sugerează că practica locală a impus alcătuirea unui imn propriu, adaptat realităților evlaviei moldovenești.

Din punct de vedere muzical, structura calofonică, plasarea în glasul plagal 2 și utilizarea formelor ornamentale specifice bizantinismului târziu oferă cântării o sonoritate înaltă, destinată unui public format și sensibil la nuanțele teologice ale muzicii psaltice. Această alegere stilistică confirmă faptul că matima lui Eustatie a fost gândită pentru un context monastic cu educație muzicală avansată, nu pentru uzul comun.

Această stihiră calofonică, compusă de Eustatie, nu a fost alcătuită ca un simplu exercițiu imnografic, ci dintr-o necesitate practică a cultului. Potrivit rânduielii liturgice vechi, în cadrul slujbei Vecerniei, momentul Litiei presupune ieșirea clericilor în pronaos[44] sau în pridvorul bisericii, unde se rostesc ecteniile și se cântă stihirile specifice[45]. Pentru a acoperi procesiunea și a susține intensitatea sărbătorii, era nevoie de o cântare „pe larg", amplă, solemnă, cu desfășurări melismatice – ceea ce o simplă stihiră de strană nu putea oferi.

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[39] Paginile 333-342, conform unei numerotări ulterioare a paginilor.

[40] „The Putna manuscript tradition followed the melismatic elaboration of chant according to festal structure". Svetlana Kujumdzieva, *The Significance of the Putna Music School in the History of Orthodox Church Music*, p. 102.

[41] „This sticheron has no known Byzantine or Slavic model". Svetlana Kujumdzieva, *The Significance of the Putna Music School in the History of Orthodox Church Music*, p. 103.

[42] Cf. Grigorios Stathis, *Studies in Byzantine Music*, Atena, 1995, p. 161: „the kalophonic sticheron had a functional role in the liturgical flow, covering the movement of the clergy during processions with the relics or icons".

[43] „This piece must have been created out of liturgical necessity". Svetlana Kujumdzieva, *The Significance of the Putna Music School in the History of Orthodox Church Music*, p. 103.

[44] Cf. *Typikonul Mănăstirii Marea Lavră*, edițiile secolelor XIII–XIV, unde litia este oficiată în afara naosului, cu revenire solemnă în biserică.

[45] Pr. Prof. Ene Branișteː *Litia – Studiu comparativ al rânduielii ei în diferite Liturghiere și Manuale de Tipic*, în *Studii Teologice*, 1956, p. 376.

Această practică este atestată în tipicele bizantine și continuă astăzi doar în forma sa completă în Muntele Athos, fiind rareori păstrată în câteva mănăstiri din România care conservă rânduiala integrală a litiei[46]. Din acest motiv, matima lui Eustatie trebuie înțeleasă ca un răspuns liturgic contextualizat, înscris în fluxul viu al cultului, și nu ca o compoziție izolată[47].

Un argument suplimentar în sprijinul ideii că această cântare a fost alcătuită pentru o nevoie liturgică practică, în contextul desfășurării vechii rânduieli a Litiei, este faptul că în partea finală a stihirei, autorul introduce un terirem[48]. Această formulă muzicală – compusă din silabe fără sens lexical, de tipul *terirem, nerem, nerem*[49] – este specifică repertoriului calofonic bizantin, fiind utilizată pentru a prelungi cântarea, a susține atmosfera meditativă și a marca solemnitatea momentului. Includerea unui terirem indică fără îndoială că piesa nu era destinată unei simple lecturi sau execuții rapide, ci era gândită pentru interpretare festivă, probabil în procesiunea litiei, în momentul în care clericii, purtând cinstitele moaște, ieșeau din altar și traversau naosul.

Părăsirea naosului în timpul Litiei semnifică alungarea din Rai, iar rămânerea în tinda bisericii, în fața ușilor închise, devine o imagine a rugăciunii penitențiale „înaintea ușilor cerești". Această simbolistică este confirmată de referința la Simeon al Tesalonicului, care explică: „Facem Litiile în tinda bisericii... stând noi înaintea ușilor sfintei biserici, ne închinăm ca înaintea ușilor cerești [...] și mai cu seamă dumnezeiasca milostivire, pe care rău o am închis"[50]. Mai mult, teriremul funcționează și ca o punte între textul teologic și contemplația tainică, deschizând un spațiu sonor în care comunitatea participă prin ascultare la o formă de laudă care transcende cuvântul[51]. În tradiția muzicală bizantină, acest tip de ornament este asociat cu imnografia de înaltă clasă, destinată unor prăznuiri mari sau unor momente de apogeu duhovnicesc.

Astfel, caracterul inedit, neextrapolabil și festiv al acestei matime susține ipoteza că ne aflăm în fața primei compoziții muzicale complete dedicate Sfintei Parascheva în tradiția ortodoxă slavonă și românească. Este o creație care reflectă, în același timp, fidelitate față de canoanele bizantine și capacitatea de creație liturgică a unui mediu monastic de excepție.

1.4.Concluzii

Matima compusă de Eustatie pentru Sfânta Cuvioasă Parascheva reprezintă o realizare de excepție a muzicii liturgice moldovenești. Ea este, din câte cunoaștem până în prezent, prima stihiră complet notată muzical dedicată acestei sfinte în întreaga tradiție ortodoxă slavonă și românească. Compoziția sa nu are model bizantin cunoscut și nu este o simplă traducere, ci o creație originală, elaborată în contextul unei practici liturgice vii, în care cultul sfintei se dezvoltă pe fundalul unui program spiritual, artistic și identitar susținut de Școala Muzicală de la Putna[52]. Această cântare nu trebuie să fie percepută doar ca o manifestare a artei psaltice, ci ca expresia unei sinteze între teologia ortodoxă a sfințeniei și vocația muzicală a comunității monastice moldovenești, aflată la răscrucea influențelor bizantine, slavone și autohtone[53].

Prezența teriremului, alegerea glasului plagal 2, poziționarea în cadrul Litiei, precum și transmiterea piesei în mai multe manuscrise, sunt toate elemente care întăresc ideea că matima lui Eustatie nu este doar un imn de laudă, ci o afirmație sonoră a memoriei ortodoxe moldovenești. Într-

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[46] Ierom. Macarie Simonopetritul, *Rânduiala slujbelor în tradiția athonită*, Editura Evanghelismos, București, 2004, pp. 219–224.

[47] Evelina Mineva, *The Byzantine Hagiographic and Hymnographic Texts on St Parasceve of Epibatae*, Sofia, 2017, pp. 52–53.

[48] Teriremul este o formulă muzicală ornamentală, compusă din silabe neumastice fără sens lexical, utilizată în muzica calofonică bizantină pentru a prelungi și înfrumusețea cântările. Grigorios Stathis, *Introduction to the Kalophonic Sticherarion*, Atena, 1975, pp. 85–88.

[49] Maria Alexandru, *Calofonia bizantină între oralitate și notație*, Editura Universității „Al. I. Cuza", Iași, 2008, p. 196: „teriremul marchează momentele de intensitate contemplativă și oferă psaltului spațiul expresiv de a articula prin melos ceea ce cuvântul nu poate exprima".

[50] Pr. Prof. Petre Vintilescu, *Vohodul și partea finală a Vecerniei, slujba Litiei și a Miezonopticii*, în *Glasul Bisericii*, 1961, p. 586, n. 11, citând pe Sf. Simeon al Tesalonicului: Simion, arhiep. Tesalonicului, *Despre sfintele rugăciuni*, cap. 333, P.G. t. GLV, col. 605-608; în traducere română, București, 1865, p. 342.

[51] Potrivit studiilor lui Dimitri Conomos, teriremul „served to allow for movement within the church space and to prolong the act of praise beyond the limits of text", cf. D. Conomos, *The Late Byzantine and Slavonic Communion Cycle*, Brookline, 1985, p. 102.

[52] Svetlana Kujumdzieva, *The Significance of the Putna Music School in the History of Orthodox Church Music*, p. 103.

[53] Vezi și Sorin Alexandrescu, *Tipicul Mănăstirii Putna. Contribuții la istoria cultului în Moldova medievală*, Editura Mitropolit Iacov Putneanul, 2020, pp. 147–149.

o epocă a presiunilor confesionale și politice, ea devine un act de mărturisire – muzicală, teologică și națională.

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THE COMBINATION OF THEOLOGY WITH PHILOSOPHY IN THE THOUGHT OF DUMITRU STĂNILOAE

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Abstract: *Since his youth, when he began his journalistic activity at the newspaper of the Transylvanian Metropolitanate „Telegraful român", Dumitru Stăniloaie briefly outlined his own conception regarding the status of Philosophy and its relationship with Theology. Thus, in the article „What is Philosophy good for?", he wrote that Philosophy is eternal perplexity, eternal thinking that questions natural or already established evidence, in order to raise others that, in turn, are to be overthrown by the criticism of a subsequent thought.*

It is in the nature of philosophy to question the immediate data of the senses, like any other. Thus, it approaches religion in two ways: first, that it gives a note of relativity to visible things and tears away their halo of absolute and exclusive values, and second, that it accustoms man to think abstractly, to realities of a different nature than the material ones. Religion also wants to accustom man to these inclinations, and it is understood that philosophy helps it a lot in this direction. Moreover, theology works with a philosophical apparatus and requires from those who study it a thorough familiarity with philosophy. Although you can be a man with a profound religious life without having studied philosophy, nevertheless, to be a good theologian, you need philosophy.

Keywords: *Orthodox theology; Dumitru Staniloae; religious experience; common features of religion and philosophy; factuality; authentic living*

1. Introducere

Putem privi lucrurile din două puncte de vedere complementare: de la Filosofie spre Teologie și, invers, de la Teologie spre Filosofie. Privind lucrurile de pe pozițiile filosofiei, putem pleca de la faptul că un important filosof german din secolul XX, Wilhelm Windelband, arăta în Prelegerile sale de Istorie a filosofiei că prima interepretare filosofică a creştinismului a fost realizată în chiar primele decenii care s-au scurs de la apariţia acestei religii. Și anume, Philon din Alexandria (mort către 54 d.H.) a transpus în noţiunile filosofiei platonice reprezentările primitive ale noii religii. Ideea Binelui suveran a primit în sine reprezentarea lui Dumnezeu, iar diferitele idei platonice particulare îşi subsumează reprezentările îngerilor[1]. La fel și unul dintre primii mari teologi creștini, Origen (cca 185-252 d. H.) îşi intitulează scrierea sa de bază în spirit aristotelic *Despre principii (în greacă Peri Arhon)*[2], scriere care este în realitate primul tratat de Teologie Creștină Sistematică și totdată și primul sistem filosofic specific creştin. Aici principiile teologice ale lumii sunt: Dumnezeu, Sfântul Duh, apoi îngerii, fiinţele nevăzute care proneiază lumea, care sunt inspirate sau cel puțin se află în deplină analogie cu principiile lumii din filosofia platonică și neoplatonică. Și procesul de împrumutare de către teologia creștină primară a unor noțiuni filosofice, eventual cu o schimbare de ordin pur nominal, a continuat şi pe parcursul următoarelor trei-patru secole de creştinism. Ulterior, cu o anumită periodicitate istorică, cele două domenii – teologia creştină şi filosofia – au cunoscut momente de apropiere reciproc profitabile, respectiv momente în care reflecţia şi problematica teologică au fost dezvoltate cu mijloacele filosofiei, de exemplu în cazul lui Toma d'Aquino.

Apoi, privind lucrurile din celălalt punct de vedere, din cel al teologiei, putem susține că apariția religiei creștine pe scena Istoriei a produs o reală mutație filosofică, o veritabilă revoluție în mentalitatea lumii antice, revoluție care a avut și un important impact asupra filosofiei. Componentele acestei revoluții ar fi: (1) Iubirea faţă de om, față de aproapele, devine principiul fundamental al vieţii morale; (2) Toţi oamenii sunt egali în faţa lui Dumnezeu, indiferent de condiţia lor socială sau de neam, întrucât toți sunt fiii aceluiași Dumnezeu; (3) Omul este valoarea supremă în această lume şi Dumnezeu însuşi, în ipostaza Sa umană, se jertfeşte pentru mântuirea omului; (4) Dumnezeul creştin

[1] Wilhelm Windelband, *Filosofia elenistică şi romană,* Editura Moldova, Iași, 1996, pag. 97.
[2] A se vedea și traducerea românească a lui Teodor Bodogae în: *Origen. Scrieri alese*, Ed. IBM al BOR, București, 1982.

nu mai este local sau naţional, ci este un Dumnezeu universal, care cheamă la mântuire toate neamurile. Totodată, trebuie să avem în vedere că, cel puţin în Antichitate şi Evul Mediu, religia este un factor determinant în configurarea unui sistem de civilizaţie, un mediu generator de instituţii morale sau politice, calendar sau cetate, de exemplu Civitas Dei a Sf. Augustin.

În creştinism, vechile virtuţi filosofice capătă un specific propriu. Virtutea filosofică se fundamentează doar pe omul natural, în timp ce virtutea creştină este expresia unui raport al omului cu Dumnezeu, chiar şi atunci când specia concretă a virtuţii priveşte relaţiile cu semenii. Virtutea filosofică este exclusiv raţională, în timp ce virtutea creştină implică prezenţa harului divin. Scopul virtuţii filosofice este eudemonismul, al celei creştine este apropierea de Dumnezeu. Apoi există şi virtuţi proprii creştinismului, fără un trecut filosofic, numite virtuţi *teologice:* credinţa, nădejdea (speranţa) şi dragostea (iubirea). *Credinţa* în Dumnezeu, *speranţa* în mântuire şi *iubirea* faţă de Dumnezeu şi faţă de semeni. Acestea sunt virtuţi pur creştine, chiar dacă una dintre ele (iubirea) apare oarecum nominal şi la filosofii precreştini: *eros* la Platon, *phylia* la Aristotel sau *agapesis* la stoici. Iubirea creştină faţă de Dumnezeu înseamnă nu doar că omul se înalţă spre Dumnezeu, ci şi că Dumnezeu coboară spre om, alcătuind o miraculoasă unitate teandrică. Iar iubirea faţă de oameni înseamnă să iubim nu doar pe prietenii noştri, ci şi pe vrăjmaşii noştri, un precept cu atât mai greu de pus în aplicare, cu cât este mai divin în substanţa sa.

Asta sub raport etic. Sub raport conceptual ontologic, nu putem ignora contribuția filosofului american William James, potrivit căruia filosofia contemporană poate să facă vreo câteva lucruri utile pentru teologie. Anume, filosofia poate să depășească localul, accidentalul şi subculturalul din înţelegerea Fiinţei divine. Poate să contribuie la eliminarea elementelor de doctrină religioasă care, în raport cu evoluţia vremurilor şi a mentalităţilor, ajung a fi inadecvate (celebrul *agiornamento*). Filosofia, crede James, poate să contribuie, într-un efort comun cu teologia, la elaborarea unor noi simboluri şi interpretări alegorice[3].

În mod concret, cu referire la cazul marelui teolog român Dumitru Stăniloaie am putea menționa în mod preliminar câteva puncte în care gândirea sa teologică se interferează cu filosofia și are ea însăși substanță și caracter filosofic. Opera lui Dumitru Stăniloaie conține concepte și principii filosofice care se pot identifica pe mai multe planuri, și anume: (a) în plan gnoseologic avem considerații filosofice referitoare la raportul dintre cunoașterea rațională și cea apofatică. (b) În plan ontologic, dogmatic, teologul nostru definește atributele lui Dumnezeu prin opoziție cu însușirile Marelui Anonim al celebrului filosof român Lucian Blaga. (c) În planul diferențelor ecclesiologice, al raporturilor Ortodoxiei cu alte biserici și confesiuni creștine, Dumitru Stăniloaie profesează o filosofie politică proprie cu privire la națiune, la natura și rolul ei în Istorie. Și (d) în planul Eticii, în domeniul Teologiei morale, autorul nostru are o înțelegere particulară a Catharsis-ului aristotelic, a ceea ce el numește „curățirea de patimi prin virtuți" și afirmarea unui sens al vieții.

Încă din tinerețe, de pe la treizeeci de ani, înainte de a-și fi elaborat scrierile teologice proprii, pe când și-a început activitatea publicistică la ziarul Mitropoliei Ardealului „Telegraful român", Dumitru Stăniloaie și-a conturat pe scurt o concepție proprie privind statutul Filosofiei și raportul ei cu Teologia. Astfel, în articolul „Pentru ce e bună Filosofia?", el scria că „Filosofia este veșnică nedumerire, veșnică gândire ce pune la îndoială evidențele firești sau stabilite deja, pentru a ridica altele care, la rândul lor, să fie surpate de critica unei gândiri ulterioare. Este în firea filosofiei ca să pună sub semnul întrebării datele imediate ale simțurilor, ca și oricare altele. Astfel, se apropie în două chipuri de religie: întâi că dă o notă de relativitate lucrurilor vizibile și le sfâșie nimbul de valori absolute și exclusive și al doilea că în obișnuiește pe om să gândească abstract, la realități de altă natură decât cele materiale. Religia încă vrea să deprindă pe om cu aceste înclinații și se înțelege că filosofia o ajută mult în direcția aceasta. De aceea, aproape totdeauna religia și filosofia s-au căutat una pe alta și s-au înțeles destul de bine. Mai mult religia, în teologia ei, lucrează cu aparat filosofic și cere de la cei ce o studiază o temeinică familiarizare cu filosofia. Deși poți fi om cu profundă viață religioasă fără a fi studiat filosofia, totuși pentru a fi și teolog, adică a comunica și altor intelectuali

[3] William James, *Tipurile experienței religioase,* Ed. Dacia, Cluj-Napoca, 1998, p. 27.

credința ta, ai nevoie de filosofie”[4]. Iată că teologul nostru pune aici în evidență statutul filosofiei de gândire critică, precum și necesitatea teologiei de a recurge sistematic la filosofie, în virtutea unei importante moșteniri conceptuale comune.

În ceea ce ne privește, ca principiu metodologic, pentru a distinge clar ce este filosofie și ce nu este filosofie ci teologie în gândirea lui Dumitru Stăniloaie, vom urma o sugestie a filosofului român Mircea Florian, cu privire la trăsăturile comune și deosebirile principale, esențiale dintre cele două domenii. Astfel, după Mircea Florian[5], Filosofia și Teologia au următoarele trăsături comune: (1) Ambele domenii concep Universul în totalitate, în mod unitar, în ansamblu, holistic, ca pe o unitate organică. (2) Obiectul ambelor nu este unul fizic, ci metafizic. (3) Atât filosofia cât și teologia au în tematica lor problema sensului vieții, reflecții asupra statutului și destinului ființei umane în univers. Deosebirile între Filosofie și Teologie, nu mai puțin importante, sunt tot trei la număr. (1) „Obiectul” teologiei, Dumnezeu este conceput obligatoriu ca fiind o Ființă absolută înzestrată cu însușiri personale, însușiri care fac din El o Persoană (cunoaștere, putere, voință, bunătate, dreptate etc.), însușiri postulate ca absolute, dezvoltate dincolo de limita perfecțiunii. În timp ce obiectul / obiectele filosofiei sunt principii logice, categorii abstracte, în cazul cărora nu se pune nicidecum problema ca să aibă însușiri personale. (2) Teologia și orice religie în genere va susține că se bazează pe cunoștințe revelate, învățături transmise omului, într-un fel sau altul, de către divinitate. În schimb filosofia afirmă că se bazează exclusiv pe rațiunea umană. (3) Proprie teologiei îi este componenta credinței, în timp ce filosofia caută să fie, dimpotrivă, cunoaștere critică și examinare critică a tuturor cunoștințelor produse de-a lungul întregii sale istorii. Acesta va fi firul metodologic călăuzitor al demersului nostru. Prin această grilă vom (dis)cerne ce este filosofie și ce este teologie.

2. Încadrarea experienței religioase în sistemul cunoașterii în general

După cum arată autorități recunoscute în domeniul epistemiologiei, Filosofia ca ştiinţă primă (în teremenii lui Aristotel), era gândită drept cunoaştere a determinărilor celor mai generale şi esenţiale ale existenţei[6]. În acest context, „cunoaşterea prin excelenţă este: (a) cunoaştere prin raţiune, opusă cunoaşterii întemeiată pe experienţă; (b) cunoaştere pentru cunoaştere, adică cunoaşterea principiilor care unifică şi explică toate faptele. O asemenea cunoaştere ar satisface în cea mai mare măsură nevoia noastră de a înţelege”[7]. Dar acest concept al cunoaşterii a fost criticat de filosofii sceptici şi empirişti. Empiriştii secolului XX, afirmă că nu avem nici o cunoaştere care depăşeşte experienţa și că o cunoaştere prin raţiunea pură a existenţei este iluzorie. Astfel că în timp s-au conturat două orientări principale în teoria cunoașterii: empirismul și raționalismul, în simetrie cu cunoașterea comună și cunoașterea științifică.

Disputa între formele clasice ale empirismului și raționalismului din secolele XVII-XVIII poate fi considerată exemplară în acest sens. Raționalismul (de la cuvântul latin *ratio,* temei, fundamenet) și susține că cunoașterea prin rațiune sau prin intelect, separată de cunoașterea prin simțuri, constituie sursa cunoașterii autentice. Filosofii moderni raționaliști afirmă acest lucru în diferite modalități, cu diferite expresii. Astfel, Descartes: „lumina naturală a raţiunii e sădită în noi de către creator”. Spinoza: „numai raţiunea poate pătrunde lucrurile aşa cum sunt, iar cunoaşterea prin simţuri e mutilată şi confuză”. Leibniz: „Există un adevăr necesar, adevărat în toate lumile posibile”.

De cealaltă parte, empiriștii clasici susțin punctul de vedere opus. Termenul empirism a fost utilizat, mai întâi, pentru a desemna punctul de vedere că întreaga noastră cunoaştere despre lume provine din simţuri. John Locke, în „Eseu asupra intelectului omenesc” arată că, dacă se va stabili din ce surse se constituie cunoştinţele noastre, vom putea determina cât de departe se întinde cunoaşterea noastră, iar determinarea limitelor cunoaşterii constituie cea mai puternică stavilă, atât împotriva pretenţiilor nesăbuite de a cunoaşte absolutul, cât şi împotriva scepticismului radical. În concepția lui Locke, principiul empirismului este acela că toate ideile, „toate cunoştintele noastre despre lume îşi

[4] Dumitru Stăniloaie, „Religia și filosofia în școala secundară”, în: „Telegraful român” an LXXXII, nr. 7, 11 febr. 1934, text republicat în Dumitru Stăniloaie, *Cultură și duhovnicie,* Opere complete vol. 1, Ed. Basilica, București, 2012, p. 424.
[5] Mircea Florian, *Îndrumare în Filosofie,* Ed. Științifică, București, 1992, pag. 32.
[6] Mircea Flonta, Constantin Stoenescu, Gheorghe Ștefanov, *Teoria cunoașterii,* Editura Universității din București, 1999, p. 22.
[7] Ibidem, p. 22.

au sursele în impresiile simţurilor (experienţa externă) şi de asemenea în observaţiile pe care le facem asupra operaţiilor sau activităţii minţii noastre (experienţa internă). Intelectul este de la naştere o „încăpere goală" (tabula rasa), el e pe deplin pasiv în dobândirea primelor sale idei. Primele elemente ale cunoaşterii îşi au originea în acţiunea lumii exterioare asupra simţurilor"[8]. După Locke, Dumnezeu i-a dat omului intelect pentru a-şi întări credinţa, a-şi cunoaşte îndatoririle şi a-şi satisface nevoile materiale. Aceste obiective pot fi atinse, în timp ce omul poate să rămână în totală necunoaştere asupra ultimelor temeiuri ale existenţei.

Alți epistemologi contemporani susțin că empirismul naiv aflat în siajul lucrărilor lui John Locke trebuie depășit, deoarece „în cunoaștere obiectul este decelat cu ajutorul structurilor perceptive și raționale ale subiectului și nu ar exista pentru subiect altfel"[9]. Din momentul în care este sesizat, obiectul este scos dim mediul său natural pentru a se mișca în lumea ideilor, fiind prin însuși acest fapt transformat de către postulatele subiectului. Când realul devine obiect de cunoaștere, acesta este transformat. Trecerea din mediul pur fizic în mediul cunoașterii alterează faptul, apare o diferență reală între faptul brut și faptul științific.

Cum am putea defini faptele? Într-o primă aproximație, notele definitorii ar fi următoarele: (1) „Faptul" este un ceva ce există concret în realitate[10]. Conceptul de fapt este opus față de ceea ce există doar imaginat sau gândit. (2) Faptul se produce în mod inevitabil atunci când sunt întrunite anumite condiții. Întrucât poate fi reprodus și repetat în anumite condiții, faptul devine un obiect de experiență și poate fi observat și controlat și de alte persoane.

(3) Există însă și fapte care sunt doar obiect al experienței interne a unui subiect, care sunt sesizate, „simțite", trăite numai de către o singură persoană, care se mai numesc și „inefabile", deoarece nu pot constitui și obiectul experienței altor persoane. Aici avem un punct de contact cu teologia, pe care îl vom dezvolta mai încolo, în sensul în care teologia în general și teologul Dumitru Stăniloae în particular vorbesc despre modul inefabil în care individul uman poate experimenta fenomenul credinței și despre bogăția de experiențe subiective pe care le încearcă omul credincios în apropierea sa de Dumnezeu. Faptele din această categorie, aceea a experienței interioare, omul încearcă să le comunice și altora prin poezie, muzică sau prin „încercarea de a transpune verbal trăirile religioase"[11]. Dar în ceea ce privește știința în general, introspecția nu este o metodă valabilă nici măcar pentru psihologie, iar faptul trebuie să fie obiectivat pentru a deveni obiect de experiență științifică. De exemplu, cineva poate să aibă puternice sentimente de nemulțumire și revoltă în sufletul său, dar atâta vreme cât nu își exteriorizează trăirile prin gesturi sau cuvinte, aceste trăiri nu constituie un fapt în sensul observației și al experienței științifice.

Generalizând, am putea spune că faptul brut sau preștiințific, constă în ceea ce este dat imediat în raport cu simțurile și observația noastră, iar faptul elaborat științific constă în același fapt dat, dar asociat cu reprezentări generale și încadrat în genul din care face parte, interpretat cu atribuirea unor semnificații mai extinse și încadrat în cunoașterea anterioară[12]. La limită, faptul științific poate fi un construct abstract în raport cu faptul brut concret senzorial.

În ceea ce privește faptele brute și experiența interioară, teologul Dumitru Stăniloae are un punct de vedere cu totul original[13]. Gândirea sa nu este o simplă compilare de texte patristice, așa cum au criticat-o unii, şi nici o repetare a lor, ci o regândire[14] şi o re-adâncire a Teologiei Părinţilor Răsăriteni, în special a Sfinţilor Grigore de Nyssa, Maxim Mărturisitorul şi Grigore Palama. Scopul pe care l-a urmărit părintele Stăniloaie în opera sa este: „înnoirea tradiţiei şi dezvoltarea doctrinei"[15], despre care el spune astfel: „Înnoirea constă pe de o parte în eliminarea unora din excrescenţele neesenţiale sau

[8] John Locke, *Eseu asupra intelectului omenesc,* vol. I, Ed. Științifică, București, 1961, p. 26.
[9] Ștefan Georgescu, *Epistemologie,* Editura Didactică și Pedagogică, București, 1978, p. 126.
[10] Ibidem, p. 127.
[11] William James, op. cit., p. 22.
[12] Ștefan Georgescu, op. cit. p. 129.
[13] Vasile Cosmin Petrovai, *Antropologia părintelui Stăniloae din mistica Sfinților Părinți,* link: https://fdocumente.com/document/program-simpozion-manifestfri-ale-discursului-repetat-n-ahanu-ancueia.html
[14] Nicolae Moşoiu, *Taina prezenţei lui Dumnezeu în viaţa umană. Viziunea creatoare a părintelui profesor Dumitru Stăniloae,* Ed. Paralela 45, 2000, p.11.
[15] *Ibidem,* p.15. Această problemă a „dezvoltării doctrinei" şi-a pus-o de mai multe ori marele gânditor ortodox, părintele Pavel Florenski care n-a fost niciodată de acord cu o dogmatică statică.

deviate ale Tradiţiei originare, pe de alta, în regăsirea şi aprofundarea sensului ei viu, a potenţelor ei spirituale, şi în trăirea lor. Această regăsire, aprofundare şi trăire, face ca veşmântul exterior al Tradiţiei să devină transparent. Înnoirea tradiţiei nu o realizăm prin ţinerea exterioară la textul Scripturii, ci prin înnoirea noastră interioară, în conformitate cu împlinirile duhovniceşti cele mai impresionante şi mai autentice din cursul istoriei Bisericii, începând cu perioada apostolică, în care avem primele modele."[16]

Această revenire la izvoarele tradiţiei originare, nu este doar o întoarcere spre operele părinţilor, ci şi spre scopul învăţăturii lor: mântuirea omului prin Hristos. Pr. D. Stăniloae a înţeles şi a realizat, că mesajul său vizează mântuirea omului şi se bazează pe ideea „că omul este o fiinţă personală şi nemuritoare destinată comunicării infinite cu Dumnezeu, până la măsura îndumnezeirii lui"[17]. La întrebarea: Ce este omul?, Stăniloae nu putea răspunde decât raportând omul la Fiinţa Supremă, căci „om" tocmai aceasta înseamnă: *an-thropos* în greaca veche înseamnă o fiinţă „răsucită", o fiinţă orientată în sus, spre cer. Această raportarea a omului la Dumnezeu însă, nu este una de vis-a-vis, deegalitate, ci una de comuniune care are ca scop umanizarea noastră prin conformarea tot mai reală a chipului lui Dumnezeu din noi, cu Arhetipul. Iar aceasta se realizează prin Fiul, în Duhul Sfânt. Aceste adevăruri ale antropologiei ortodoxe sunt specifice Pr. D. Stăniloae, dar în orizontul de gândire al său, ele capătă noi şi profunde valenţe. Pornind de la idei ca: iubire, chip (icoană), persoană, înfiere, îndumnezeire ş.a., Pr. D. Stăniloae dezvoltă o nouă doctrină sau cel puţin aprofundează nişte note specifice ale Teologiei, caracteristice într-o măsură oarecare numai lui și anume: • Sfânta Treime este structura supremei iubiri şi baza mântuirii noastre prin înfierea adusă de Fiul în Duhul Sfânt; • Omul este o fiinţă personală apofatică, creată după chipul lui Dumnezeu şi destinată relaţiei de comuniune cu El; • Omul şi celelalte creaturi au fost făcute din iubire, nu din necesitate, de aceea omul trebuie să se întoarcă spre Creator prin eliberarea de sine şi acelaşi lucru trebuie să facă şi cu creaţia, adică să o ofere euharistic lui Dumnezeu, ca în felul acesta, lucrurile din lumea aceasta să devină nu zid, ci scară spre Dumnezeu.

Revenind la opera acestui mare teolog, nu putem trece cu vederea varietatea şi complexitatea ei, mai ales în ce priveşte antropologia teologică. Aproape toate cărţile dânsului sunt marcate de acest suflu antropologic, dar nu în sensul că toate ar trata aceeaşi problemă, ci în sensul că el a înţeles modul în care trebuie să răspundă frământărilor omului contemporan, răspunzându-i teologic la întrebarea: Ce sau (mai degrabă) cine este omul? Într-o lume în care antropologia este tot mai mult ruptă de ontologie, iar „conceptul de suflet" nu este acceptat de ştiinţă, folosindu-se tot felul de termeni psihanalitici, credem că un răspuns teologic la această întrebare ne-ar ajuta cât de cât.

3. Elemente filosofice în gândirea lui Dumitru Stăniloae

În ceea ce privește cunoașterea faptelor exterioare și experiența interioară, teologul Dumitru Stăniloae are un punct de vedere cu totul original[18]. Gândirea sa nu este o simplă compilare de texte patristice, așa cum au criticat-o unii, şi nici o repetare a lor, ci o regândire şi o re-adâncire a Teologiei Părinţilor Răsăriteni, în special a Sfinţilor Grigore de Nyssa, Maxim Mărturisitorul şi Grigore Palama. Scopul pe care l-a urmărit părintele Stăniloaie în opera sa este: înnoirea tradiţiei şi dezvoltarea doctrinei, despre care el spune astfel: „Înnoirea constă pe de o parte în eliminarea unora din excrescenţele neesenţiale sau deviate ale Tradiţiei originare, pe de alta, în regăsirea şi aprofundarea sensului ei viu, a potenţelor ei spirituale, şi în trăirea lor"[19].

Specificul cunoașterii în teologie este total diferit față de cel din științele naturii. În teologie, experiența aici este una interioară, orientată nu spre faptele lumii din afară, ci asupra sinelui omului. Cu privire la modul în care experimentăm noi lumea și pe Creatorul ei, pe Dumnezeu, și apoi relația dintre Creator și Creație, pr. D. Stăniloae spune: „Lumea trebuie să ne fie oglindă străvezie a lui

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[16] Pr Prof. Dumitru Stăniloae, „Unitate şi diversitate în Tradiţia Ortodoxă", în rev. Ortodoxia 3/1970, p.340.

[17] Aici cuv. „măsură", are oarecum un sens peiorativ, pentru că nu se poate vorbi despre o măsură aîndumnezeirii. Termenul este totuşi folosit des, inclusiv de Sf. Ap. Pavel (Ef.4,13), el exprimând mai mult ideea de ajungere la limita de jos a desăvârşirii, nu cea de sus; se referă la actul pregustării, nu la cel al supraabundenţei.

[18] Vasile Cosmin Petrovai, *Antropologia părintelui Stăniloae din mistica Sfinților Părinți,* link: https://fdocumente.com/document/program-simpozion-manifestfri-ale-discursului-repetat-n-ahanu-ancueia.html

[19] Pr Prof. Dumitru Stăniloae, „Unitate şi diversitate în Tradiţia Ortodoxă", în rev. Ortodoxia 3/1970, p.340.

Dumnezeu. Ea ne e dată ca să vedem prin ea dincolo de ea. Ea ne face mai accesibilă măreţia lui Dumnezeu. Neputinţa ei de a fi prin ea, dar în acelaşi timp măreţia ei, ne arată pe Dumnezeu, Creatorul ei, mai presus de puterea noastră de a-L defini"[20]. Dumitru Stăniloaie a re-actualizat în limbajul teologic ortodox contemporan conceptul de „cunoaștere apofatică", care face din neştiinţa prin depăşire o poziţie de cunoaştere adevărată. E vorba de a cunoaște însuşirea lui Dumnezeu de a fi cu totul de neînţeles, căci „pe Dumnezeu îl cunoaştem cel mai bine necunoscându-L"[21]. Cunoaşterea de care se vorbeşte și pe care o numeşte apofatică, nu este doar o simplă negaţie prin depăşire, cum credeau greşit unii,[22] ci este o participare efectivă la misterul lui Dumnezeu, la taina Persoanei Lui, este o împărtăşire din „întunericul supraluminos" în care „locuieşte" şi „lucrează" Dumnezeu. La fel ca și la Hegel, misterul Ființei Supreme se situează dincolo de întuneric și lumină perceptibile omenește, acolo unde lumina pură este totuna cu întunericul pur. Deci nu este vorba de o cunoaştere raţională care doar îşi recunoaşte limitele, ci de una supra-raţională, dar în acelaşi timp relaţională.

Marele nostru teolog Dumitru Stăniloae arată că ținta spritualității creștine ortodoxe este unirea omului credincios cu Dumnezeu. Dar cum Dumnezeu este nesfârșit, ținta unirii cu El nu corespunde niciodată unui capăt, de la care să nu se mai poată înainta. Astfel, unirea noastră cu Dumnezeu ni se arată ca un progres infinit. Tot astfel vorbea și filosoful german Immanuel Kant (1724-1804), când postula necesitatea nemuririi sufletului. Noi nu putem să facem în această viață tot binele moral pe care constiința noastră îl reclamă. Perfecțiunea morală are nevoie de o viață viitoare infinită pentru a fi atinsă. Kant postulează necesitatea nemuririi sufletului prin faptul că omul moral nu poate realiza în timpul vieții sale finite cerința infinită a sfințeniei, definită drept „conformitatea deplină a voinței cu legea morală"[23].

Din studiul scrierilor sale se poate consstata că Dumitru Stăniloae cunoștea bine filosofia existențialistă cu care era contemporan. Părintele Stăniloae intră în contact cu filosofia existențialistă de inspirație creștină, inclusiv cu opera lui Martin Heidegger, în anul 1928, când se afla la studii de specializare în Germania, la Munchen și Berlin. Potrivit lui Heidegger, omul este în permanență „lansat înaintea sa prin grijă". El consideră „grija" ca pe o structură ce cuprinde întreaga constituție a omului, aceasta fiind originară, iar celelalte trăsături ale omului ca fiind derivate. Dar Dumitru Stăniloae spune că, așa cum Heidegger recunoaște pentru „grijă" o virtute gnoseologică în raport cu viitorul, tot așa trebuie să se recunoască și pentru nădejde o anumită capacitate de a anticipa viitorul. Nădejdea creștină ține tot așa de mult de firea omului ca și „grija" heideggeriană, dar există și o diferență și o opoziție între ele. Nădejdea religioasă, nădejdea fericirii într-o viață viitoare este cu atât mai prezentă în sufletul credinciosului, cu cât este mai absentă grija și invers"[24].

Teologul român Dumitru Stăniloae era familiarizat cu temele de reflecție ale filosofiei existențialiste de expresie germană și franceză, cu care era contemporan, deși nu-i citează pe foarte mulți autori din domeniul filosofiei. Filosoful german Karl Jaspers (1883-1969) este cel care analizează conceptele de Necondiționat și Facticitate. Viaţa în totalitatea ei este condiţionată, viaţa noastră individuală, fiinţarea noastră are o anumită facticitate (de la *factum,* fapt condiționat de alte fapte), prinsă fiind în aleatoriul vieţii de zi cu zi. De la viaţa factice la cea autentică ajungem traversând *situaţii-limită,* situaţii excepţionale, care impun întemeierea vieţii noastre pe Necondiţionat. Acest drum l-au parcurs oamenii care, subordonându-se unei exigenţe necondiţionate, şi-au riscat viaţa și uneori au ales chiar mai bine să-şi piardă viaţa, decât să continue cu orice preţ o fiinţare factice. Aceştia sunt martirii, care au dat dovadă de energia morală cea mai pură în ataşamentul faţă de credinţa lor. Sfinţii rămân pentru noi adevărate călăuze, modele pedagogice, sunt figurile umane

[20] Dumitru Stăniloae, *Omul şi Dumnezeu*, în volumul: "Studii de Teologie Dogmatică Ortodoxă", Ed. Mitropoliei Olteniei, Craiova, 1991, p. 245.
[21] Cf. Fericitul Augustin, apud, Vl. Lossky, *Introducere în Teologia Ortodoxă*, passim; Drd. Liviu Stoina, *Cunoaşterealui Dumnezeu după învăţătura Sfântului Maxim Mărturisitorul,* în Ortodoxia 3/1988, p.114-120.
[22] Pr. D. Stăniloae a combătut metoda cunoașterii doar prin negație a lui Dumnezeu (apofatismul negativist), promovată de Vl. Lossky, calificându-o ca total insuficientă și raționalizată. (Cf. Nicolae Moșoiu, *op. cit.*, p.81; Emil Bartoș, *op. cit.*, p.70-75).
[23] Immanuel Kant, *Critica rațiunii practice,* Ed. Științifică, București, 1972, p. 149.
[24] Dumitru Stăniloae, *Teologia Morală Ortodoxă,* Vol. III, ed. cit., p. 144.

care dau consistenţă vieţii. Filosofîa are ea însăşi martirii ei, care au plătit cu viaţa angajarea în Necondiţionat, cum ar fi: Socrate, Seneca, Boetius, Giordano Bruno.

Concluzie

Este celebră împrejurarea în care Dumitru Stăniloae a purtat o polemică cu filosoful Lucian Blaga. În rezumat, trebuie să reținem că teologul Dumitru Stăniloae susține că filozofia lui Blaga, așa cum se dezvăluie ea în liniile ei de temelie, este o filozofie a lucrurilor și a forțelor impersonale. Blaga atacă misterul prin rațiune și susține că omul nu poate cunoaște realitatea care este un mister impenetrabil. În concepția sa despre Marele Anonim, Blaga îl concepe pe Dumnezeu lipsit de două însușiri fundamentale pentru o persoană: de voință și de iubire, ca să nu mai vorbim de aceasta ciudată restrângere prin rațiune a posibilităților divine care trebuie să fie neasemănat de multe. O realitate lipsită de voință și de iubire este orice, numai persoană nu. Iubirea, în special, este un criteriu după care se măsoară gradul de dezvoltare, de perfecțiune a unei persoane. Cu cât este mai puțin lipsit de iubire cineva, cu atât este mai mult purtat de impulsuri și de griji nestăpânite, ca o victimă impersonală și involuntară a lor. Prin iubire, noi creștem în spirit, îi înțelegem pe alții, dar ne înțelegem și pe noi înșine.

În domeniul antropologiei, trebuie să mai observăm că metoda preotului Dumitru Stăniloae este una înnoitoare şi întregitoare dar, în acelaşi timp, în concordanţă cu teologia Sfinţilor Părinţi Răsăriteni. Pe de altă parte, teologul român recurge şi la o adaptare a limbajului pentru omul de astăzi, dându-i în felul acesta răspuns la multe din întrebările de care este frământată umanitatea contemporană. Omul, după cum spune Dumitru Stăniloae, simte că nu este doar „una din făpturi", ci făptura prin excelenţă: cauza şi scopul pentru care au fost zidite toate celelalte făpturi. Lumea, întreagă, inclusiv omul, au fost făcute de Dumnezeu nu din necesitate, ci din iubire şi pentru iubire. Însă de la iubirea ca şi cauză, până la iubirea ca şi scop, este un drum anevoios, mai ales după păcat, căci iubirea implică şi tinde spre comuniune, or omul, prin păcat, tinde mai mult spre închidere în sine.

Chipul conferă omului un loc aparte în creaţie, adică îl ridică deasupra celorlalte creaturi, dar în sens mai profund el este, aşa cum spune Pr. D. Stăniloae, şi o înrudire cu Dumnezeu la nivel de persoană, nu şi de fiinţă. Prin urmare, Dumnezeu a dorit din veci o viaţă de comuniune cu noi şi de aceea ne-a făcut persoane, căci comuniunea nu poate avea loc decât numai între persoane. Dar chiar şi atunci, comuniunea nu este suficientă şi deplină dacă în această relaţie sunt antrenate numai două persoane, căci fiecare dintre ele poate deveni zid celeilalte în deschiderea spre întregul lumii, de aceea este nevoie de cel puţin trei persoane. Pornind de la aceste premise, Pr. D. Stăniloae a dezvoltat o înaltă teologie a persoanei şi a comuniunii, iar acest lucru îl va distinge în mod vizibil de ceilalţi teologi contemporani lui.

Un al treilea aspect antropologic prin care se impune teologia Pr. D. Stăniloae, este acela al conlucrării omului cu harul divin, din acest punct de vedere omul fiind de la început un „Templu al Duhului Sfânt" (I Cor. VI). Prin însăşi constituţia sa psiho-somatică, omul este şi spiritual, dar printr-o viaţă de comuniune cu Dumnezeu prin Biserică, omul devine un sălaş permanent şi real al Duhului Sfânt, un pnevmatofor şi deci un teofor. Toate le face Duhul Sfânt, dar numai prin credinţa în Hristos ca Fiu al lui Dumnezeu – Tatăl. Duhul este cel care dă formă, lumină, viaţă, putere şi tot El este cel care ne face fii ai lui Dumnezeu prin har, adică ne îndumnezeieşte. Dar la această Persoană a Sfintei Treimi, care este Duhul Sfânt cheia spre comuniunea Sfintei Treimi nu se poate ajunge decât prin Biserică, căci în Biserică a ales Dumnezeu să ni Se comunice prin harul sfinţitor al sfintelor Taine şi numai Ea este spaţiul prezenţei depline a lui Dumnezeu între noi până la sfârşitul veacului.

Marele merit al pr. Dumitru Stăniloae constă în regăsirea echilibrului dintre Ființă și Persoană, la Ființa Divină, pe de o parte, iar pe de altă parte, accentuarea posibilității de trăire în comuniune cu Dumnezeu. Ceea ce nu știa teologia scolastică – faptul că se poate crea o legătură de comuniune personală cu Dumnezeu Cel Întrupat – a fost insistent propovăduit de către pr. Dumitru Stăniloae, în toată opera sa. El acordă persoanei, fie divine, fie umane, în funcție de subiectul concret abordat, locul central. Pentru el, nu există ființă neipostaziată în persoană, după cum nu poate să existe nici persoană lipsită de ontologie. Aceste două realități – ființa și persoana – se subînțeleg reciproc,

neputând exista una fără cealaltă, părintele Dumitru Stăniloae reușind să împace într-un mod fericit ontoteologia cu teologia persoanei, teologia raționalistă a Ființei Divine, cu teologia și filosofia personalistă.

CHRISTIANITY, JUDAISM, AND THE SLAVE MORALITY IN FRIEDRICH NIETZSCHE'S INTERPRETATION

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Abstract: *This study examines Nietzsche's critique of Judaism and Christianity as historical embodiments of slave morality, highlighting the manner in which these religious traditions contributed to overturning the ancient aristocratic value system. In Nietzsche's interpretation, the priestly form of Judaism initiated a radical revaluation of values by redefining "good" in terms of weakness, suffering, and submission—a process later continued and amplified by Christianity. His quotations emphasize the "spiritual revenge" enacted by the Jewish priesthood and the strategy through which a new moral hierarchy, grounded in guilt and ressentiment, was imposed. Nevertheless, this critique does not align with the racial antisemitism of his time; Nietzsche explicitly rejects rasiological interpretations and attributes to the Jewish people a regenerative potential, even the capacity to become "creators of values."*

Christianity is depicted as a mass religion that institutionalized slave morality through its ecclesiastical structures, intensifying guilt and dependence on the divine. Nietzsche assigns to the apostle Paul the role of founder of dogmatic Christianity, arguing that he reshaped the original message into an instrument of power. In contrast to Christian universalism, Nietzsche retrieves pre-Christian values, calls for the overcoming of guilt, and announces the need for a new transvaluation of values centered on the will to power, master morality, and the ideal of the Overman. Moreover, the concept of the eternal recurrence is interpreted as a mystical and ontological principle meant to ground a renewed affirmative stance toward existence.

Keywords: *Judaism; Christianity; Slave morality; Master morality; Transvaluation of values*

Friedrich Nietzsche (1844–1900) este unul dintre cei mai influenți și mai radicali gânditori ai modernității târzii, un filosof care a pus sub semnul întrebării fundamentele metafizice, morale și religioase ale culturii occidentale. Formația sa filologică riguroasă, dublată de o sensibilitate filosofică orientată spre genealogie și psihologie, i-a permis să dezvolte un stil critic unic, în care erudiția istorică se îmbină cu intuiția speculativă și cu o forță interpretativă deosebită. Nietzsche nu oferă sisteme, ci „diagnostice": analize ale formelor de decădere spirituală, ale mecanismelor ascunse ale moralei și ale simptomelor degenerative ale civilizației europene. Prin concepte precum moartea lui Dumnezeu, nihilismul, voința de putere, morala de stăpân și morala de sclav sau Eterna Reîntoarcere, Nietzsche deschide un orizont critic complet nou, plasând problema valorilor în centrul filosofiei. El nu investighează doar istoria ideilor, ci și dinamica afectivă și psihologică care stă la baza lor, demontând legitimitatea tradițiilor metafizice și religioase printr-o metodă genealogică revoluționară. Critica sa la adresa creștinismului și a iudaismului, înțelese ca forme istorice ale unei morale reactive, nu este una teologică, ci una antropologică și axiologică. Pentru Nietzsche, religiile dominante ale Occidentului reprezintă expresia unei „revolte a sclavilor în morală", un proces de inversare a valorilor care, în opinia sa, a condus la slăbirea instinctelor vitale, la reprimarea afirmării de sine și la instaurarea unei culturi a vinovăției. În această perspectivă, proiectul său filosofic se constituie ca o încercare de reevaluare a tuturor valorilor și ca o chemare la depășirea nihilismului prin afirmarea unei noi tipologii umane.

Înțelegerea criticii nietzscheene asupra creștinismului fondator și asupra tradiției iudaice preoțești are, astfel, un caracter esențial pentru întregul edificiu conceptual al gânditorului. Aceste analize nu sunt simple judecăți istorice, ci momente centrale ale unei genealogii a moralei occidentale, în cadrul căreia Nietzsche urmărește mecanismele ascunse ale devenirii culturale și posibilitățile depășirii ei. Prin această perspectivă, opera lui rămâne un instrument major de interpretare a modernității și un punct de plecare pentru numeroase curente filosofice ulterioare, de la existențialism și fenomenologie până la hermeneutică și post-structuralism.

În viziunea nietzscheană, iudaismul este criticat pentru rolul său de precursor al creștinismului, fiind perceput ca sursa valorilor promovate ulterior de acesta, precum și pentru faptul că a stat la baza formării unei clase sacerdotale ce a exercitat o dominație asupra vieții sociale și spirituale. Conform filosofului german, codul etic instituit de sacerdoții evrei a modificat morala de stăpân privind rasa ariană, pe care el nu o identifica la germanii contemporani, deoarece îi considera degenerați[1]. El recurge la o critică dublă, anti-iudaică și anti-creștină. „Nimic nu este mai puțin ingenuu decât Noul Testament. Se știe pe ce sol a crescut. Acest popor cu o voință neînduplecată față de sine, care, după ce-și pierduse demult orice fond natural și dreptul propriu la existență, a știut totuși să se impună, având, în plus, nevoie să se legitimeze prin ipoteze cu totul artificiale și pur imaginare (ca popor ales, comunitate de sfinți, popor al făgăduinței, ca «biserică»): acest popor a manipulat vechea *pia fraus* cu o asemenea desăvârșire, cu un asemenea grad de «conștiință curată», încât nu poți fi suficient de precaut atunci când el predică morala. Dacă evreii se înfățișează drept puritatea însăși, pericolul a devenit major: trebuie să-ți aduni micul fond de inteligență, neîncredere și răutate atunci când citești Noul Testament”[2].

Nietzsche arată o apreciere față de încercările pe care a reușit să le depășească poporul evreu. El acuză iudaismul pentru crearea unei morale religioase, manifestată prin înființarea castei clericale. Din perspectiva sa, au început să se degradeze valorile inerente moralei de stăpân, odată cu folosirea de către evrei a ideii de Dumnezeu. „Tot ceea ce s-a făcut pe pământ împotriva «nobililor», a celor «puternici», a «stăpânilor», a «despoților» nu înseamnă aproape nimic în comparație cu ce au făcut evreii împotriva lor; evreii, acest neam preoțesc care în cele din urmă și-a găsit satisfacția împotriva dușmanilor și împlicatorilor lui numai printr-o reconsiderare radicală a valorilor acestora, deci printr-un act de răzbunare spirituală. Această cale era singura pe măsura unui popor de preoți, a poporului celei mai adânci răzbunări proțești. Evreii au fost aceia care, cu o logică înspăimântătoare, au îndrăznit răsturnarea ecuației aristocratice a valorilor (bun = nobil = puternic = frumos = fericit = iubit de Dumnezeu), menținând răsturnarea prin ura cea mai îndîrjită (ura neputinței), afirmând că «doar necăjiții sunt cei buni, doar săracii, doar neputincioșii, înjosiții sunt cei buni, suferinzii, nevoiașii, bolnavii, urâții sunt și singurii pioși, singurii evlavioși, numai lor li se cuvine fericirea – pe când voi, voi nobilii și despoții, voi sunteți pentru veșnicie cei răi, cei cruzi, lacomi, nesătui, lipsiți de Dumnezeu, voi veți rămâne veșnic și cei nefericiți, blestemați și osândiți!»”[3] Utilizarea acestei strategme a continuat și în creștinism prin instituirea suveranității Bisericii asupra maselor, Nietzsche considerând-o pe aceasta o altă formă de manipulare inerentă moștenirii tradiției iudaice. În contrast cu naționalismul antisemit, filosoful oscilează între admirația pentru capabilitatea de regenerare a poporului evreu și o critică referitoare la morala de sclav. El acuză evreii pentru instaurarea unei ierarhii axiologice, care constă în răsturnarea naturii acestei lumi. „Evreii – popor «născut pentru sclavie», cum spune Tacit și, împreună cu el, întreaga lume antică, «popor ales între popoare», după cum spun ei înșiși și o cred, - evreii au realizat acea miraculoasă răsturnare a valorilor grație căreia viața pe pământ a dobândit pentru câteva milenii o atracție nouă și primejdioasă: - profeții lor au contopit într-una singură noțiunile de «bogat», «păcătos», «rău», «violent», «senzual», și pentru întâia oară au stigmatizat cuvântul «lume». În această răsturnare a valorilor (din care face parte și folosirea cuvântului «sărac» ca sinonim al «sfântului» și «prietenului») constă importanța poporului evreu: o dată cu ea începe revolta sclavilor în domeniul moralei”[4].

Friedrich Nietzsche face o serie de enunțuri referitoare la iudaismul sedimentat în cultura occidentală. „El se folosește de istorie pentru construirea paradigmelor hermeneutice, prin care se ilumineză straturile psihologice și existențiale – tipuri diverse de raportare la viață – cuprinse latent în formele de cultură pe care Nietzsche le supune examenului critic, cum ar fi elenismul olimpian, cel tragic și cel socratic sau iudaismul din epoca Mikra (iudaismul veterotestamentar), iudaismul preoților, iudaismul din diaspora etc. [...] ceea ce însă este clar e faptul că, în termenii lui Nietzsche însuși, critica iudaismului antic nu constituie baza teoretică a antisemitismului, ci servește ca baza

[1] Friedrich Nietzsche, *Genealogia moralei,* (București: Editura Contemporanul, 2020), pp. 62-65.
[2] Friedrich Nietzsche, *Voința de putere*. *Încercare de transmutare a tuturor valorilor*, (Oradea: Editura Aion, 1999), pp. 131-132.
[3] Friedrich Nietzsche, *Genealogia moralei,* (Cluj-Napoca: Editura Echinox, 1993), pp. 23-24.
[4] Friedrich Nietzsche, *Dincolo de bine și de Rău. Prolog la o filosofie a viitorului*, (București: Editura Teora, 1998), p. 195.

genealogică de respingere a creștinismului. Mai mult decât atât, critica iudaismului preoțesc constituie, în final, motivul de respingere a antisemitismului, deoarece evreii contemporani trebuie considerați aliați puternici în depășirea creștinismului"[5]. Drept punct central în analiza gândirii nietzscheene este faptul că filosoful respinge antisemitismul, care în perioada respectivă se manifesta din perspectivă rasiologică. Conform ideilor sale, eliminarea din gândirea colectivă a elementelor vechilor table de valori, atât creștine, cât și iudaice, reprezenta soluția pentru implementarea moralei de stăpân, iar antisemitismul de masă, pornind de la premise eronate, poate să ducă la împiedicarea acestui demers.

Reflectând asupra profeției referitoare la mântuirea spectaculoasă a Israelului, Nietzsche susține că evreii ar putea deveni „creatori de valori". În filosofia sa, crearea de valori este cea mai importantă sarcină, care reprezintă *transmutația valorilor*, evreii fiind destinați să fie un catalizator istoric, deținând un rol important în acest demers. Dorința lui Nietzsche de a mobiliza populația evreiască europeană pentru a contribui la această transfigurare a valorilor îl face să exclame: „Ce binefacere este un evreu printre germani!"[6] În acest context, Nietzsche propune, pentru îmbunătățirea culturii europene, căsătoriile între evrei și germani, subestimând, în acest sens, reticența puternică a mediului iudaic european. Opiniile sale referitoare la căsătoriile mixte pot părea paradoxale, privind admirația pe care a avut-o față de viziunea iudaică privind „puritatea rasei".

Datorită paradoxurilor existente în lucrările sale, Nietzsche a fost considerat un antisemit, la acest fapt contribuind și interpretările abuzive ale regimului nazist. Chiar destinul postum al creației nietzschene ne pune în postura de a reevalua opera în mod corect, iar pentru un demers de acest gen trebuie luate toate aspectele care au marcat gândirea sa în analiză. Pe lângă aspectele prezentate privind antisemitismul nietzschean, care poate fi perceput printr-o critică indirectă a iudaismului ca precursor al creștinismului, pe Friedrich Nietzsche îl regăsim și ca pe un apărător al culturii evreiești, sau ca pe un admirator al forței de regenerare a poporului evreu. O posibilă interpretare o putem identifica în gândirea sa iudeofobă, în care morala de sclav instituită de clerul mozaic a fost transpusă în preceptele creștinismului. Pentru gânditor, creștinismul reprezintă o formă de cripto-iudaism, fundamentată pe aceeași matrice morală, manifestată din punct de vedere psihologic și etico-atitudinal prin tipologia comportamentală a sclavului. Critica nietzscheană a creștinismului se ilustrează prin originile sale iudaice, prin critica unor elemente inerente fondului moral iudaic, neconform „moralei de stăpân", iar sentimentele creștine precum iubirea aproapelui sau mila au fost implementate de Biserică, considerată o continuatoare a cutumelor religiei. Obiectivul gândirii nietzscheene constă în eliminarea fundamentelor religioase tradiționale din matricea culturală europeană, printr-un proces de înlocuire a creștinismului cu o construcție culturală edificată pe paradigma *voinței de putere*, însoțită de o etică specifică numită morala stăpânului, în cadrul căreia conceptul de *Supraom* se conturează ca un ideal axiologic suprem.

Poziția lui Nietzsche împotriva creștinismului nu s-a definit doar printr-o dezbatere teologică propriu-zisă, ci s-a conturat și din reacțiile venite din ambientul social-cultural impus de epocă, acumulând toate nevrozele imprimate de creștinismul instituționalizat pe parcursul secolelor. Din perspectivă nietzscheană, creștinismul reprezintă o doctrină a maselor, sintagma celebră a morții divinității, afirmată în *Așa grăit-a Zarathustra*, Nietzsche o va traduce conceptual în cadrul lucrării *Voința de putere.*

Genealogia moralei și *Antichristul* pot fi citite drept meditații la dezbaterile din secolul al XIX-lea privind relația dintre rasă și religie. În lucrarea *Amurgul idolilor*, Nietzsche neagă moștenirea nobilă a rasei creștine, el considerând creștinismul ca fiind „[...] religia antiariană *par excellence*: creștinismul este reconsiderarea tuturor valorilor ariene, victoria valorilor Chandala[7], evanghelia săracilor, predicată celor de jos, revolta generală a tuturor celor desconsiderați, mizerabili, nereușiți,

[5] Yirmiyahu Yovel, *Hegel, Nietzsche și evreii: o enigmă întunecată*, (București: Editura Humanitas, 2000), p. 256.
[6] Friedrich Nietzsche, *Voința de putere*, p. 36.
[7] Termenul „chandala" provine din sistemul castelor tradițional indian și desemnează o castă considerată „necurată" sau „inferioară" în ierarhia socială. În filosofia lui Nietzsche, „valorile chandala" simbolizează valorile morale ale celor marginalizați, care se opun valorilor celor puternici și aristocratici.

rataţi împotriva «rasei» - nemuritoarea răzbunare Chandala ca *religie a iubirii*..."[8]. Din perspectivă axiologică, creştinismul pentru Nietzsche poartă toate valorile antinomice rasei ariene, care se situează în opoziţie cu cea mai joasă castă din sistemul social din India, *Chandala.* Filosoful considera religia creştină ca fiind tipică şi conformă în principii morale unei caste inferioare, de asemenea, o considera doar un tertip al evreilor de a iudaiza lumea prin infuzia culpei şi a păcatului în mentalul colectiv. Deşi filosoful german vede în creştinism o armă a răzbunării evreilor, iar în momentul în care compară cele două testamente biblice, el apreciază faptele şi personajele veterotestamentare, în detrimentul celor din Noul Testament. Pe acestea le denigrează, deoarece, în opinia sa, fondul moral promovat în cadrul acestei scrieri are la bază puterea exemplului unei virtuţi şi anume smerenia, care nu era conformă *moralei de stăpân.* Nietzsche considera că degradarea a fost produsă datorită implementării în mentalul colectiv al sentimentelor de *vină* şi *păcat,* care impun un anumit tip de obligativitate, transformată în obedienţă faţă de divinitate. Gânditorul de la Weimar propune inclusiv adoptarea ateismului, pentru o revigorare a spiritualităţii. Conştiinţa culpei creată de creştinism a dus la o degradare a valorilor morale superioare şi la transformarea individului în sclav.

De aceste evoluţii ale societăţii, Nietzsche face responsabilă Biserica şi creştinismul instituţionalizat. „Venirea Dumnezeului creştin, expresia cea mai înaltă a divinului atinsă până atunci, a făcut, de asemenea, să sporească pe pământ maximum de sentiment al obligaţiei. Presupunând că am început să intrăm în mişcarea *contrară,* ne va fi permis să conchidem, cu oarecare îndreptăţire, asupra declinului irezistibil al credinţei în Dumnezeul creştin, a declinului conştiinţei datoriei (al greşelii) la om, declin deja foarte accelerat astăzi; am putea chiar prevedea că triumful complet şi definitiv al ateismului ar elibera omenirea de orice sentiment al obligaţiei faţă de originea sa, de a sa *causa prima.* Ateismul şi un fel de *seconde innocence* sunt legate unul de celălalt"[9]. După cum am menţionat anterior, întreaga metamorfoză în rău a religiei creştine, prin implementarea sentimentului de *culpă*, a fost produsă printr-o intruziune pe filieră iudaică.

Observăm căutarea filosofului în substraturile imanente ale creştinismului, în special în rolul apostolul Pavel. În opinia sa, apostolul Pavel[10] este întemeietorul religiei creştine, acesta fiind un creator de tertipuri manipulatoare pentru a institui, prin intermediul creştinismului, o ipostaziere a iudaismului. Nietzsche îl priveşte pe acesta drept un evreu care a implementat elementele iudaice pentru consolidarea creştinismului, care de fapt a fost construit pe consternare şi ură pe siajul iudaismului. „Viaţa, exemplul, învăţătura, moartea, sensul şi dreptul întregii Evanghelii – nu mai există nimic în afară de ceea ce înţelegea, în ura lui, acest falsificator de bani, de ceea ce îi putea fi lui de folos. *Nici* o realitate, *nici* un adevăr istoric!... Şi încă o dată, instinctul preoţesc al iudeilor a comis aceeaşi mare crimă împotriva istoriei – el a şters pur şi simplu ieri şi alaltăieri din creştinism *şi-a născocit pentru sine o istorie a creştinismului primitiv*. Mai mult încă: el a falsificat istoria lui Israel încă o dată, astfel încât ea să apară ca o preistorie a faptelor *sale*: toţi profeţii au vorbit despre «Mântuitorul» *său...* Mai târziu, Biserica a falsificat istoria omenirii pentru a face din ea preistoria creştinismului"[11]. Apostolul Pavel a surprins, din perspectiva lui Nietzsche, tot ceea ce ar putea să îi fie folositor pentru întemeierea unei religii, iar Iisus Christos, adevăratul îndreptăţit în acest sens, este valorificat doar prin sacrificiul său. Prin dorinţa de a inventa o mişcare cultică pe o cu totul altă axiologie morală, care să fie asimilată ca o *religie a viitorului*, Nietzsche se raporta la decadenţa lumii contemporane, gânditorul abordând aceeaşi atitudine de fondator al unei religii.

Pentru interpretarea impactului pe care religia îl manifestă la nivelul maselor, Nietzsche a comparat începuturile creştinismului şi aportul apostolului Pavel la cristalizarea mişcării religioase din cadrul Imperiului Roman cu schimbarea de paradigmă produsă de protestantism în lumea catolică prin laicizarea religiei, fapt care a condus la o destructurare a normelor sociale instituite de Biserică. Filosoful a apreciat în mod deschis vitalismul conferit de protestantism, care, prin expulzarea sfinţilor din panteonul cultic se distanţează de creştinismul catolic. El vede în protestantism o revoluţie purtată împotriva unei tiranii a religiei, reprezentată prin instituţia Bisericii Romano-Catolice. Apreciază

[8] Friedrich Nietzsche, *Amurgul idolilor,* (Cluj-Napoca: Editura ETA, 1993), p. 35.
[9] Friedrich Nietzsche, *Genealogia moralei*, (Bucureşti: Editura Mediarex, 1996), p. 107.
[10] Friedrich Nietzsche, *Antichristul*, traducere de Vasile Muscă, (Cluj-Napoca: Biblioteca Apostrof, 1996), 42, 47,
[11] Gianpaolo Romanato, Mario G. Lombardo şi Ioan Petru Culianu, *Religie şi putere*, (Bucureşti: Editura Nemira, 1996), p. 57.

revoluția produsă de lutheranism, considerând creștinismul instituit clerical prin universalismul catolic neconform spiritului germanic, prin aceasta aderând la ideea unei religii naționale. În acest sens, translatează caracteristica divină de la poporul evreu, pe care îl apreciază drept model istoric, la cel german. Gânditorul de la Weimar dorește crearea unui cult personal, anticlerical și anti-religios, în demersul său observăm că pentru a-și impune viziunea mistică asupra lumii, va ajunge să depășească rasialismul, iar răul cel mai profund al religiei, identificat de el în clasa sacerdotală, nu provine din spiritul iudaic, ci de la o rasă superioară, cea ariană. După cum am identificat anterior, filosoful elogiază evreii pentru modalitatea acestora de a rezista în istorie prin subterfugiul spiritual al conservării, care este exprimat într-un ansamblu religios aplicat prin norme sociale. Totuși, remarcăm că, în viziunea sa, instituționalizarea religiei prin inventarea preoției a fost inspirată evreilor pe filieră babiloniană de arieni. Coagularea întregului corpus social s-a realizat prin religie de către sacerdoții arieni, castă care divinizează sentimentul de putere, transmis de războinici.

Originiea marilor teme nietzscheene, precum *moartea lui Dumnezeu, Voința de putere, nihilismul* și *Eterna Reîntoarcere* este regăsită în lucrarea *Nașterea tragediei.* Filosoful pune pe seama lui Apollo și Dionysos[12] funcțiile care anticipează doctrina *voinței de putere*, în măsura în care unitățile acestea constitutive ale sinelui sau ale sufletului au capabilitatea de creare a unor mituri protectoare, cunoscute sub denumirea de *morală* și eliberare a energiilor, care dezvăluie caracterul constructiv al tradiției, făcând vizibilă adevărata temelie a culturii. Datorită forțelor transfiguratoare ale artei, Nietzsche este de părere că elinul antic conservă nealterate dragostea și bucuria propriei existențe și ca filosof al viitorului va prefigura, în acest mod, ceea ce avea să devină cel mai înalt model uman, *Supraomul*. Pentru explicarea raportului dintre acest concept și religie, Martin Heidegger, în lucrarea sa *Despre eterna reîntoarcere a aceluiași*[13], face apel la opera postumă a filosofului. Din fragmentele citate de Heidegger, se poate observa ceea ce Nietzsche speculează în intenția sa de a-și atribui rolul unui creator al unei morale noi, și anume germinarea efectului unei idei care va contura religia din ipostaza filosofului și a moralistului. Filosoful intuiește temporalitatea tipică instaurării unei noi axiologii, care se impune în schimbarea paradigmei inerente unei morale, conștientizând funcția istorială pe care o deține în contextul transformării ontologice.

Revoluția valorilor va fi, pe de-o parte atavică, exprimată prin *Supraom*, și pe de altă parte, se va manifesta prin impunerea anumitor norme antitetice codului creștin, transpuse în *morala de stăpân*. Departajarea celor care posedă *morala de stăpân* în cadrul culturii maselor, dezavuată de Nietzsche, va fi posibilă, în viziunea sa, prin libertatea spirituală a acestora, care va contribui la justa înțelegere a viziunii sale. Referitor la înțelegerea prin percepție mistică a *eternei reîntoarceri a aceluiași* și a *gândului* care vizează conceptul acesta, Nietzsche predicționează un evoluționism mistico-filosofic, asemănător într-o oarecare măsură cu darwinismul social, însă în cazul religiei propuse de filosof, cel adaptat să înțeleagă, respectiv să aplice normele *moralei de stăpân*, va fi cel care va supraviețui. Făcând referire la interpretările făcute de exegeții lui Nietzsche privind conceptul *eternei reîntoarceri a aceluiași* și asupra gândului care se poate avatariza în *credință*, Heidegger va aduce o apreciere extrem de prețioasă. Interșanjabilitatea dintre *gând* și *credință*, utilizată frecvent de autor în explicarea conceptului *eternei reîntoarceri a aceluiași*, a condus exegeții pe un traseu hermeneutic care să le permită a-l eluda, considerând că acest concept reprezintă un *crez personal și religios*.

Prin identificarea cauzelor care au constituit instituirea noilor norme imanente schimbării de paradigmă produse odată cu apariția modernismului, în contextul revoluționar impus de perioada *fin de siècle,* din analiza fenomenologică a creației nietzscheene se decelează că acest concept al *eternei reîntoarceri* este un element de factură mistică, exprimat inerent și filosofic unei posibile religii personale. Pentru filosof, *Eterna Reîntoarcere* constituie principala cheie pentru înțelegerea tuturor lucrurilor. În calitatea sa de fondator al unei „noi religii", Nietzsche se raportează într-o manieră paradoxală la apostolul Pavel, manifestând o formă de reprimare față de experiența mistică trăită pe drumul Damascului, experiență ce a permis fondarea creștinismului, cât și o atitudine critică, justificată prin acuzarea iudaizării cultului creștin prin incorporarea elementelor rabinice.

[12] Friedrich Nietzsche, *Nașterea* tragediei, (București: Editura Cartex, 2023), pp. 148-152.
[13] Martin Heidegger, *Despre eterna reîntoarcere a aceluiași*, (București: Editura Humanitas, 2005), p. 173

Analiza relației nietzscheene cu iudaismul și creștinismul evidențiază complexitatea unui demers critic care transcende interpretările reductive sau ideologizante. Departe de a constitui o formă de antisemitism rasiologic, lectura lui Nietzsche reprezintă o genealogie a originilor moralei occidentale, în cadrul căreia tradiția iudaică și creștină sunt înțelese ca etape ale „revoltei sclavilor în morală". Prin investigarea mecanismelor psihologice ale resentimentului, ale culpei și ale interiorizării vinovăției, Nietzsche urmărește să identifice procesul prin care valorile reactive au subminat instinctele vitale ale culturii europene. În acest sens, critica sa este îndreptată nu împotriva unui popor sau a unei rase, ci împotriva unei structuri axiologice care a remodelat modul de a interpreta lumea și existența. Totodată, interpretarea nu poate ignora ambivalența care traversează întreaga sa operă: poporul evreu este acuzat de instaurarea unei etici sacerdotale reactive, dar, în același timp, este apreciat pentru forța sa regenerativă și pentru potențialul de a deveni creator de valori în epoca modernității. În oglindă, creștinismul este înțeles ca o formă istorică a moralei de sclav, consolidată instituțional și amplificată de figura apostolului Pavel, pe care Nietzsche o interpretează ca exponent al unei strategii de putere. Prin contrast cu universalismul creștin, Nietzsche reabilitează valorile aristocratice precreștine, afirmând necesitatea unei transvaluări radicale a tuturor valorilor – proces ce culminează în idealul Supraomului și în adoptarea voinței de putere ca principiu constitutiv al devenirii umane.

Integrarea conceptelor de nihilism, voință de putere și eternă reîntoarcere în acest cadru critic dezvăluie vocația profund axiologică și ontologică a proiectului nietzschean. Religia, în formele ei istorice, este privită drept simptom al unei crize structurale a culturii, iar depășirea creștinismului reprezintă, pentru Nietzsche, o condiție a eliberării spiritului european de sub povara vinovăției și a resentimentului. În cele din urmă, lectura genealogică a tradițiilor iudaice și creștine nu urmărește distrugerea lor, ci înțelegerea mecanismelor prin care acestea au modelat cultura occidentală și posibilitatea de a gândi o nouă paradigmă morală. Prin această perspectivă, critica nietzscheană se constituie într-un demers de reconstrucție spirituală, care invită la depășirea nihilismului prin afirmarea unei existențe creatoare, autonome și profund afirmative.

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STRANGE ABROAD, DANGEROUS AT HOME; VICTORIANS AND THE PERCEPTION OF CATHOLICS

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***Abstract**: Since the Protestant Reformation the English perspective on Catholicism has been often characterised by negativity if not outright demonization. No aspect of English life during the years following the Reformation, be it artistic, spiritual or political, has escaped the disdain for Catholicism. It manifested early in the way art evolved and the topics approached by literature and later, with the reopening of the monasteries, incited a trend of paranoia as Victorian men began to fear the upheaval of the proper social order that might come from it. The scope of this paper is to explore these manifestations in English works of literature, especially from travel writers of the Victorian era - but not limited exclusively to the – and compare it to the perception of Catholic practices back in England.*

***Keywords**: Victorian literature; Catholicism; travel literature; Elizabethan literature*

BEFORE THE VICTORIANS

In a 2025 video on the effects of Henry VIII's dissolution of the monasteries, London tour guide J. Draper highlighted how, in the period following the split from the Catholic Church, not only was the political landscape affected, but also the cultural one. English Baroque being less colourful than the French and Italian one and the controversy caused by the addition of a dome to St. Paul's Cathedral are noteworthy examples she gives of Anglican reactions to any perceived referencing of Catholic aesthetics[1]. This anti-Catholic current caused the aesthetic trappings of Catholicism to be perceived in two intertwining manners; both as an exotic foreign import and as a threat to the stability of English civilisation. Disdain for these things did not limit itself to only the aesthetic transformation of churches and cathedrals in England; rather spawning a culture that was hostile to any slight hint of Catholicism –real or perceived- that manifested its disdain in other ways.

In literature, the most obvious example of this sentiment can be seen in Roger Ascham's *The Schoolmaster* (1570). Ascham uses this text to warn against the corrupting influences of Catholicism on the English mind; completely disavowing it in favour of a purer, English education[2] rather than allowing one to commit the grave sin of expanding one's cultural horizons. Indeed, any idea of expanding beyond the limits of Anglo-Protestant teaching is seen akin to the original sin, a downfall of biblical proportions from what has been constructed as an "*original condition of national purity, of pristine Englishness"*[3] to which any drop of Catholic influence results in nothing short of complete moral, spiritual and social degradation. The result of this, is then a fallen England in which none pay heed to any "real" virtues or values:

"[…]innocencie is gone: Bashfulnesse is banished: moch presumption in yougthe: small authoritie in aige: Reverence is neglected: dewties be confounded: and to be shorte, disobedience doth ouerflowe the bankes of good order, almoste in everie place, almoste in everie degree of man."[4]

Thus, we see how as early as the 16th century there had been a current of fear of Catholic influences eroding the basis of English society by creating a man who, through ignorance, sins against his own culture[5]. In contrast, to combat this perceived destructive influence, English writers seek to elevate Protestant values in a manner that presents them as not only morally superior but spiritually victorious over their Catholic rivals. Spenser's *The Faerie Queene* (1590) is a clear example of this,

[1] Draper, J. (2025, August 8) It's All Henry VIII!: A Beginner's Guide To The Dissolution of the Monasteries [Video].
[2] Stark, Ryan J. (2008). „Protestant Theology and Apocalyptic Rhetoric in Roger Ascham's "The Schoolmaster." (p.519)
[3] Ascari, Maurizio (2015), *The Rise of the Grand Tour: Higher Education, Transcultural Desire and the Fear of Cultural Hybridisation*, Linguæ & -Rivista di lingue e culture moderne (p. 21)
[4] Ascham, Roger. (1570). *The Schoolmaster.* (p.116)
[5] Stark, Ryan J. (2008). „Protestant Theology and Apocalyptic Rhetoric in Roger Ascham's "The Schoolmaster." (p. 524)

as it portrays the influence of Catholicism in the sinister figure of the enchantress Duessa, whose outward pleasant appearance is a mask of saintliness that seeks to lead the true virtuous folk astray. She represents the constant threat of Catholic deception, outwardly hidden behind false virtue while scheming behind closed doors to mislead the innocent Protestants into *"mistaking hypocritical evil for good, or cunningly disguised foulness for true beauty"*[6].

What both these depictions of the "Catholic threat" have in common is the notion of deception and the transformative ability. By masquerading under the pretences of virtue and faith, in the radical Protestant mind the Catholic Church seeks not to bring spiritual salvation to its followers, but the exact opposite. Subversion and subterfuge are thus its tools to undermine English society at its spiritual core, and even the more common aspects of life among Catholic societies weren't forgotten.

VICTORIANS ABROAD

With time and distance, things change. The threat of Catholic infiltration seemed largely a background issue by the Victorian era. Ascham's condemnation of the Grand Tour lost its weight as access to Italy waned during the later 18th-19th century period. Napoleon's ambitions in Europe had the unfortunate side-effect of disrupting the tradition of the Grand Tour for many of Europe's privileged elites, as travel became crippled for two decades; the military conflict having a similar effect onto Italy[7]. With no more ease of travel, Italy became a distant landmark in the cultural landscape of England, imagination taking the reigns as the nation began its transformation into an ideal destination for travel and expanding one's cultural horizons.

While the Grand Tour was disrupted, that did not mean that travel ceased entirely. Those who did undergo the journey to Italy did so in the company of their peers and with the purpose of seeking refinement in the study of art and culture as well as to delect themselves on picturesque sights[8]. Later on, once the combined cultural impact of the end of the Napoleonic Wars and the Industrial Revolution made travel in Europe not only safe again, but even more accessible than before with industrialization leading to the opening of travel to a whole new class.

In this transformed landscape of travel, many Victorians found themselves on a wide spectrum of reactions during their travels to Italy. In the popular mind, Italy was the *'motherland of culture'*[9]and history had not been kind to it. While some were disappointed and others satisfied with their journey, one aspect does not escape the discerning eye. While in the Elizabethan era the perception of Italy was had it play both the role of beacon of culture and den of (Catholic) vipers; the Victorians did not seem to share the same fear of foreign Catholic influences as before.

Perhaps it was the passage of time itself that played a role in this. As Italy lost much of its shine from various reasons, England had prospered, becoming a global empire in its own. Italy as the homeland of Catholicism was no longer a threat; but a curiosity and amusement; a place where time refused to progress and popular superstition still reigned[10]; a far cry from the perceived enlightened society of England. Among the Victorian era travellers that did make their views on Italian Catholicism known, the tone is not that of the apocalyptic preaching of Ascham, but rather a condescending one. To use Charles Dickens as an example, *Pictures from Italy* (1846) shows us Dickens, having taken up the mantle of a traveller for himself instead of relying on the travel writings of others, take on a personal narrative as he engages with Italians on a level that the more popular works of travel literature of the time, such as Murray's guidebooks, did not. While Dickens forms a closer, more human connection to Italy than the usual "armchair" tourist would have, it is in his interactions with elements of Catholic faith that we are interested in.

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[6] Greenblatt, S. and Abrams, M.H. (Eds.) (2012). *The Norton Anthology of English Literature: The Sixteenth and the Early Seventeenth Century* (9th ed.). New York, NY: Norton. (p.715)

[7] Laven, David (2015), "The British Idea of Italy in the Age of Turner", in David Blayney Brown (ed.), *J.M.W. Turner: Sketchbooks, Drawings and Watercolours*, Tate Research Publication. (np.)

[8] Sweet, Rosemary (2012). *Cities and the Grand Tour: The British in Italy, c.1690–1820*. Cambridge: Cambridge University Press . Print. Cambridge Social and Cultural Histories. (p.12)

[9] Caponi-Doherty, M. Gabriella. (1996). "Charles Dickens and the Italian Risorgimento". *Dickens Quarterly*, 13(3). (p. 151)

[10] O'Connor, Anne. (2017). "Travel Literature and Traveling Irishness: An Italian Case Study" *Traveling Irishness in the Long Nineteenth Century*. Eds. Christina Morin & Marguerite Corporaal. Palgrave Macmillan, Cham. (p.11)

It is important to first note that Dickens does not show the usual Victorian apprehension to expression of culture. This is perhaps most evident during his participation in the Carnival celebrations. Dickens here takes is both participant and living camera, losing himself among the spectacle of light and sound as his gaze wanders from participant to participant, highlighting the veritable joy and chaos as people from all walks of Italian society mingle with no heed of distinction, be it class, age or gender:

"Then, everybody present has but one engrossing object; that is, to extinguish other people's candles, and to keep his own alight; and everybody: man, woman, or child, gentleman or lady, prince or peasant, native or foreigner: yells and screams, and roars incessantly, as a taunt to the subdued, 'Senza Moccolo, Senza Moccolo!' (Without a light! Without a light!) until nothing is heard but a gigantic chorus of those two words, mingled with peals of laughter."[11]

Here, Dickens offers no judgment or scorn. However, Dickens does not show the same joi de vivre when it comes to expressions of Catholic faith. In fact, where the popular celebration of the Carnival has him joining in with the rest of the crowd, his reaction to Catholic rites can be described as unimpressed at best and downright strange at worst. This is not uncommon, as a common element of travel accounts made by Protestant Victorians is the ridiculing, of common Italian Catholic elements of faith such as superstations and church processions[12] and Dickens, while more culturally sensitive in *Pictures from Italy* than other travel writers is no exception. The image he paints of the Catholic rites he witnesses is that of tedium and monotony; *"the same monotonous, heartless, drowsy chanting"*[13] he writes while in Rome, seeing each and every ritual procession as an interchangeable series of acts done over and over again; the same old prayers, same old gestures all done in front what might as well be the same old priest; all the same everywhere. Dickens sees such expressions of faith as being uninteresting, mechanically repeated acts born out of tired traditions; the perspective of a man to whom Catholicism has been nothing but *"empty and imbued with basic hypocrisy"*[14].

Although raised Irish Catholic and having been both extremely liberal and patriotic in her lifetime[15] Lady Morgan is a political beast first and foremost. To her the influence of the Church is less about the Catholic rites and the way in which the common people express their faith, but rather related to its political power in shaping the social expectations for Italians, particularly women. It is essential to note that, while a strong proponent for the autonomy of the Catholic Church in her native Ireland; Morgan is still willing to critique the institution's power in Italy, where the political situation differed. Lady Morgan's appeal lies in her outspoken nature, her ability to treat various subjects with attention to detail and cover many issues *"as varied as the impact of tariffs on the economy to the treatment of religious orders, from the quality of libraries and universities to the nature of censorship […]"*[16].

She particularly praises the ideals of the French Revolution and figures such as Madame de Lor for creating a new social order in Milan out of the ruins of the old, conservative one whose only purpose, she notes, *"was calculated to make women concubines and devotees"*[17], taking into account the Church's role in maintaining the patriarchal order. Morgan also has little patience for those who play into this system, as she sees the rites of the Catholic faith, the same old dreary rites that bored Dickens, as instruments of oppression:

"In Rome, on the contrary, and in most Catholic countries on the continent, the people, denied all interest in public affrays and condemned to poverty and inactivity by their political institutes, seek resource, and find almost their only recreation, in the ceremonies of the church […] The dictum of

[11]Dickens, Charles. (1846). *Pictures from Italy*. London: Alma Books, 2022. (p.181)
[12] O'Connor, Anne. (2017). "Travel Literature and Traveling Irishness: An Italian Case Study" *Traveling Irishness in the Long Nineteenth Century*. Eds. Christina Morin & Marguerite Corporaal. Palgrave Macmillan, Cham. (p.7)
[13] Dickens, Charles. (1846). *Pictures from Italy*. London: Alma Books, 2022. (p.193)
[14] Cubeta, Germana. (2020). "Dickens and the Italians in 'Pictures from Italy'". Springer Nature. (p. 69)
[15] Laven, David (2015), "The British Idea of Italy in the Age of Turner", in David Blayney Brown (ed.), *J.M.W. Turner: Sketchbooks, Drawings and Watercolours*, Tate Research Publication. (np.)
[16] Ibid
[17] Morgan, Lady (Sydney) (1821). *Italy*. A New Edition in Three Volumes. London: Henry Colburn and Co. (p.197)

the church […] is nearly the same- the relaxation of its forms depends upon the greater or lesser illumination of the people."[18]

As such, women, particularly those of higher social standing became targets of her critiques. As Badin notes in her 2016 work *Lady Morgan in Italy: A Traveller with an Agenda*; the notion of playing into the assigned societal expectations of one's gender in a manner that reinforced the restrictive social order did not sit well with her*: „As a professional woman, she viewed their charitable role, imposed by the Church and by an unenlightened patriarchal aristocracy, as making them marginalized and subservient subjects"* [19].

In contrast to the disinterest and scathing critiques of Catholic rites and spirituality expressed by Dickens and Lady Morgan, Julia Kavanagh takes on the duty to present the more human aspect of these moments. Her narrative voice in *A Summer and Winter in The Two Scillies* (1858) acts as a counter to the lens previously held by the mainstay Victorian English travel writers in creating an opposing narrative to the presentation of Italian Catholicism as ridiculous superstition.[20]

Instead of casting judgment or remaining unimpressed; Kavanagh is moved by even the slightest expression of faith. Even hearing prayers sung by a simple working class family is enough to evoke a feeling of religious ecstasy: *"It is a charming, graceful scene; and to make the picture more complete, they all sing the Litanies as they glide along the calm sea; and the atmosphere is so pure that one could count them-the air is so still that one can hear distinctly their* 'Mater amabilis ora pro nobis'*"*[21]

Where Dickens seems to be able to separate the joyous events of the Carnival from the dullness of the Church services that followed, Kavanagh ensures that the reader knowns that one cannot untangle such public celebrations from the communal spiritual aspect. The Festa in Sorrento is the perfect example of this, with Kavanagh noticing its collaborative quality as community is placed in the heart of the celebration; joy and spirituality being entwined in contrast with the usual expressions of merriment found in England or France: *"Here they pray and make merry; and, thrice happy in this, they do not separate joy from worship."*[22]

CATHOLICS AT HOME

While the general consensus towards Catholics in Italy was to perceive them as anything ranging from strange and backwards to willing participants in their own oppression; back home the topic was mostly forgotten until the later part of the 19th century. The Oxford Movement and the increase in Irish immigrants into England placed the issue of Catholicism again into the forefront of the public view. Until this point, even during much of the lives of Kavanagh or Morgan, the English view of Catholicism was that of something was mainly "over there" as it were. Therefore, we can assume that as long as it stayed "over there" the threat to the stability of the Victorian social order would have been kept at a minimum; remaining an idle curiosity to ridicule.

Yet, ideas cannot be limited by borders, and so underlying fears of the spread of Roman Catholicism made their way in the art of the 19th century, particularly in the Gothic genre where: *"These novels often had an anti-Catholic subtext which continued into the nineteenth century when fears around Irish Catholic immigration added more fuel to the belief that Roman Catholicism was a real threat to Protestant English society."*[23]

When we see the return of monastic life in England, the Elizabethan era style fear of social subversion returns as well. But instead of travellers who became "corrupted" by Catholic ideas during

[18] Idem. (pp. 277-278)
[19] Badin, Donatella Abbate. (2016). "Lady Morgan in Italy: A Traveller with an Agenda". *Studi Irlandesi: a Journal of Irish Studies.* 6. (p.140)
[20] O'Connor, Anne. (2017). "Travel Literature and Traveling Irishness: An Italian Case Study" *Traveling Irishness in the Long Nineteenth Century*. Eds. Christina Morin & Marguerite Corporaal. Palgrave Macmillan, Cham. (p.6)
[21] Kavanagh, Julia. (1858) *A Summer and Winter in the Two Sicilies In Two Volumes*. Vol I. London, Hurst and Blackett. (p.7)
[22] Idem. (p.73)
[23] Peschier, Diana. (2005). *Nineteenth-Century Anti-Catholic Discourses: The Case of Charlotte Brontë*. London, Palgrave Macmillan. (p.6)

their journeys to Italy, the danger shifted to those who sought to subvert Victorian society by undoing its central pillar - the traditional family structure; priests and nuns.

To say that the anti-Catholic sentiment back home in Victorian England took a sexual turn would be an understatement. Compared to the insulting, if rather condescending attitude that Victorian writers held towards Catholic Italians and their beliefs; the manner in which those remaining home or travelling through Ireland viewed local Catholics veers outright into the domain of sexual fantasy. While abroad we saw Catholicism being perceived as a set of superstitions; the gendered dimension is found alongside the greater critique expressed by Lady Morgan of the Church's role in maintaining the restrictive social order. Back in England however, movements of Catholic emancipation mixed with notions of sexuality as the basis of the social order; thus anything that might disturb the perceived nucleus of Victorian society were seen through this lens; be it in pamphlet or even in art.

The convent and the monastery, having already been associated with decay – structural, moral and spiritual – due to the evolution of the Gothic as both a genre and aesthetic were primed to be seen not as places of worship, but as sites which perverted the fabric of proper society. As Diana Peschier writes: *"The Roman Catholic practice of incarcerating young women in convents was believed to be one of the causes of female insanity and convents and lunatic asylums were seen as similar types of institutions by many anti-Catholic writers"*[24]. Literature that attacked the notion of the convents in particular was prone to the usage of sexual imagery in regards to the relationships between women and priests as they were both intensely scrutinized and overtly sexualised by Victorian men[25].

William Makepeace Thackeray's *The Irish Sketch Book* (1911), exemplifies the negative view of convents perfectly as, while inside the Ursuline convent, Thackeray describes an atmosphere of unease worthy of a Gothic novel; where the women there are seen as *"poor, black-veiled things"*[26]forced to abandon their proper place in society for out of a false sense of religious duty in an act deemed to be *"cursed Paganism"*[27]as she commits what is seen as spiritual and social suicide in his eyes by taking her vows:

"I had never seen the like before, and own that I felt a sort of shudder at looking at the place. There rest the girl's knees as she offers herself up, and forswears the sacred affections which God gave her; there she kneels and denies for ever the beautiful duties of her being: - no tender maternal yearnings, no gentle attachments are to be had for her and from her, - there she kneels and commits suicide upon her heart."[28]

For a woman to step outside of the confines of Victorian society and break away from expectations of settling down and becoming the ideal domestic keeper is to sin against God's given place for her. In an irony of fate, where Lady Morgan's critical of the Church's institutions for upholding patriarchal social hierarchies and values, Thackeray sees such institutions as eroding them instead. Even married women weren't safe from this perceived social infiltration, as the translation of Jules Michelet's *Priests, Women and Families* (1846) only fanned the flames of anti-Catholic paranoia. In his text, Michelet describes the paranoia of a man fearing what kind of relationship his wife must have been having with her confessor in a language that combines the Gothic notion of a slow moral degradation with elements whose purpose might also be to arouse:

"And this man now knows of this woman, what the husband has not known in all the long effusion of his heart by day and night, what even her own mother does not know, who thinks she knows her entirely […] And she, she knows full well she has a master of her intimate thoughts. Never will she pass by that man without casting down her eyes […] Then, master of her secret, of her thoughts, the thoughts of a woman, he became man again, without, perhaps, either wishing or knowing it, and laid upon her, weakened and disarmed, the heavy hand of man."[29]

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[24] Peschier, Diana. (2005). *Nineteenth-Century Anti-Catholic Discourses: The Case of Charlotte Brontë*. London, Palgrave Macmillan. (p.7)
[25] Idem. (p.71)
[26] Thackeray, William Makepiece. (1911) *The Irish Sketch Book of 1842.* New York: Charles Scribner's Sons. (p.96)
[27] Idem. (p.99)
[28] Idem. (pp. 98-99)
[29] Michelet, Jules. (1846). *Priests, Women and Families.* London, The Protestant Evangelical Mission (p. 144)

The constructed narrative of cuckoldry where the priest secretly converts the wife from being the subject of her husband and household to being subservient to him is meant to exploit and shock; akin to our modern conception of a tabloid's tell-all article. The shock comes not from the act of taking advantage of a vulnerable woman, but in the transfer of authority, both social and sexual, from the "correct" owner (the husband) to the wrong one. The anonymous 1875 pamphlet *The Confessional Unmasked* also deals in such materials that walk the tight line between Protestant condemnation and sexual fantasy not by accident, but rather with full intent as Monkia Mazurek in *Perverts to Rome: Protestant Gender Roles and the Abjection of Catholicism* (2016) points out the use of sensationalist presentations and hints at unsavoury content in such pamphlets and works[30]. Here, the confessor's manipulating nature causes his helpless victim to shame both herself and her husband by confessing her refusal to sleep with him; sinning twice as the husband is thus emasculated through her exposing her failure to participate in one of "*the most secret acts of the marriage"* [31].The sexually provocative nature of the content not only helps garner attention, plays into expectations and reassures the reader that experiencing sexual thoughts over the notion of such abuses is natural due to the sexually deviant nature of the subject matter.

CONCLUSION

The Protestant Reformation's effects on the cultural perception of Catholicism among the English have run deep. Both the Elizabethans and the Victorians expressed their displeasure through conspiratorial thinking. Catholicism and the Roman Catholic Church became a large threat to the English status quo, with the ideal Anglo-Protestantism citizen being one that was aware of its corrupting power and thus ever vigilant, especially against other Englishmen who have ventured to Italy and have been deemed tainted by default. This Elizabethan era paranoia encouraged not only a nationalist mindset in which a divinely ordained notion of cultural Englishness was placed above any other, it also discouraged exploring outside of cultural boundaries. As the political landscape of Europe shifted, that fear became less pervasive on the surface.

The British Empire's ascension to power contrasting Italy's relatively unstable political climate for a long time meant that the supremacy of Englishness was guaranteed. In this context, Roman Catholicism was no longer perceived as a threat from afar, instead merely being a quirk; a spiritual relic of a superstitious and backwards people that have been left in the hind end of Europe's history; with the practice being seen as one of the main reasons for keeping the Italian people backwards and oppressed. Meanwhile, the various movements for Catholic emancipation birthed a growing concern over the religion's influence in regards to the ideal Victorian nuclear family. Rigidly based on notions of gendered roles in both family and society, the Victorians saw the institution as antithetical to the social order; especially since roles such as nuns and priests existed outside of the established functions for men and women.

This reaction to Catholicism took the form of a moral panic over the corrupting influences of priests and nunneries, devolving into something of a sexual nature as the intersection between religion, Victorian gender norms and Victorian sexuality led to the birth of a literature which sought to shock readers by revealing the debaucherous reality of the Church that would dismantle Victorian society by targeting and influencing women.

[30] Mazurek, Monika. (2016). "Perverts to Rome: Protestant Gender Roles and the Abjection of Catholicism". *Victorian Literature and Culture*, 44(3), (p.693)

[31] Anonymous (1867). *The confessional unmasked: showing the depravity of the Romish priesthood, the iniquity of the confessional and the questions put to females in confession ...* 55th ed. London: The Protestant Electoral Union. (p. 43)

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THE ETHOS OF CHURCH MUSIC BEYOND TECHNICAL SYSTEMS

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Abstract: *This article aims to question the increasingly influential idea, present in certain Orthodox circles, according to which only psaltic monody and Byzantine notation authentically express the ethos of the Church. Starting from the real diversity of Orthodox musical traditions, Georgian, Syriac, Coptic, Slavic, Romanian, Greek, the study shows that Orthodoxy has been lived from the very beginning through multiple legitimate sonic idioms, and that the Constantinopolitan model represents only one of these expressions, not an exclusive norm. Drawing on historical examples from both East and West, the article argues that polyphony is not, in itself, a late product of Westernization, but a natural stage in the internal development of ecclesial musical language, linked to the discovery of harmonic relationships and to the natural dynamics of voice superposition. The traditional tensions regarding multi-voiced singing, in the Orthodox as well as in the Catholic and Protestant worlds, are shown to concern primarily the infiltration of theatrical, operatic and concert aesthetics into worship, against the background of the modern process of desacralization, rather than the harmonic technique as such. The analyses devoted to Russia and especially to Georgia, where an ancient polyphonic tradition is organically integrated into liturgical life, demonstrate that polyphony can be profoundly compatible with the Orthodox ethos. The article concludes that the central issue is not polyphony, but discernment: the true criterion of authenticity remains the capacity of a given musical language to serve prayer, sobriety and liturgical beauty, while respecting the legitimate plurality of tradition.*

Keywords: *Orthodox church music; monody; polyphony; secularization of culture; georgian chant*

Introducere

Articolul de față își propune să fie o reacție firească la o idee tot mai prezentă în mediul bisericesc românesc, idee întâlnită nu doar în unele cercuri monahale sau în influența tradițiilor de la Sfântul Munte[1], ci și în medii grecești[2] sau în rândul celor formați în spiritul muzical bizantin al ultimelor secole. Conform acestei perspective, cântarea psaltică ar fi singura formă cu adevărat autentică pentru rugăciunea ortodoxă, iar notația bizantină ar trebui privită ca un criteriu absolut al expresiei liturgice corecte. De aici apare uneori concluzia că alte stiluri muzicale nu ar putea susține rugăciunea sau viața duhovnicească a credincioșilor.

Scopul articolului nu este să intre în polemică, ci să privească obiectiv tradiția Bisericii și să arate, pe baza exemplelor istorice, că etosul ortodox nu poate fi limitat la un singur mod de cântare. De-a lungul timpului, Biserica Ortodoxă a înglobat o diversitate impresionantă de tradiții muzicale[3]: georgiană, siriacă, coptă, rusă, românească și grecească, fiecare cu propria evoluție, propriile moduri și propriile particularități. Multe dintre aceste tradiții sunt foarte diferite de modelul constantinopolitan, însă au fost primite, trăite și transmise ca expresii firești ale credinței ortodoxe, fără să fie considerate eretice sau să li se impună modelul bizantin.

În această perspectivă largă, articolul urmărește să clarifice, în linii generale, discuția actuală dintre cântarea bizantină și cântarea polifonică. Cele două nu trebuie privite ca stiluri aflate în opoziție, ci ca forme care au coexistat în diferite epoci și au răspuns unor nevoi reale ale comunităților. Pentru a înțelege apariția polifoniei în tradiția creștină, este important să depășim explicațiile simpliste care o atribuie exclusiv influențelor occidentale sau unor importuri culturale ulterioare.

[1] Neofytos GRIGORIATIS, „*Μόνο η βυζαντινή μουσική μεταμορφώνει τα πάθη*", în https://www.pemptousia.gr/2017/04/mono-i-vizantini-mousiki-metamorfoni-ta-pathi/?utm_source=chatgpt.com , 26 aprilie 2017, accesat 27.11.2025
[2] Filippos OIKONOMOU, „*Cântarea bizantină între Răsărit și Apus*", în Pemptousia, 13 octombrie 2013. 2
[3] Svetlana KUJUMDZIEVA, *Studies on Eastern Orthodox Church Chant*, Routledge, New York, 2023, p. 9–11.

Polifonia reprezintă, în mod fundamental, o etapă firească în dezvoltarea internă a muzicii bisericești, etapă care a apărut ca urmare a descoperirii treptate a fenomenelor acustice, a relațiilor dintre armonice și a modurilor în care vocile pot interacționa în spațiul sonor liturgic[4]. Cu mult înainte de cristalizarea formelor polifonice occidentale, practica eclesială a permis apariția simultaneităților sonore, a cântării pe intervale consonante și a unor structuri care prefigurează polifonia[5]. În acest sens, polifonia nu trebuie privită ca un element străin introdus în Biserică, ci ca o dezvoltare organică a limbajului muzical eclesial, născută chiar în interiorul experienței liturgice și favorizată de dinamica naturală a muzicii ca artă a suprapunerii și armonizării sunetelor[6].

Articolul va încerca să arate că etosul ortodox nu se reduce la o anumită tehnică sau la un anumit tip de notație. Astfel, fie că vorbim despre psaltică, polifonie sau alte tradiții mai vechi, toate pot exprima autentic frumusețea credinței ortodoxe atunci când sunt cântate cu respect față de principiile liturgice ale Bisericii.

Având în vedere climatul intelectual în care s-a format muzicologia românească, influențat multă vreme de proximitatea geografică și spirituală față de fostul Imperiu Bizantin, nu este surprinzător că numeroase voci au ajuns să considere cântarea psaltică drept singura expresie autentică a Bisericii. O asemenea perspectivă, deși născută din respect sincer față de tradiție, reflectă însă o înțelegere limitată a diversității reale a muzicilor liturgice ortodoxe din lume. În realitate, această viziune restrânsă s-a conturat pentru că, mult timp, accesul nostru intelectual a fost orientat aproape exclusiv către tradiția bizantină, fără a avea o imagine de ansamblu asupra modului în care se cântă în toate celelalte regiuni ortodoxe. În lipsa unei priviri cu adevărat globale, muzica psaltică a fost percepută ca normă universală, deși contextul istoric și geografic arată că ea reprezintă doar una dintre multiplele tradiții autentice ale Bisericii. În contextul actual, în carecercetarea are acces la surse din întregul spațiu ortodox[7], de la Georgia și Armenia până la Siria, Egipt și lumea slavă, o asemenea perspectivă exclusivistă nu mai poate fi menținută. Se impune, dimpotrivă, o privire mai largă, mai atentă la pluralitatea limbajelor muzicale care au însoțit aceeași credință și aceeași liturghie, și o reevaluare a afirmațiilor care reduc Ortodoxia la un singur idiom muzical. Într-o epocă în care studiul comparat este nu doar posibil, ci necesar, nu ne putem permite să gândim limitat, ci suntem chemați să înțelegem tradiția în ansamblul ei, cu respect pentru diversitatea care o constituie.

De asemenea, odată ce privim dincolo de proximitatea istorică a Bizanțului, devine limpede că ideea unui singur sistem muzical ortodox, identificat exclusiv cu monodia psaltică, nu poate fi menținută. Porunca de a vesti Evanghelia „la toate neamurile”[8] implică faptul că Biserica trebuie să își poată exprima credința în limbajele fiecărei culturi, inclusiv în limbajul muzical. Popoare cu structuri sonore esențial diferite de tradiția mediteraneană, precum culturile asiatice sau indiene, nu ar putea integra firesc un idiom melismatic și modal strict bizantin fără a se desprinde de propriile lor fundamente culturale. Prin urmare, dacă Ortodoxia este, prin definiție, o chemare universală, aceasta nu poate fi legată de un singur model muzical, ci presupune o diversitate de idiomuri capabile să transmită aceeași credință. În acest context, exclusivismul psaltic nu mai poate fi justificat, nici istoric, nici teologic.

În acest sens, premisa de la care pornește prezentul studiu este aceea că tradiția muzical-liturgică bizantină a fost primită în spațiul românesc nu ca expresie intrinsecă a unei ființe muzicale a poporului român, ci ca rezultat al contextului istoric în care s-a format creștinismul la nord de

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[4] Marina KAVTARADZE, „*Monophony and Polyphony: Cultural-Historical Aspects of the Paradigmatic Changes (A View on European Polyphony)”,* în *Rusudan Tsurtsumia*, *The Sixth International Symposium on Traditional Polyphony*, International Research Center for Traditional Polyphony of Tbilisi Vano Sarajishvili State Conservatoire, Tbilisi, 2014, p. 142.

[5] Richard Hallowell HOPPIN, *Medieval Music*, New York, W. W. Norton & Company, 1978, p. 193.

[6] Sarah FULLER, „*Early polyphony to circa 1200*”, în *The Cambridge Companion to Medieval Music*, Cambridge, Cambridge University Press, 2011, p. 46–47.

[7] Ivan MOODY, Maria Takala ROSZCZENKO, *The Traditions of Orthodox Music. Proceedings of the First International Conference on Orthodox Church Music*, University of Joensuu – International Society for Orthodox Church Music, Joensuu, 2007.

[8] Sfânta Scriptură, Noul Testament, Evanghelia după Marcu 16, 15, ediția Sinodală a Bisericii Ortodoxe Române.

Dunăre. Centrul de iradiere al Ortodoxiei pentru întreaga regiune balcano-carpatică a fost vreme de secole Constantinopolul[9], iar tipicul, limbajul muzical și structurile modale au fost adoptate de români tocmai pentru că reprezentau practica oficială a Bisericii în proximitatea noastră geopolitică. În aceeași logică istorică trebuie înțeleasă și trecerea treptată către repertoriile armonico-polifonice în secolele XVIII–XIX, o schimbare care urmează, de fapt, reconfigurările politice majore ale epocii și diminuarea influenței directe a Constantinopolului[10]. Nici această evoluție nu exprimă o „trăsătură națională" preexistentă, ci adaptarea firească la un nou context cultural și eclezial. Din acest motiv, demersul muzicologilor români moderni și contemporani de a conferi repertoriului bisericesc o notă distinct românească, fie în plan monodic, fie în plan armonic, nu este o abatere de la tradiție, ci o încercare de a armoniza moștenirea bizantină cu sensibilitatea și expresivitatea specifică spațiului românesc. O astfel de căutare identitară, desfășurată în limitele tipicului liturgic, reprezintă un act de maturitate culturală și un răspuns firesc la dinamica istorică prin care au trecut toate popoarele ortodoxe.

Tensiuni istorice privind polifonia în spațiul ortodox

Deși, în discursul muzicologic ortodox contemporan, se propagă adesea ideea că polifonia ar fi afectat negativ cântarea liturgică[11], o analiză atentă arată că, în realitate, pot fi distinse cel puțin două direcții majore de interpretare. Prima direcție este reprezentată de muzicologi care nu contestă polifonia ca modalitate legitimă de expresie muzicală în Biserică, ci critică modul istoric concret în care aceasta a fost introdusă în anumite spații ortodoxe[12]. În astfel de contexte, de pildă, în spațiul românesc al secolelor XIX–XX, trecerea la cântarea corală armonică s-a produs adesea prin decizie administrativă, nu printr-o evoluție organică, iar repertoriile occidentale au fost preluate grăbit, fără filtrare stilistică și fără o adaptare treptată la ethosul liturgic ortodox. Prin urmare, critica acestor autori vizează mai ales circumstanțele istorice și modalitățile neuniforme de receptare, nu polifonia în sine, care rămâne, în această viziune, un limbaj muzical posibil și perfect compatibil cu Tradiția, atunci când este cultivată în mod responsabil și integrată în continuitatea expresiei liturgice.

În opoziție cu aceasta, se află o a doua direcție, mai radicală, care consideră că, în afara cântării bizantine psaltice, orice formă de cântare pe voci, armonizată sau corală, ar fi neautentică din punct de vedere ortodox[13], dacă nu chiar străină sau dăunătoare vieții liturgice. Pentru reprezentanții acestei orientări, monodia psaltică este singura formă legitimă de exprimare muzicală a Bisericii, iar polifonia, ca atare, este privită cu suspiciune sau respinsă, fără a mai ține seama de contextul concret în care ea a apărut sau de posibilitatea unei dezvoltări organice, în duhul tradiției.

Legat de prima direcție amintita, Sfântul Sinod al Bisericii Patriarhiei Ecumenice, în enciclica din 5 noiembrie 1846, califică folosirea polifoniei „de tip apusean" în biserică drept „păcat împotriva Sfintelor Canoane", considerând că aceasta are o „melodie nespirituală, nepotrivită cu cuviința bisericească"[14]. Enciclicele ulterioare ale Bisericii Greciei, din 1870, 1874, 1886 și 1888 reiau acest

[9] Dimitri OBOLENSKY, *The Byzantine Commonwealth. Eastern Europe, 500–1453*, Weidenfeld and Nicolson, Londra, 1971, p.13-70.

[10] Nicolae GHEORGHIȚĂ, *Byzantine Chant Between Constantinople and the Danubian Principalities*, în *Studies in Byzantine Musicology*, București, Editura Muzicală, 2010, p.1-4.

[11] Vasile GRAJDIAN, *Teologia cântării liturgice în Biserica Ortodoxă. Aspecte de identitate a cântării liturgice ortodoxe*, Sibiu, Editura Deisis, 2000, mai ales p. 13–16 și 224–233.

[12] Teodor T. BURADA, „*Corurile bisericeşti de muzică vocală armonică în Moldova*", în *Opere*, vol. I, Bucureşti, Editura Muzicală a Uniunii Compozitorilor, 1974; George DUMITRIU, „The Romanian Orthodox Church choral creation of classical romantic influence", în Review of Artistic Education, nr. 27, 2024, p. 43–46

[13] Fotis KONTOGLOU, *Σημείον Μέγα. Τα θαύματα της Θερμής. Άγιοι Ραφαήλ, Νικόλαος, Ειρήνη*, Atena, 1964,p.199. („*îngerii și sfinții din Rai cântă cu muzică bisericească bizantină*").

[14] Alexandros PAPADIMITRIOU, „*Επίσημος καταδίκη τῆς τετραφωνίας*", în *Κιβωτός*, Atena, iulie 1952, p. 301–303.

avertisment, interzicând corurile cu patru voci introduse în Atena în aceeași perioadă, pentru a proteja psaltichia tradițională de înlocuirea ei cu un limbaj sonor occidental[15].

Totuși, aceste reacții trebuie înțelese în contextul occidentalizării rapide a Greciei din secolul al XIX lea. În diaspora greacă din Viena sau Trieste, corurile tetrafonice deveniseră deja comune, iar elitele urbane ale Atenei[16], formate în spirit occidental, vedeau armonizarea corală ca semn de modernitate și prestigiu european. Introducerea tetrafoniei nu provenea dintr-o reflecție liturgică profundă, ci din dorința de a alinia cultul ortodox la modelele estetice occidentale (operă, oratoriu, cor mixt), în timp ce tradiția psaltică era percepută ca „orientală" și „învechită".

În această cheie, enciclicele grecești nu exprimă o condamnare teologică a armoniei vocale în sine, ci reacția unei Biserici aflate între presiunea occidentalizării și dorința de a-și păstra identitatea liturgică și moștenirea bizantină. De aceea, invocarea acestor enciclice nu poate susține teza că polifonia ar fi „neortodoxă", ci doar că, în Grecia secolului al XIX-lea, introducerea ei era percepută ca o presiune culturală externă asupra tradiției bizantine[17].

În același climat de presiune occidentală, și în Rusia unii ierarhi manifestă rezerve față de noul stil coral. Astfel, Sfântul Filaret Drozdov, mitropolit al Moscovei, scrie într-o scrisoare din 1855 împotriva introducerii cântării armonice, subliniind caracterul ei „străin" de tradiția bisericească[18]. Și aici însă reacția nu exprimă o condamnare teologică a armoniei în sine, ci temerea că o muzică importată din mediul cultural occidental, cu trăsături de salon și de concert, ar putea înlocui tradiția vechilor cântări[19]. Faptul că, în deceniile următoare, polifonia corală devine limbajul dominant al muzicii bisericești ruse arată limpede că aceste critici vizau contextul și maniera introducerii ei, nu incompatibilitatea dintre armonie și Ortodoxie[20].

Numeroase mărturii din spațiul rus al secolelor XVIII–XIX, de la Sfântul Ignatie Brianceaninov[21], starețul ieroschimonah Sampson[22] și până la mitropolitul Evghenie Bolhovitinov[23], critică nu polifonia ca tehnică, ci forma apuseană a cântării armonice, denunțându-i emoționalismul, caracterul teatral și îndepărtarea de ethosul vechii cântări bisericești. În toate aceste texte, problema nu este cântarea pe voci în sine, ci faptul că muzica armonică importată nu respectă principiile muzicii liturgice ortodoxe și provine dintr-un limbaj străin, adaptat sălii de concert, nu rugăciunii.

În același registru de rezervă față de polifonie se înscriu și câteva mărturii rusești de la sfârșitul veacului al XIX-lea și începutul celui următor, însă și aici ținta nu este „armonia" în sine, ci un anumit tip de polifonie de stil apusean. Sfântul Cuvios Varsanufie de la Optina, care în tinerețe cânta și aprecia opera, dezaprobă după intrarea în monahism folosirea repertoriului coral occidental în slujbe: biografia sa menționează explicit că era împotriva „Western style polyphony in a liturgical context"[24],

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[15] Georgios I. Papadopoulos, Ἱστορική ἐπίσκεψις τῆς βυζαντινῆς ἐκκλησιαστικῆς μουσικῆς ἀπό τῶν ἀποστολικῶν χρόνων μέχρι τῶν καθ' ἡμᾶς (1–1900 μ.Χ.), Atena, 1904, p.298-314.

[16] Katy ROMANOU, „*Music Education in Nineteenth-Century Greece: Its Institutions and their Contribution to Urban Musical Life*", în *Nineteenth-Century Music Review*, Cambridge University Press, 2011, p.59.

[17] Ivan MOODY, „*Some Aspects of the Polyphonic Treatment of Byzantine Chant in the Orthodox Church in Europe*", în *Musica se extendit ad omnia*, Libreria Musicale Italiana, 2007, p. 67–73.

[18] *Letters of Metropolitan Philaret of Moscow to the Deputy Abbot of the Holy Trinity*, St Sergius Lavra, Archimandrite Antonii, 1831–1867, Part III, 1850–1856, p.17-18.

[19] Zebulon M. HIGHBEN, „*Defining Russian Sacred Music: Tchaikovsky's Liturgy of St. John Chrysostom (Op. 41) and Its Historical Impact*", în *Choral Journal*, vol. 52, nr. 4, 2011, p. 11–13

[20] Alexander Ruggieri, „*How Rachmaninoff and the Orthodox Choral Tradition Conquered the West*", în *Chorus America*, 21 decembrie 2010, https://chorusamerica.org, accesat la data de 25.11.2025.

[21] ST IGNATIUS BRIANCHANINOV, ,,*The Notion of Heresy and Schism*", în Ascetical Homily , *Complete Works*, vol. 4, Moscow , 2002, p. 471.

[22] *Introduction to the Divine Music Project*", în *The Divine Music Project, St Anthony's Greek Orthodox Monastery*, Arizona, nota 25, apud. *Старец иеросхимонах Сампсон, Жизнеописание, беседы и поучения, письма*, , în „*Derjava*", ed. a II a, Moscova, 1999, , p. 195.

[23] EUGENIUS BOLHOVITINOV, *A Historical Discourse on Ancient Christian Liturgical Chant in General, and Particularly on the Chant of the Russian Church*, apud. Vladimir *Odoevsky*, ,,*Notes on Singing in Parish Churches*", în *Russian Sacred Music in Documents and Materials*, Church Singing in Post-Reform Russia as Understood by Contemporaries 1861–1918,vol.3, Moscow, 2002, p. 63.

[24] Victor AFANASIEV, *Elder Barsanuphius of Optina*, St Herman of Alaska Brotherhood, Platina, 2000, p. 452–453.

adică tocmai a polifoniei de inspirație apuseană, asociate cu opera și cu muzica de concert, în timp ce continua să prețuiască muzica artistică în afara bisericii.

De asemenea, Sfântul Andronic, arhiepiscopul Permului, critică în scrisorile și pastoralele sale corurile „îmburghezite”[25] ale epocii, cu repertoriu de salon, și cere revenirea la cântarea simplă, la unison, a întregii obști. Faptul că în aceste texte se vorbește aproape invariabil despre „polifonie de tip apusean”, cor de operă, cor „îmburghezit”, arată că discernământul acestor duhovnici vizează importul unui idiom sonor occidental, teatral și de concert, nu exclude, în mod abstract, posibilitatea armoniei vocale în cult.

Apusul în fața aceleiași crize

În anumite cercuri ortodoxe contemporane, în special în rândul celor profund implicați în viața bisericească, preoți și credincioși cu un atașament pronunțat față de tradiție, se întâlnește frecvent tendința de a eticheta drept „cântări catolice” orice influență apuseană percepută ca fiind străină ethosului liturgic. Această percepție se formează adesea în medii unde atitudinea critică față de Apus a fost preluată din generație în generație, fără a fi reanalizată cu atenție. În realitate, ceea ce numim astăzi, în spațiul ortodox, „influențe catolice” în cântarea bisericească sunt, în mare parte, produse ale culturii muzicale apusene moderne, formate în secolele al nouăsprezecelea și al douăzecilea, sub impactul operei romantice și al vieții de concert, nu expresia fidelă a tradiției liturgice romane.

Ironia este că aceleași tendințe, pe care în Răsărit suntem tentați să le punem pe seama „catolicilor”, erau denunțate cu severitate chiar în interiorul Bisericii Romano Catolice. Regulamentul liturgic *Tra le sollecitudini*, promulgat de Papa Pius al zecelea la 22 noiembrie 1903[26], descrie explicit contaminarea repertoriului liturgic cu „muzică teatrală” și cu piese profane, fapt resimțit în numeroase țări catolice ca o adevărată criză a muzicii sacre. La un secol distanță, aceeași idee este reluată de Papa Ioan Paul al doilea, care, în scrisoarea dedicată celor o sută de ani de la publicarea documentului *Tra le sollecitudini* al Papei Pius al zecelea, subliniază că intenția acestuia a fost de a „purifica muzica bisericească de influențele teatrale profane”[27] care se strecurase în liturghie. Departe de a fi sursa acestor abateri, Roma însăși le percepea ca pe o alterare gravă a etosului liturgic și cerea o întoarcere la „decorul casei lui Dumnezeu” și la sobrietatea tradiției.

În spațiul catolic, mult înainte de celebrul *Tra le sollecitudini*, numeroși episcopi, compozitori și chiar autorități civile semnalau invazia „stilului teatral” în cult[28]. Împăratul Iosif al II-lea încercase încă din secolul al XVIII-lea să elimine muzica de divertisment din slujbe, constatând că limbajul operei pătrunsese excesiv în liturghie. În secolul al XIX-lea, Mișcarea Ceciliană denunța cu fermitate „caracterul operatic” al multor mise, cerând revenirea la simplitatea gregoriană și la polifonia de tip Palestrina[29], iar figuri precum Franz Liszt susțineau aceeași direcție de reformă[30]. Critici similare apar chiar în mediul protestant, unde unele lucrări religioase ale lui Bach sau Haydn erau considerate „prea teatrale” pentru cult[31]. În acest context amplu, Motu proprio al Papei Pius al X-lea nu condamnă polifonia în sine, ci exact ceea ce condamna și Biserica Ortodoxă: amestecarea muzicii liturgice cu estetica spectacolului, cu lirismul de operă și cu sensibilitatea emoțional-seculară a epocii. Această aliniere interconfesională arată limpede că problema nu este armonia ca tehnică muzicală, ci tendința

[25] Andronik NIKOLSKY, *Our Church and Popular Life as It Is, in Works*, Articles and Notes, vol. 1, Tver, 2004, pp. 462–507.
[26] Papa PIUS X, Motu proprio „*Tra le sollecitudini*” sulla musica sacra, 22 novembre 1903, în *Acta Sanctae Sedis*, volumul 36, 1903–1904.
[27] Ioannes Paulus II, *Chirographum ad centenarium Motu Proprio „Tra le Sollecitudini” de Musica Sacra*, 22 noiembrie 2003, în *Acta Apostolicae Sedis*, volumul 96, 2004.
[28] Karl Gustav FELLERER, *Geschichte der katholischen Kirchenmusik*, Kassel, Bärenreiter, 1972–1976.
[29] Patrick M. LIEBERGEN, „*The Cecilian Movement in the Nineteenth Century: Summary of the Movement*”, în *The Choral Journal*, vol. 21, nr. 9, 1981, p. 14.
[30] Joanna SUBEL, „*Theatrical drama and Franciscan simplicity in oratorios by Ferenc Liszt*”, în *Interdisciplinary Studies in Musicology*, vol. 13, 2013, p.69.
[31] Martin GECK, Alfred MANN, „*Bach's Art of Church Music and His Leipzig Performance Forces: Contradictions in the System*”, în *Early Music*, vol. 31, nr. 4, Oxford University Press, 2003, p. 562.

firească a omului de a importa în biserică limbajul sonor dominant al culturii sale. Astfel, reacțiile ortodoxe din secolele XIX–XX se înscriu într-un fenomen mult mai larg, observat și criticat și în Apus: necesitatea de a delimita rugăciunea de muzica de inspirație laică, nu de a exclude polifonia în sine din spațiul liturgic.

Modernitatea și desacralizarea

Înțelegerea crizei stilistice care afectează muzica bisericească atât în Răsărit, cât și în Apus nu poate ignora un fenomen cultural mai larg, specific lumii moderne și contemporane: procesul de desacralizare a societății. Dacă în Evul Mediu și în primele secole ale Europei creștine aproape întreaga creație artistică se desfășura în proximitatea Bisericii, care era principalul comanditar al artelor[32], odată cu Renașterea, Iluminismul și modernitatea târzie, arta se emancipează treptat de sub tutela sacrului[33]. Biserica nu mai reprezintă centrul exclusiv al vieții culturale, iar muzica își capătă autonomia ca domeniu estetic, orientat tot mai mult spre spectaculos, expresivitate emoțională și divertisment.

Într-un astfel de context, nu este surprinzător că multe dintre formele și stilurile născute în mediul profan au început să fie percepute ca posibile modele și pentru muzica folosită în slujbe. Muzica de operă, simfonismul romantic, piesele de concert ori armonizările corale pentru săli mari de spectacol au fost uneori importate, conștient sau nu, în cult, în special acolo unde sensibilitatea religioasă a epocii nu a evaluat critic compatibilitatea lor cu ethosul liturgic[34]. Astfel se explică nu doar infiltrarea stilului laic în cântarea bisericească, ci și confuzia terminologică prin care aceste influențe sunt etichetate simplist drept „catolice", deși ele provin, în realitate, din cultura profană europeană modernă. Pentru a înțelege adevărata origine a acestor fenomene, este necesar să privim mai larg contextul cultural în care au apărut.

În mod firesc, fenomenul amestecării limbajului muzical profan în cult se manifestă mai devreme și mai intens în Apus, nu din cauza unei slăbiciuni dogmatice, ci pentru că societățile occidentale au intrat primele în modernitate. Renașterea, umanismul, Barocul și Iluminismul au creat în Vest o cultură artistică autonomă, orientată către expresivitate, teatralitate și spațiul public al concertului. Pentru prima dată în istorie, arta se desprinde treptat de orizontul sacru și devine un domeniu estetic independent. În această perioadă de tranziție, pe care Joseph Ratzinger o descrie ca fiind marcată de confuzia dintre cele două sfere estetice, societatea occidentală nu avea încă formate criterii clare pentru a distinge ce aparține liturghiei și ce aparține vieții culturale seculare[35]. De aici tendința ca limbajul operei și al muzicii de salon să pătrundă în slujbe. Această evoluție nu reprezintă o vină confesională, ci consecința firească a transformărilor culturale prin care Apusul a trecut înaintea Răsăritului.

Evoluția naturală a fenomenului muzicii

Pentru a înțelege de ce anumite forme polifonice au fost totuși acceptate în cult, este necesar să privim polifonia nu ca pe o ruptură față de tradiția monodică, ci ca pe o dezvoltare firească a cunoașterii muzicale. Odată cu progresul teoriei sunetului și al înțelegerii fenomenului acustic, muzicienii au descoperit structura armonică internă a sunetului: faptul că orice sunet emis conține, pe lângă frecvența de bază, o serie de armonice care îi conferă culoare și profunzime. Polifonia clasică

[32] Émile MÂLE, *Religious Art in France, The Thirteenth Century, A Study of Medieval Iconography and Its Sources*, Princeton, Princeton University Press, 1984, p.17.
[33] Else Marie BUKDAHL, „*Art and Religious Belief, Lessons for Contemporary Theory from Renaissance and Baroque Painting*", în *Journal of Somaesthetics*, 3, 2017, p.26.
[34] Paul Collins , *Renewal and Resistance. Catholic Church Music from the 1850s to Vatican II*, Peter Lang, Oxford, 2010, p. 13–15.
[35] Joseph RATZINGER, *The Spirit of the Liturgy*, Ignatius Press, San Francisco, 2000, p.198.

nu face decât să pună în valoare această structură naturală a sunetului, văzută de mulți teologi și muzicieni drept parte a ordinii create de Dumnezeu[36].

În acest sens, armonia nu este o invenție arbitrară, ci o explorare a unui spațiu acustic real, fizic, integrat în creație.

Un prim argument în sprijinul ideii că polifonia, ca atare, nu se identifică automat cu „occidentalizarea târzie" este faptul că ea apare foarte devreme în tradiția apuseană, cu mult înainte de operă și de cultura concertistică modernă. Tratatul Musica enchiriadis, redactat în secolul al nouălea, este considerat primul text teoretic care fixează în scris reguli pentru cântarea pe două voci, așa numitul organum, adică adăugarea unei voci paralele la o melodie gregoriană existentă[37].

Discuția despre organum în Musica enchiriadis și în textul înrudit Scolica enchiriadis arată că încă din secolele IX–X, deci înainte de Marea Schismă, în Apus se cunosc și se practică forme simple de polifonie liturgică, legate organic de cântarea gregoriană, nu de spectacolele laice. Din această perspectivă, este clar că polifonia nu poate fi redusă la un produs târziu al „muzicii de operă", ci reprezintă o dezvoltare internă a tradiției bisericești occidentale.

În mod similar, și spațiul rus oferă exemple de polifonie bisericească anterioară atât reformelor lui Petru cel Mare, cât și valului de influență apuseană din secolele XVIII–XIX. Pe baza monodiei vechi, Znamenny, în secolele XVI–XVII se dezvoltă în Rusia forme de cântare pe mai multe voci, precum așa numitele troestrochie și demestvennoe penie[38]. Studiile recente subliniază că aceste tipuri de polifonie își au rădăcina în sistemul modal propriu Znamenny-ului și nu au legătură directă cu polifonia occidentală în sistem major minor[39], sonoritatea lor părând adesea disonantă urechii europene tocmai pentru că urmează altă logică modală.

Cu alte cuvinte, înainte de instaurarea „barocului rusesc" și înainte de politica de occidentalizare a lui Petru cel Mare, exista deja în Biserica Rusă o tradiție de cântare polifonică proprie, născută din interiorul practicii liturgice și fidelă etosului său.

Abia mai târziu, în secolele XVII–XVIII, odată cu contactele intense cu Polonia și Ucraina și cu reformele lui Petru cel Mare, se răspândește în Rusia așa numitul partesnoe penie, adică o polifonie de tip occidental, scrisă pe partituri separate pentru fiecare voce, care preia mai multe trăsături din stilul concertistic apusean[40].

Tocmai această etapă ulterioară, marcată de influențe străine și de integrarea unor idiomuri muzicale laice sau semilaice, va fi resimțită de mulți teologi și muzicieni ca o „occidentalizare" problematică a cântării[41]. Faptul că putem distinge clar între polifonia veche, legată de Znamenny și de modurile tradiționale, și polifonia occidentalizată de tip partesny întărește concluzia că polifonia, în sine, nu este echivalentă cu stilul laic sau cu „trădarea" tradiției, ci poate exista ca dezvoltare naturală a limbajului muzical liturgic, înainte și în afara influențelor seculare moderne.

Cazul Georgiei: o tradiție ortodoxă polifonică dintru început

După ce am analizat prima direcție de interpretare, cea care nu respinge în sine polifonia, ci doar anumite contexte istorice ale introducerii ei, se cuvine să oferim un răspuns și celei de-a doua perspective, mai radicale, potrivit căreia doar monodia ar fi conformă cu duhul ortodox. În acest sens, exemplul Bisericii Ortodoxe Georgiene, care a cultivat o tradiție polifonică încă din zorii creștinismului ei, oferă un contraargument convingător.

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[36] Jeremy S. BEGBIE, *Resounding Truth. Christian Wisdom in the World of Music*, Grand Rapids, Baker Academic, 2007, p.78.
[37] Claude V. PALISCA, *Musica Enchiriadis and Scolica Enchiriadis*, Yale University Press, New Haven, 1995, p.5.
[38] Ekaterina CHERNOVA, „*The All-Night Vigil in Early Russian Demestvenny Polyphony. Add MS 30063 of the British Library*", în *Journal of the International Society for Orthodox Church Music*, vol. 6, 2022, p.149.
[39] Claudia R. Jensen, *Musical Cultures in Seventeenth Century Russia*, Indiana University Press, Bloomington, 2009,
[40] Vladimir MOROSAN, *One Thousand Years of Russian Church Music 988–1988*, Musica Russica, Washington 1991, p.34.
[41] Marina RITZAREV, *Eighteenth-Century Russian Music*, Cambridge University Press, Ashgate, 2006, p.10.

Este recunoscut în rândul muzicologilor că tradiția polifonică din Georgia are origini extrem de vechi, datând cel puțin din perioada premergătoare creștinării regatului[42], unii mergând până la a afirma că polifonia georgiană păstrează urme ale unui fond muzical străvechi, cu mult anterior creștinării[43].

Polifonia georgiană nu reprezintă o imitație a vreunui model extern, ci un fenomen autohton, profund înrădăcinat în cultura locală. Georgia constituie o adevărată insulă muzicală în Caucaz[44], fiind înconjurată de popoare cu tradiții monodice; în acest context, cântul polifonic georgian apare ca un fenomen cu totul autonom și original, cu reguli proprii de contrapunct și acordaj, independent de orice model extern[45].

Studiile contemporane arată că posibilele influențe creștine timpurii, cum ar fi cele siriene sau bizantine, asupra muzicii georgiene erau exclusiv monodice, ceea ce sugerează că tradiția polifonică locală preceda aceste influențe și a evoluat independent, și că polifonia cântărilor ortodoxe georgiene nu își are originea în Occident, fiind probabil alimentată de o tradiție folclorică polifonică deja existentă[46].

Această continuitate internă explică de ce polifonia a devenit parte integrantă a identității spirituale a georgienilor încă de la începuturile creștinării lor. Muzicologia liturgică indică faptul că muzica a fost dintotdeauna o componentă centrală a cultului ortodox georgian, un motiv de mândrie națională, iar practica polifonică sacră s-a dezvoltat organic din practicile polifonice indigene mai vechi

Transmiterea pe cale orală a fost esențială în perpetuarea acestei tradiții. Până spre sfârșitul secolului al XIX-lea, muzica populară georgiană a fost o tradiție orală pură, cântecele erau învățate din auzite în comunitate, și abia atunci au început să fie transcrise sistematic de către culegători[47].

De altfel, notația muzicală europeană s-a dovedit inadecvată pentru redarea exactă a intervalelor și scărilor specifice polifoniei georgiene, astfel că până astăzi în ansamblurile tradiționale piesele se deprind tot prin imitare directă și memorare orală[48].

Această modalitate de transmitere a permis conservarea unor trăsături arhaice unice. Astăzi, cercetătorii consideră polifonia georgiană drept cea mai veche tradiție polifonică din lumea creștină, păstrând reminiscențe ritualice precreștine adaptate noului context religios[49].

Biserica Ortodoxă Georgiană a îmbrățișat în mod firesc cântarea polifonică drept parte a cultului, fără conflicte interne sau încercări de a o corecta către forme monodice. Odată cu creștinarea Georgiei în 337 d.Hr., modul tradițional de cântare populară, pe mai multe voci, a fost adus în biserică și a coexistat armonios cu textele traduse din greacă. Între secolele V–VIII, călugării georgieni din diverse centre monastice, atât din Georgia, cât și din comunități din Grecia sau Palestina, au început să compună imnografie liturgică proprie[50].

Un document elocvent provine de la filosoful și teologul Ioane Petriți (sec. XI–XII), care descrie explicit natura triplă a cântării bisericești georgiene: el notează denumirile celor trei voci:

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[42] Joseph JORDANIA, „*Georgian Traditional Polyphony in Comparative Studies: History and Perspectives*", în *Rusudan Tsurtsumia, Joseph Jordania (ed.), Echoes from Georgia: Seventeen Arguments on Georgian Polyphony*, Nova Science Publishers, New York, 2010, p. 229–248.

[43] Victor A. GRAUER, „*Echoes of Our Forgotten Ancestors*", în *The World of Music*, vol. 48, nr. 2, 2006, p. 6.

[44] Caroline BITHELL, „*Georgian Polyphony and its Journeys from National Revival to Global Heritage*", în *The Oxford Handbook of Music Revival*, Oxford University Press, New York, 2014, p.2.

[45] Tamaz GABISONIA, „*The Phenomenon of 'Georgian Polyphony' in Axiological Aspect of Ethnic Music*", în *Études Interdisciplinaires en Sciences humaines*, nr. 5, 2018, p. 393.

[46] Tamaz GABISONIA, „*Hypotheses About the Process of the Formation of Georgian Polyphonic Singing*", în *Materials of the Second International Symposium on Traditional Polyphony*, Tbilisi, 2005, p. 76.

[47] Victor A. GRAUER, „*Echoes of Our Forgotten Ancestors*"…p.12.

[48] Zaal TSERETELI, Levan VESHAPIDZE, „*On the Georgian Traditional Scale*", în *The Seventh International Symposium on Traditional Polyphony*, Tbilisi State Conservatoire, Tbilisi, 2014, p. 290.

[49] Victor A. GRAUER, „*Echoes of Our Forgotten Ancestors*"…p.10.

[50] Gocha KUCHUKHIDZE, „*Georgian Hymnography*", în Handbook of Georgian Literature, Handbooks of Literary and Cultural Studies, vol. 2, Brill, Leiden–Boston, 2025, p. 27.

mzakhr (prima voce), zhir (a doua voce) și bami (basul), și laudă armonia generată de contopirea lor, pe care o consideră analogia muzicală a Sfintei Treimi[51].

Faptul că Petriți folosește această paralelă teologică atestă prestigiul de care se bucura forma polifonică în Biserica Georgiană medievală și acceptarea ei deplină în rânduiala liturgică. Practic, cântarea în trei părți a devenit o expresie a evlaviei locale, considerată pe deplin compatibilă cu Ortodoxia, spre deosebire de alte contexte unde uniformitatea monodică era normativă.

În mod remarcabil, Biserica Georgiană nu a manifestat tensiuni doctrinare privind polifonia. Nu există enciclice sau corecții impuse cântului pe mai multe voci; dimpotrivă, tradiția a fost considerată firească și legitimă. Chiar influențele bizantine timpurii s-au adaptat acestei realități: imnele bizantine traduse în georgiană au fost cântate după maniera polifonică locală, încât treptat imnografia bizantină a incorporat tradiția polifonică georgiană, în exprimarea ei pe teren georgian[52].

Abia în epoci târzii au survenit tentative de alterare, venite din afara comunității ecleziale autohtone: spre exemplu, după anexarea țării de către Imperiul Rus, în 1801, autoritățile țariste au impus temporar în biserici cântări monodice în limba rusă, amenințând continuitatea vechilor școli locale[53].

Totuși, astfel de încercări nu au reușit să altereze tradiția, numeroși clerici și muzicieni georgieni au depus eforturi pentru transcrierea și salvarea repertoriului de imnuri polifonice în a doua jumătate a secolului al XIX-lea[54]. Grație lor, iar mai târziu prin revitalizarea practică inițiată de corul Catedralei Anchiskhati în anii 1980[55], cântarea polifonică medievală a fost readusă la viață, devenind din nou modul oficial de interpretare liturgică în Biserica Georgiană post-sovietică.

Astăzi, Sinodul Bisericii Georgiene susține explicit această tradiție, hotărând ca Sfânta Liturghie să fie oficiată numai cu vechile cântări polifonice locale, ca parte a patrimoniului spiritual național.

Concluzie

Polifonia, departe de a fi un intrus în spațiul liturgic, a apărut, în unele regiuni, ca o dezvoltare firească a înțelegerii acustice a muzicii, fiind asimilată organic în cult. Mai mult, exemplele Georgiei, Rusiei sau ale primelor forme polifonice apusene, arată că polifonia poate exista și s-a născut uneori în interiorul tradiției, nu prin contaminare culturală. Critica ortodoxă față de anumite forme de armonizare nu vizează tehnica în sine, ci mai degrabă esteticile teatrale, operatice și emoțional-seculare care au pătruns în cult ca urmare a procesului general de desacralizare a societății moderne. În acest sens, Apusul nu este sursa crizei, ci a fost el însuși afectat de aceleași transformări, dovadă fiind luările de poziție ferme ale autorităților catolice împotriva muzicii teatrale în biserici.

Prin urmare, adevărata problemă nu este armonia, ci discernământul. Etosul muzicii bisericești nu depinde de sistemul de notație sau de numărul vocilor, ci de capacitatea unui anumit limbaj muzical de a susține rugăciunea comunității și de a exprima sobrietatea, claritatea și frumusețea slujirii. A reduce ortodoxia la un singur stil înseamnă a ignora bogăția și pluralitatea unei tradiții care a crescut firesc în timp și spațiu. Într-o epocă a redescoperirii identităților liturgice și a reevaluării surselor istorice, suntem chemați nu la uniformizare estetică, ci la o asumare matură și critică a moștenirii noastre muzicale, cu respect față de tradiție, dar și cu deschidere față de formele ei de expresie.

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[51] Nino PIRTSKHALAVA, „*Joane Petritsi's Musical Aesthetics at the Greek-Georgian Cultural Crossroad*", în *GESJ: Musicology and Cultural Science*, nr. 1(11), 2015, p. 68–72.
[52] UNESCO, *Georgian polyphonic singing:* https://ich.unesco.org/en/RL/georgian-polyphonic-singing-0008, accesat la 01.12.2025.
[53] John A. GRAHAM, *The Transcription and Transmission of Georgian Liturgical Chant*, Princeton University, Princeton, 2015, p.121.
[54] John A. GRAHAM, *The Transcription and Transmission of Georgian Liturgical Chant, ...p.154.*
[55] John A. GRAHAM, *The Transcription and Transmission of Georgian Liturgical Chant, ...p.478.*

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